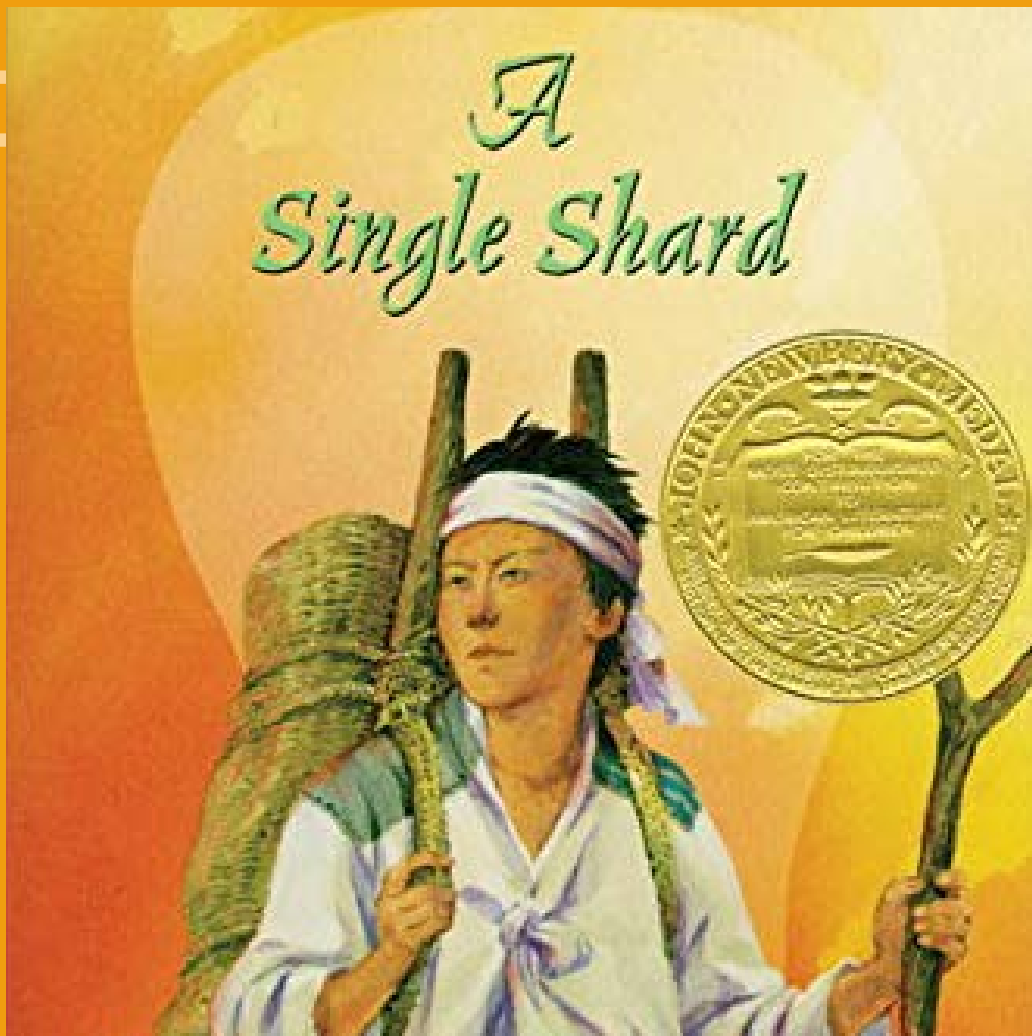


# LINDA SUE PARK



**2022 Hans Christian Andersen Award**

USBBY Author Nominee

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# Biography



Photo Credit: Sonya Sones

When Linda Sue Park first received the call she had won the coveted 2002 Newbery Medal for *A Single Shard*, her immediate reaction was disbelief. “I had to ask the woman to repeat what she had said a couple of times before I could believe I had won,” Park recalls with a laugh. The winning title, about a young orphan boy in 12th-century Korea who becomes the apprentice to an acerbic master potter, was Park’s third book for middle-schoolers. When Park won the Newbery, she became the first Korean American, and only the second Asian American, to win the award. [Dhan Gopal Mukerji won for *Gay-Neck: The Story of a Pigeon* in 1928.]

Park began her writing career at age 9 when she published a haiku for a children’s magazine. Decades would pass before she attempted her first book. In between, she earned three literature degrees at Stanford, Trinity College Dublin, and the University of London. She married her “handsome Irishman,” had two children and did stints as a copywriter and teaching English as a second language.

Born in Illinois and growing up there in the 1960s and ‘70s, Park had very little experience with other Korean Americans or Korean culture. Almost as an antidote, she set her early books in historical Korea. “We were never exposed to much Korean history,” Park says. “My father was very much the type who wanted his children to assimilate—I think that was the common immigrant mentality then. So one of the things we did was to not speak Korean. Now he jokes that the way to get kids interested in Korea is to not to tell them anything when they’re growing up.” When Park had her own children, however, she wanted to be able to tell them about their Korean heritage. “Because we were living in London when they were born and while they

# Biography

there was very little I could tell them about Korea. So I started to read and write things about Korea so I could tell them.”

Finally, came the books: “My husband told me he was tired of *hearing* about my writing a book, why didn’t I just do it?” Park took his challenge and the result was *Seesaw Girl*, a historical novel about an aristocratic girl growing up in 17th-century Korea, published in 1999. “When I was young, because they were not storytellers themselves, my parents gave me a copy of Frances Carpenter’s *Tales of a Korean Grandmother*,” Park recalls. “When I read it, I was very interested—and horrified—to learn that historically, Korean girls were not allowed to leave their home. That stuck in my head. I wanted to know what it might have been like to live a life like that—so 27 years later, I began *Seesaw Girl*,” setting in motion one of the most prolific, lauded children’s literature careers in history.

More than two decades later, Park has dozens of published titles for children of all ages, from picture books to novels, poetry to anthologies, fantasy series to historical reclamations, that showcase her authorly creative range. Her awards and recognition, too, continue to grow accordingly. Park’s Korean heritage remains a hallmark through the majority of her titles, from the 15th-century *The Kite Fighters* (2000), the 19th-century *The Firekeeper’s Son* (2004), the 20th-century Japanese occupation in *When My Name Was Keoko* (2002), all based in her ancestral homeland. She draws on her own Korean American hybridity in books that give young Korean American heroes their own stories including *Archer’s Quest* (2006) and *Project Mulberry* (2005). With thoughtful research and resonating empathy, Park also writes beyond her own background with significant success, including the baseball-celebrating *Keeping Score* (2008); *A Long Walk to Water* (2010), based on the true story of a “Lost Boy” of Sudan, and its companion picture book, *Nya’s Long Walk* (2019); and the three-part fantasy world-building of her Wing & Claw series.

Park’s latest—and possibly most personal—novel, *Prairie Lotus*, proved to be a half-century process to hit shelves in 2020. Set in 1880, the novel introduces Hanna Edmunds who arrives in the Dakota Territory, with her merchant father, both hoping to set down roots. For Hanna, whose late mother was Chinese Korean, her immediate difference is an additional challenge to gaining some semblance of acceptance.

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In her closing note, Park refers to *Prairie Lotus* as “an attempt at a painful reconciliation” between her childhood love for Laura Ingalls Wilder’s Little House series and her adult knowledge of racism: “I wanted badly to be friends with the Laura in the book, and I knew that Ma would never have allowed it—because of my black hair and tan skin. She would have lumped me together with the Indians as a “lesser” human.” Her imagination, however, persisted: “I used to lie in bed at night and imagine that I was Laura’s best friend. I invented new adventures for us together. I realize now that it was a pre-Internet version of fan fiction—it existed only in my head. Many of the details of those nighttime imaginings are in the book, written some 50 years later!”

In citing the “perfect storm” that finally came together to allow her to write *Prairie Lotus*, Park credits We Need Diverse Books—a literary nonprofit that began as a hashtag and became one of the most powerful, influential voices in bringing equity and inclusion into U.S. children’s publishing—as creating the awareness about the need for diverse, accurate representation in children’s literature. Indeed, Park serves as a valued Advisory Board member for WNDB. She’s also involved with equity/inclusion work for the Society of Children’s Books Writers and Illustrators and sits on the advisory board of the Rabbit Hole national children’s literature museum project.

Her latest major project returns to celebrating her Korean American heritage, gathering authors and illustrators of the Korean diaspora to [KiBooka](#) (Kids’ Books by Korean Americans), which she calls “a source of great happiness.” Already populated with dozens of picture book, middle grade, and young adult creators, the project is garnering plenty of publishing attention. “When my career began more than 20 years ago, there were very few creators of Korean ancestry publishing in the U.S.—it would have been a forlorn page indeed!” Park introduces her project. “I’m excited about the talented writers and artists whose books are now available, and hope you will enjoy learning about them and their work.” In sharing a diverse platform she helped pioneer, Park continues to build community among makers and readers.

Park currently lives in Rochester, New York. Her two children who inspired her writing career are now grown, making her a doting grandmother of two.

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## Contribution to Literature for Young People

**“Scholars read the great  
works of the world.  
But you and I must learn to  
read the world itself.”**

*from A Single Shard by Linda Sue Park*

Linda Sue Park’s diverse body of work spans a career of more than two decades. Her books differ in format and genre: picture books that present pure humor or inviting intrigue; poetry that introduces new forms; stories with unusual concepts for young children; and mysteries, fantasies, and of course, carefully researched historical fiction.

Park may be best known for her Newbery Medal-winning *A Single Shard* (2002). The novel, set in 12th-century Korea, explores themes of poverty, perseverance, and creativity. In it, a young orphan named Tree-ear finds dignity and self-sufficiency. A *Kirkus* review concludes, “Tree-ear’s story conveys a time and place far away and long ago, but with a simplicity and immediacy that is both graceful and unpretentious.” That immediacy throughout Park’s books—regardless of the era or place in which they are set—is what continues to distinguish them.

Park’s early books explore different periods of Korean history. *Seesaw Girl* (1999) addresses the status of girls and women while richly depicting a wealthy family in the 17th century. Traditional familial relationships and kite-making challenge brothers who are *The Kite Fighters* (2000) in 15th-century Korea. *When My Name Was Keoko* (2002) begins in 1940 during World War II as Japanese occupiers increase demands on Koreans





## Contribution to Literature for Young People

**“Can a children’s book save the world?”**

**Her answer honors agency: “No, but young readers can.”**

In her 2015 TEDx Beacon talk, Park contends that reading books is “practice for life”; that reading develops empathy which leads to engagement. Young audiences impacted by *A Long Walk*, for example, have since engaged in activities to support Salva Dut’s work in South Sudan. Park astutely asks, “Can a children’s book save the world?” Her answer honors agency: “No, but young readers can.”

Park’s commitment to her audience, her belief in the power of storytelling to intimately engage readers, is what encourages and enables her to tackle complex topics and issues. Readers instinctively empathize with the plight of well-drawn characters bridging cultures, historical periods, and geographic divides. Park recalls and builds on children’s instinctive recognition of unfairness in all of its iterations, whether due to poverty, gender, war, or marginalization. Not only are such issues effectively explored in Park’s novels, her narratives offer potential resolutions and actions that imbue and inspire hope.

Dinah Stevenson, Park’s longtime editor at Clarion Books, described Park as “an enthusiastic reader... She [has] retained a deeply ingrained sense of pacing and structure of good middle-grade fiction as well as some very specific memories.” Park’s strong recollection of books she read and loved as a child continues to infuse her work with authentic emotional content concealed in riveting storytelling. Those strengths are especially evident in her newest novel, *Prairie Lotus* (2020), the story of a biracial girl whose Chinese Korean mother has died during the 19th-century riots in Los Angeles when many Chinese were lynched. Hanna and her white father head east to the Dakota territory to start anew.



## Contribution to Literature for Young People

Park was inspired by her childhood affection for Laura Ingall Wilder's Little House series. In the book's afterward, she writes: "*Prairie Lotus* is a story that I have been writing nearly all my life. It is an attempt to reconcile my childhood love of the Little House books with my adult knowledge of their painful shortcomings. My wish is that this book will provide food for thought for all who read it, especially the young readers in whose hands the future lies."

Never didactic, Park's books are storytelling at its best. Equally important, she trusts her readers who become immersed in connecting individuals and cultures, transforming the specific into universal experiences.

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## “Linda Sue Park”

by Dinah Stevenson in *The Horn Book*

A few weeks before ALA Midwinter, Linda Sue Park sent me an e-mail: "I've gotten several e-mails from people congratulating me for the results of 'mock Newberys' that are coming in from library systems all over—*Shard* has been named an Honor Book a few times. I know I should be pleased, and I am, I'm thrilled to pieces, but it's also making me completely neurotic. Sometimes I wish people would just stop talking about it."

I understood perfectly. I have always been superstitious about awards, and I firmly believe that talking about them is a jinx. I thought that *A Single Shard* might have an outside chance at an honor, but there wasn't much point getting excited about the possibility beforehand, because it could just as easily not happen. My honest answer was: "Committees are unpredictable. There is no way to anticipate the actual winners and honorees. Take what you're getting now as compliments from enthusiastic fans, because that's what it is. And that's *all* it is."

Linda Sue thanked me for my sage advice and claimed she felt much calmer.

Now, of course, the advice doesn't seem quite so sage. I can't help feeling that a truly perspicacious editor, which Linda Sue thinks I am, would have had some kind of sixth-sense warning of an impending Newbery. I didn't have a clue. One of the things that makes working with her such a pleasure is that she is so appreciative and complimentary that I have to be careful about my hat size. Perhaps my failure to predict the Newbery will disillusion her. But not entirely, I hope.

I have been working with Linda Sue since I signed up her first book, *Seesaw Girl*, in October 1997. Hers is an amazing true publishing success story: from unsolicited submission to Newbery winner in three novels. She told me once that certain other writers felt she had gone about it all wrong. Apparently, beginners are supposed to undergo a lengthy initiation period of submitting projects, having them rejected, and suffering. Linda Sue simply skipped that step.

In fact, according to the conventional wisdom and protocol of aspiring children's book writers, she did a number of things

## Appreciation: “Linda Sue Park” by Dinah Stevenson in *The Horn Book*



Photo: Klaus Pollmeier

wrong. She sent her first query letter to twenty-two publishers without first researching the kinds of books they did. She said in the query letter that the children in her daughter's second-grade class loved the story. (Professionals learn they're never, never supposed to say anything like that, even if it's true.) Moreover, she failed to enclose a self-addressed stamped envelope. While I was reviewing her manuscript for *Seesaw Girl*, she sent me a revision (she had waited a week and was growing impatient). And when I phoned to say I wanted to publish her book, she asked me whether there was any chance I was going to change my mind.

Linda Sue may have been a complete novice about submitting children's books for publication. But she knew plenty about children's books. An enthusiastic reader—her word is *maniacal*—from an early age, Linda Sue read indiscriminately and returned to her favorite books again and again. She retained a deeply ingrained sense of the pacing and structure of good middle-grade fiction, as well as some very specific memories. One of these that would become important later came from a collection of folklore retellings, *Tales of a Korean Grandmother* by Frances Carpenter—a reference to the fact that girls from noble families in seventeenth century Korea were never allowed to leave their homes. This made a huge impression on her at age ten.

Something else that stuck in her mind came from one of the Little House books, which she probably read around the same time. The manuscript of her second novel, *The Kite Fighters*, had been accepted and was already moving toward publication when Linda Sue phoned me in something close to panic. Reading Laura Ingalls Wilder to her daughter, Anna, then nine, she came across a familiar paragraph and realized that she had unintentionally echoed its rhythm and structure in her manuscript. Did this mean she was an unconscious plagiarist—a kind of literary Jekyll and Hyde? No, I said, it meant she

## Appreciation: “Linda Sue Park” by Dinah Stevenson in *The Horn Book*

was the kind of reader who took things in very deeply, and I encouraged her simply to rework the offending paragraph.

After receiving a B.A. in English from Stanford University, Linda Sue worked in Chicago, went to graduate school in Dublin and then in London, married an Irish journalist (on the eighty-ninth day of her ninety-day fiancée visa), and had two children.

Linda Sue had been raised in the Midwest to be “more American than Americans.” English had been spoken at home, and she learned only a few words of Korean. Living in London, her children got to know their Irish grandparents; the other side of the family was on the other side of the Atlantic. Making connections despite huge gaps between generations, between continents, between languages, is the theme of Linda Sue’s poem called “Halmoni,” which is the Korean word for grandmother:

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**She speaks; my mother speaks. The sounds crackle and reach me always a second too late. I look down at the babe in his swaddled sleep and find the answer. Mother, please tell her that Sean is the Irish for John, the man who baptized Jesus.**

**I hear Korean, then nothing, then the noise of laughing and crying at the same time, Jong, a wonderful, beautiful name, such a perfect choice. She and my son will never meet, but as he grows he will hear her voice on the phone and learn to answer to Jong.**

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After seven years in London, Linda Sue, her husband, Ben, and the children moved back to the States. Now she wanted to share with her children the Korean side of their heritage. Realizing that her Korean background was something she’d need to learn about before she could pass it on, she began investigating Korean history. A writer all her life—poems, stories, ad copy, newspaper articles, annual reports—she found her research meshing with the story idea she had been carrying with her since childhood, about a well-brought-up girl in seventeenth-century Korea eager to escape, even temporarily, the confines of her upbringing.

Linda Sue began to write. She thought the story might be a picture book, but the first draft was three thousand words and the second draft six thousand. After four months, she had ten thousand words. To her surprise, *Seesaw Girl* had turned out to be a middle-grade novel. Depending

## Appreciation: “Linda Sue Park” by Dinah Stevenson in *The Horn Book*

on how you calculate, it had taken her either six months or almost thirty years to write.

She went on to write three more novels, each growing from a nugget of information about Korean history and culture. *The Kite Fighters* places in fifteenth-century Korea the story of two brothers, their rivalry in their traditional roles of first (important) and second (unimportant) son and their partnership in building and flying kites. Linda Sue’s father, who told her about the Korean sport of kite fighting when she was a child, had been a second son and is a devoted kite flyer. Linda Sue considers this book in many ways a tribute to him, which made it all the more meaningful that it was he who drew the decorations that open each chapter.

The idea of a small country, Korea, being better at something—ceramics—than its larger and more powerful neighbors China and Japan appealed to her and became the basis for *A Single Shard*.

*When My Name Was Keoko* grew from a reference to young Korean men serving as kamikaze pilots in the Japanese army during World War II, and from her own parents’ recollections of growing up in Korea under the Japanese occupation. The book’s working title was *The Most Beautiful Tree in the World*, referring to

the rose of Sharon tree that is the national tree of Korea, until Sean, then fifteen, stated flatly that no boy would read a book about a beautiful tree.

Doing the research for her books made Linda Sue “feel Korean.” She began to see aspects of her upbringing—the emphasis on schooling, for example—in the context of Korean tradition. “Suddenly a whole bunch of my childhood made sense. I was illuminating my own past.”

The response to her books makes it clear that she is illuminating the Korean past for many readers as well. She has a sharp eye for the telling details that bring the setting to life, and unobtrusively introduces and explains aspects of the culture that might seem alien, or arbitrary, to a young American reader. The bridge over the gap is often a process—embroidering a panel for a screen, inventing and constructing a Korean standing-and-jumping seesaw, building and decorating a kite, preparing



Photo: From *Seesaw Girl* by Linda Sue Park



## Appreciation: “Linda Sue Park” by Dinah Stevenson in *The Horn Book*

clay for the potter’s hand. The reader sharing these experiences with the characters becomes so deeply immersed in their world that it can be a surprise to look up from the page and find oneself at home. Perhaps the fact that Linda Sue was learning to feel Korean as she went along makes her an especially empathetic guide.

Another bridge between characters and readers is food. Linda Sue was a food writer at one time and has won cooking contests. She has passed her interest in food along to her family—her son’s requested dinner menu for his fourth birthday included stuffed artichokes and calamari—and brings it to her books. We learn what her characters like to eat and what happens during meals. *A Single Shard* begins with hunger and a discovery of rice; Tree-ear’s relationships with Crane-man and with Min’s wife, Ajima, are partly expressed in terms of the sharing of food. The progress of the Japanese occupation and the war in *When My Name Was Keoko* is reflected in the gradual disappearance of familiar foodstuffs, and despite the privations of wartime, a broken friendship is repaired over popcorn.

As it happens, Linda Sue’s editor is also interested in food. Our e-mails often touch on recipes and menus, and an embarrassing amount of time goes into

deciding where we will have lunch when she comes to New York. These meals are always a lot of fun, as Linda Sue is adventurous and knowledgeable and serious about eating without taking it too seriously. She eats salad with her fingers. She’s glad to share but only if everyone wants to. And if she orders a dish that a friend or family member loves, she will have part of it wrapped to take along and give away.

Linda Sue has the kind of effervescent generosity that can only come from a spontaneous pleasure in giving and sharing. Following the announcement that *A Single Shard* had won the Newbery Medal, she came into the Clarion offices with a large paper shopping bag full of wrapped packages and a list of everyone at Clarion who worked on her books—the managing editor, the designer, the associate editor, the sub rights person, the part time marketing assistant. ... Everyone got a present, something made of celadon ware. It’s a Korean tradition: good fortune is to be shared. It’s also very much like Linda Sue.

On that same post-Newbery visit to New York, Linda Sue asked which store had the best petites department. *Petites?* I looked at her, noticing not for the first time that the top of her head is more or less level with my collarbone, and registered that

## Appreciation: “Linda Sue Park” by Dinah Stevenson in *The Horn Book*

she is indeed what clothing manufacturers call petite. It’s an idea that takes some getting used to; her personality, her presence, is large.

Even now, months after the announcement, Linda Sue doesn’t entirely believe that she has won the Newbery Medal. She prefers to refer to it as “the N word” or “the N.” When she opened the carton of books she had ordered and saw gold seals on the jackets, she was amazed all over again: “Will I ever get used to this?” she e-mailed me. “Yes,” I wrote back, “but probably not anytime soon.”

I look across my office at the celadon vase ornamented with cranes and clouds that Linda Sue took out of her shopping bag in January and presented to me. I’m not used to this either, and I didn’t see it coming—but I get to share it even so. That, to me, is good fortune.

*Dinah Stevenson is vice president, associate publisher, and editorial director of Clarion Books.*



# Talking with Linda Sue Park

In the wake of her new release, *Prairie Lotus*, the Newbery Medalist joins us to discuss historical fiction, research, and racial prejudice. **By Terrell A. Young and Barbara A. Ward**



Linda Sue Park is a well-known and beloved author of many books for young readers. Among those favorite titles are *A Single Shard* (2001), winner of the 2002 Newbery Medal, *Project Mulberry* (2005), and the *New York Times* best-seller *A Long Walk to Water* (2010). We were delighted to chat with her about her latest historical fiction title, *Prairie Lotus* (2020).

**Links:** *What is the greatest challenge for you in writing historical fiction?*

**Park:** The historical fiction I choose to write focuses on ordinary people, most often from marginalized communities. My greatest challenge is finding primary sources written by members of those communities.

Primary sources have become something of a fetish for researchers and writers of history, and of course there's no denying their importance. But I'm concerned about the tendency to treat them as some kind of grail of truth. With any primary source, the three questions I ask myself are: Who wrote it? Why did they write it? Why has it survived? It has been my experience that many writers don't question their source material with sufficient discernment; the answers to those questions

“Making—creating, crafting—for marginalized people is more than a ‘positive outlet.’ It is and has always been many things: survival, necessity, self-expression, community builder, haven, salve, resistance, defiance . . . It's a way of making the world with more than just words.”

are almost always wrapped up in some kind of privilege that skews the truth.

The work I did for *Prairie Lotus* is a good example. I found issues of Godey's Lady's Book and copies of the popular “readers,” or schoolbooks, of the era. Shopkeepers' ledgers, railway schedules, facsimiles of sewing patterns. Letters, my all-time favorite primary source. In one sense, this was a treasure trove. And 1880 U.S. history was certainly easier to research than the twelfth-century Korea setting of *A Single Shard*!

But if you take a look at that list, you can begin to get an idea of what I mean. All of those items are relics of the white population at the time. The records of people from marginalized communities are much more difficult to find. There was plenty of contemporaneous information on the building of the railway, for example. But almost everything I

found regarding the Chinese workers was written through a white lens that tended to dehumanize them.

Fortunately, the digital age has dramatically altered this particular landscape. Future generations who write historical fiction about our era will have such riches to explore—their challenge will be too much material, rather than not enough!

**Links:** *Please share the importance of understanding “centering” and “othering” when introducing books to children and young adults. How would pitching *Prairie Lotus* be othered or centered?*

**Park:** To me, “centering” a book talk to a group of young readers means emphasizing the human connection between reader and character. The object of centering is to interest as many readers as possible in the book you want to

## Appreciation: “Talking with Linda Sue Park” by Terrell A. Young and Barbara A. Ward in *Book Links*

recommend. (The approach would be different if you’re talking one-on-one to a young reader with whom you are already familiar; presumably you would know how to tailor your remarks to their reading preferences.)

*Prairie Lotus* could be centered in several ways depending on the age and interests of the audience. The book-talker could say, “Hanna is looking forward to making friends at her new school. But she’s also anxious about it. Have you ever felt the same way?”

Or: “Nobody likes having their feelings hurt, right? And it can be hard to know how to respond. In this book, you’ll find out how the main character, Hanna, reacts when people hurt her feelings, which happens to her a lot.”

And *then* go on to talk about the setting. Establish the common ground first.

What I call “othering” is putting distance between the reader and the character. This is usually unintentional on the part of the book-talker, but it can reinforce systemic bias. “This story takes place more than a hundred years ago. Almost everything about Hanna’s life is different from the way we live now, so you can learn a lot about what things were like back then.” That kind of pitch can make the racism in Hanna’s story seem like a problem of the past.

One thing I often say is that every reader brings the same question to every single book, without exception. The question is: What’s in it for me? A “centering” book-talk tries to suggest possible ways to explore that question.

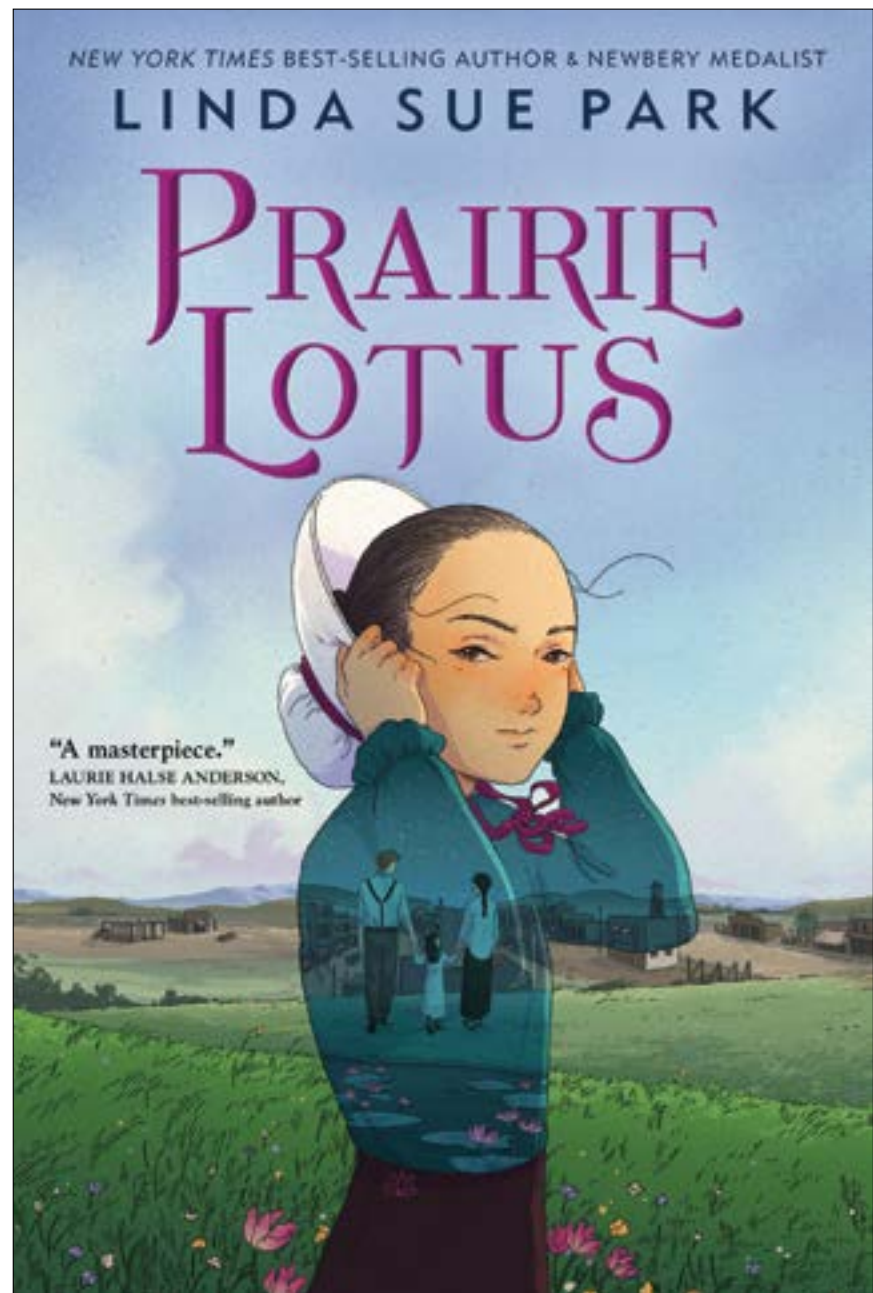
**Links:** Which parts of your own personal experiences with prejudice and racism found their way into the book? Is it possible to separate the personal experiences from the political?

**Park:** It’s interesting: in my experience, the only people who ever ask that second question are those from the dominant culture. For people from marginalized communities, the political is *always* personal, and the personal is often, though not always, political.

During my childhood, I was teased about my eyes, sometimes mercilessly.

Kids would speak to me in what they thought of as a mock-Asian accent. When I was asked “Where are you from?” I would answer, “Illinois” (or some such), and the inevitable response was, “No, where are you from really?” I was often told, “You speak English so well!” In college, I learned for the first time that there were men who preferred to date Asian women because of ignorant ideas about their supposed “submissiveness.”

I could go on, but I think you get the idea—how everything from popular culture and immigration policy to language issues and sexism is manifested in those personal experiences. And now there is the current wave of anti-Asian hate and ignorance because of the coronavirus. I wear a mask when I have to go out. I’ve had people pointedly step away from me and move closer to white people who weren’t wearing masks(!). That’s a clear manifestation of



## Appreciation: “Talking with Linda Sue Park” by Terrell A. Young and Barbara A. Ward in *Book Links*

the “dirty Chinaman” slur that Hanna experiences—very much alive and well today.

**Links:** *As in some of your other books, artistic or creative expression plays an important role in this one. In what ways can various forms of artistic self-expression—in the case of this book, sewing and fashion design—be positive outlets for individuals? In what ways can this expression even be political?*

**Park:** Making—creating, crafting—for marginalized people is more than a “positive outlet.” It is and has always been many things: survival, necessity, self-expression, community builder, haven, salve, resistance, defiance. The dominant culture has always sought to control our bodies in ways that range widely: through enslavement or state-sanctioned brutality. Through the

Hollywood image of the female Asian sex kitten. The list is, alas, endless.

Making is a way of taking back control of the body—in the case of needle arts, the hands—to create something tangible. It’s a way of making the world with more than just words.

That’s why Hanna goes beyond sewing seams: she’s always altering the standard patterns to make the designs her own. She rejects the usual pearl buttons for a lawn dress, choosing glass ones instead. Each choice she makes is a declaration of her right to a place in the world, despite those who would prefer to ignore or reject her existence.

**Links:** *Given the timeframe of 1880, Hanna seems much more aware of the prejudices around her and within her. In the popular vernacular, she is much more “woke” than might be expected.*

*How would you react to comments that she is more aware, idealized, or romanticized than would have been possible for a girl her age growing up during those times?*

**Park:** If Hanna were white, I might agree with you here. However, people who are oppressed or marginalized have always been more “woke” than those from the dominant culture. As a related example, there are letters and diaries from the era written by white women who are completely “woke” about their status as second-class citizens—decades before suffrage.

Being unaware of injustice was and is simply not an option for those from marginalized communities. Sooner or later, even those who would prefer not to think about it have to confront it. In every historical era, without exception, there have been people who fight against the evil of systemic injustice. If Hanna’s awareness and expression seem too “woke” to some readers, it might be the language I have chosen to frame her thoughts—not the thoughts themselves.

**Links:** *The Author’s Note for *Prairie Lotus* explores your personal relationship to the *Little House* books. Where do you feel that those books fit into “the canon” today?*

**Park:** Some readers have suggested that *Prairie Lotus* is a tribute to the *Little House* books. That was never my intent. Those books were indeed important to me as a young reader, and I wanted to



Two robots find that the snap of a crayon releases surprising objects in Park’s *Gurple and Preen*, illustrated by Debbie Ridpath Ohi.



## Appreciation: “Talking with Linda Sue Park” by Terrell A. Young and Barbara A. Ward in *Book Links*

be honest about that, for the purpose of inviting others to travel the same road—the road that began with loving those books, then facing the truth about them, and ultimately, moving on and away from them.

For several generations, the Little House books and the subsequent television series were and are a key reason that the history of westward expansion in the U.S. became a dangerous “single story”—one that has to be dismantled so we can move forward with the truth. The people who grew up loving those books are gatekeepers and educators today. We need to be using more accurate language with young readers when we discuss this era, replacing “settlers,” “pioneers,” “relocation,” with words like “colonizers,” “invaders,” “attempted genocide.” Avoiding the full truth of history is never the right approach.

There were two things I loved about the Little House books as a child. First, their emphasis on the details of daily life—that literature doesn’t have to be about “big important events,” that in our everyday lives, we are all part of history. And second, the elevation of what was and often still is women’s work. I wrote those same elements into *Prairie Lotus*. Otherwise, I prefer to see Hanna’s story as resistance, not tribute.

I think the Little House books should be in libraries and archives as historical documents. I do not think they should be used in classrooms. Books that offer varied perspectives on westward expansion are gradually increasing in number, and educators now have choices that can help young readers toward an appreciation of a more complete truth. There is a list of some of these titles on my website ([lindasuepark.com](http://lindasuepark.com)), part of the educator’s guide for *Prairie Lotus*, and I’m working on adding more resources.

**Links:** *Would you please share your upcoming titles with us?*

**Park:** Thanks for asking!

August 2020: *Gurple and Preen*, a picture book from Simon & Schuster, illustrated by Debbie Ridpath Ohi and

based on her broken-crayon art. A story about creative problem-solving: after a crash landing, two robots have to work together to repair their damaged rocket.

Spring 2021: *The One Thing You’d Save*, a middle-grade story from Clarion Books/HMH, illustrated by Robert Sae Heng. A linked collection of poems based loosely on the Korean sijo form: students have a class discussion on what they would save if there was a fire in their home.

### Sampling Park

**Bee-bim Bop!** Illus. by Ho Baek Lee. 2005. Clarion, \$17.99 (9780618265114). PreS–Gr. 2.

**Forest of Wonders.** 2016. Harper, \$16.99 (9780062327383). Gr. 3–6.

**Gondra’s Treasure.** Illus. by Jennifer Black Reinhardt. 2019. Clarion, \$17.99 (9780544546691). PreS–Gr. 2.

**Gurple and Preen.** Illus. by Debbie Ridpath Ohi. 2020. Simon & Schuster, \$17.99 (9781534431416). PreS–Gr. 2.

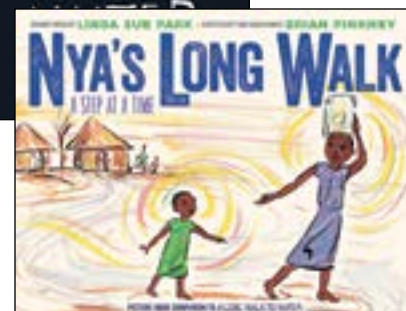
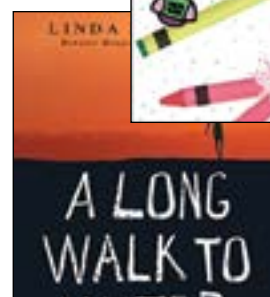
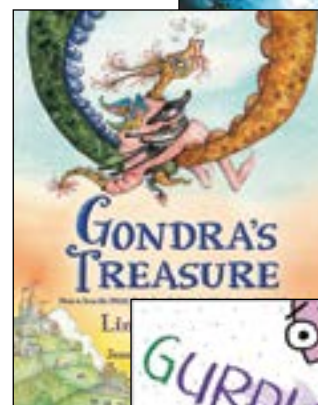
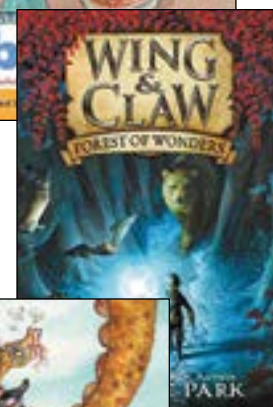
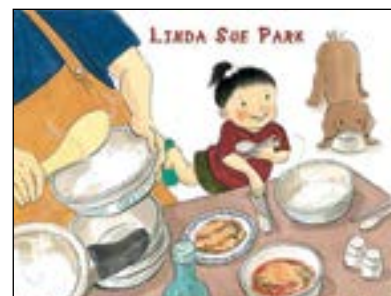
**A Long Walk to Water:** Based on a True Story. 2010. Clarion, \$16 (9780547251271). Gr. 6–9.

**Nya’s Long Walk: A Step at a Time.** Illus. by Brian Pinkney. 2019. Clarion, \$17.99 (9781328781338). Gr. 1–3.

**Prairie Lotus.** 2020. Clarion, \$16.99 (9781328781505). Gr. 5–7.

**A Single Shard.** 2001. Clarion, \$17.99 (9780395978276). Gr. 4–8.

**Terrell A. Young** teaches courses in children’s literature to graduate and undergraduate students at Brigham Young University. **Barbara A. Ward** taught in New Orleans for 25 years. After Hurricane Katrina, she taught literature and literacy education courses at Washington State University.



# Awards and Distinctions

## Distinctions

- Boston Public Library Literary Lights Award
- The Empire State Author Award
- NSK Neustadt Prize for Children's Literature 2021 Shortlist
- Rochester (NY) Arts Council 2002 Literary Artist of the Year Award

## *A Single Shard*

- 2002 Newbery Medal Book
- 2002 ALA Best Book for Young Adults
- 2002 ALA Notable Book for Children
- 2003 Asian/Pacific American Award for Literature, Author Honor
- 2001 Booklist Editor's Choice
- 2001 Capitol Choices Selection
- 2001 CCBC Choices
- 2003-2004 Charlie May Simon Book Award Nominee (AR)
- 2003 Dorothy Canfield Fisher Book Award Nominee (VT)
- 2003-2004 Lamplighter Award Nominee
- 2003-2004 Massachusetts Children's Book Award Nominee



## *A Single Shard cont.*

2002 NCTE Adventuring with Books, Booklist for Pre-K

Grade 6

NCTE Kaleidoscope: A Multicultural Booklist for Grades

K-8

2005 Nene Award Nominee (HI)

2001 New York Public Library, 100 Titles for Reading and

Sharing

2002 Notable Books for a Global Society (ILA)

2003 Pennsylvania Young Reader's Choice Award

Nominee

2006 Rebecca Caudill Young Readers Book Award Master

List (IL)

2001 School Library Journal, Best Books of the Year

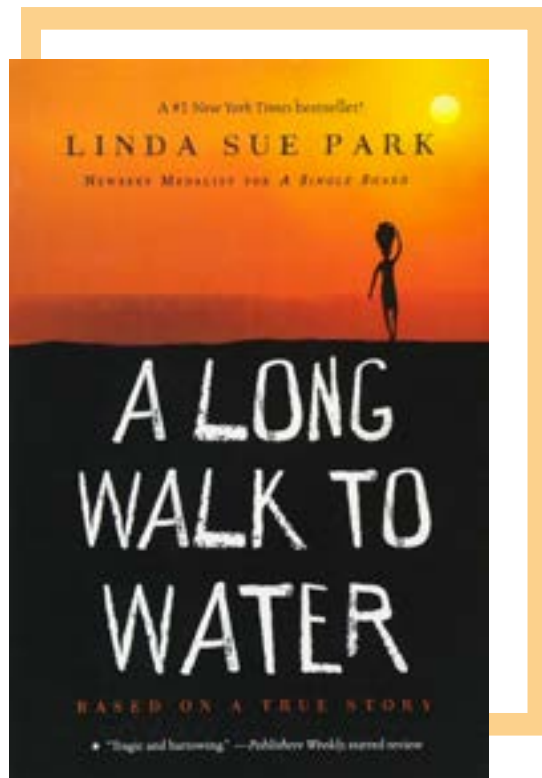
2004 Sequoyah Book Award (OK)

2004 William Allen White Children's Book Award Nominee

(KS)

2004 Young Reader's Choice Award—Intermediate/

Grades 7-9 Winner



## *A Long Walk to Water*

2012 Black-Eyed Susan Award Nominee (MA)

2010 Book Links Lasting Connections

2012 Flicker Tale Children's Book Award (ND)

2013 Golden Sower Award Nominee (NE)

2012 Great Lakes Book Award Nominee (MI)

2013 Iowa Children's Choice Award Nominee

IRA Notable Books for a Global Society

2011 Jane Addams Children's Book Award (NY)

Junior Library Guild Selection

2012 Kentucky Blue Grass Award Nominee

2012-2013 Lamplighter Award Nominee

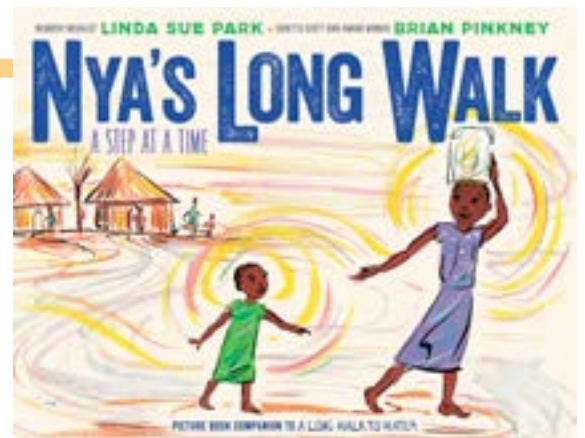
2012 Maine Student Book Award Nominee

## *A Long Walk to Water cont.*

2012–2013 Maud Hart Lovelace Award Nominee (MN)  
2011 NCSS/CBC Notable Social Studies Trade Book for  
Young People  
2013 Nene Award Nominee (HI)  
2013 North Carolina Children’s Book Award Nominee  
2013 Nutmeg Award Nominee (CT)  
2016 Oregon Battle of the Books Nominee  
2013 Pennsylvania Young Reader’s Choice Award Nominee  
2015 Rebecca Caudill Young Readers Book Award Master  
List (IL)  
2013 Sasquatch Award Nominee (WA)  
Shalom Readers Book Club List  
2013 South Carolina Association of School Librarians  
Award Nominee  
2013 Sunshine State Young Readers Award Master List (FL)  
2013–2014 Virginia Readers’ Choice Award Nominee  
2012 Volunteer State Book Award Runner-Up (TN)  
2013 Wyoming Indian Paintbrush Nominee  
2013 Young Hoosier Book Award Nominee (IN)

## *Nya’s Long Walk*

2020 ALSC Notable Children’s Books  
2020 CCBC Choices  
Junior Library Guild selection  
2020 NCSS/CBC Notable Social Studies Trade Book for  
Young People





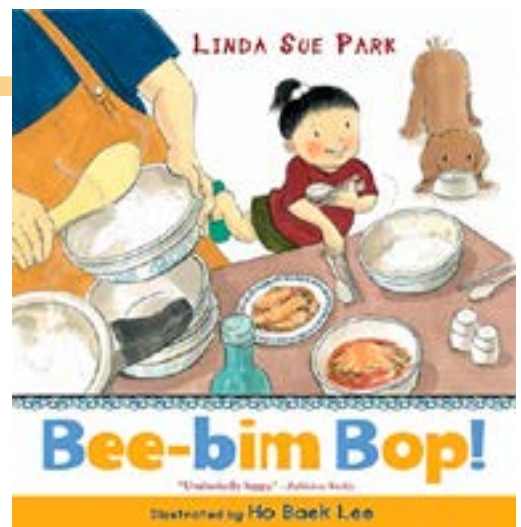


## **Archer's Quest**

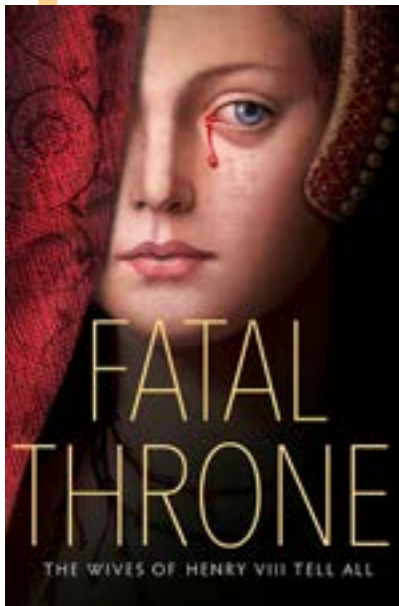
- 2008 Black-Eyed Susan Award Nominee
- 2008 Kentucky Blue Grass Award Nominee
- 2009 Children's Choice Award Nominee (IA)
- 2009 Mark Twain Readers Award Nominee (MO, MASL)
- 2009 Sasquatch Award Nominee (WA)
- 2009 South Carolina Association of School Librarians Award Nominee
- 2009 William Allen White Children's Book Award Nominee (KS)
- 2010 Nutmeg Award Nominee (CT)
- 2010 Young Hoosier Book Award Nominee (IN)

## **Bee-Bim Bop!**

- 2005 New York Public Library, 100 Titles for Reading and Sharing
- 2006 Bank Street Best Children's Books of the Year
- 2006 Kansas State Reading Circle Recommendation







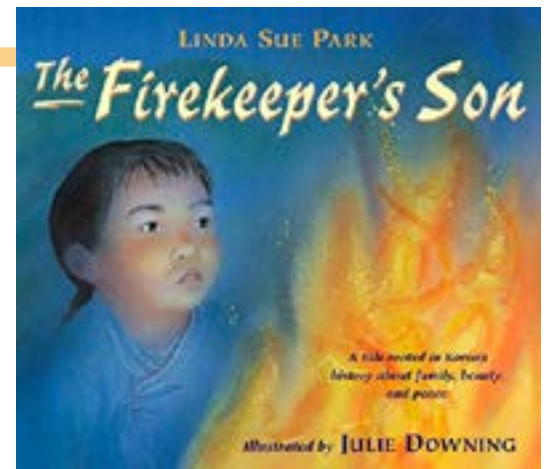
## **Fatal Throne**

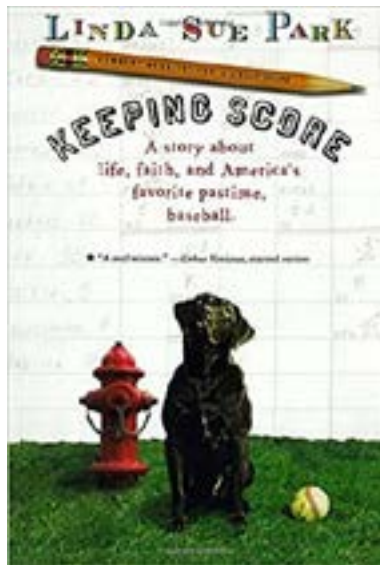
2019 Selected to the Amelia Bloomer Book List (an American Library Association list of well-written books with significant feminist content, intended for young readers)

2018 The New York Public Library Best Books for Teens:  
Top 10

## **The Firekeeper's Son**

- 2004 AISLE Read-Aloud Books Too Good to Miss
- 2006 Asian/Pacific American Award for Literature
- 2005 Bank Street Best Children's Books of the Year
- 2004 Bank Street College of Education Irma Simonton and James H. Black Award for Excellence in Children's Literature Honor Book
- 2005 CCBC Choices
- 2007 Georgia's Children's Book Award Nominee
- 2005 IRA Teachers' Choice Reading List
- Junior Library Guild Selection
- 2005 Kansas State Reading Circle Recommendation
- 2006 Kentucky Bluegrass Award Nominee
- 2008 Monarch Award Nominee (IL)
- 2004 New York Public Library, 100 Titles for Reading and Sharing
- 2004 Parents' Choice Recommended Winner
- 2007 Volunteer State (TN) Book Award Master Reading List
- 2006 Young Hoosier Book Award (IN) Nominee



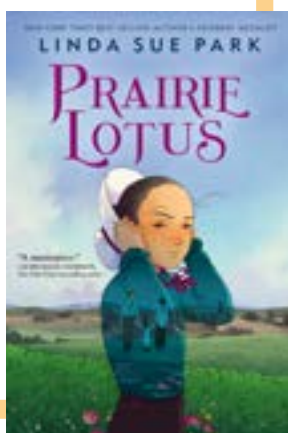
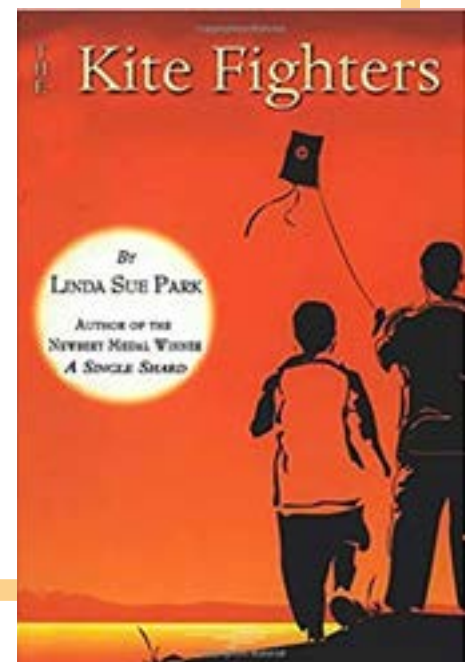


## Keeping Score

2010 Charlie May Simon Book Award nominee (AR)  
Junior Library Guild Selection  
2010 Nene Award Nominee (HI)  
2010 Oregon Battle of the Books  
2010 Prairie Pasque Award nominee (SD)

## The Kite Fighters

2005 Arizona Young Readers' Master List  
2000 Bank Street Best Children's Books of the Year  
2002 California Young Readers Medal finalist  
2001 CCBC Choices  
2001-2002 Dorothy Canfield Fisher Book Award Nominee (VT)  
2001 IRA Teachers' Choices Reading List  
Junior Library Guild Selection  
2001 Notable Books for a Global Society (ILA)  
2002-2003 South Carolina Children's Book Award Nominee  
2004 Texas Bluebonnet Master List  
2002-2003 Young Hoosier Book Award Nominee (IN)



## Prairie Lotus

Amazon.com Best Children's Books of 2020: Ages 9-12  
*Parents Magazine* Best Children's Books of 2020  
*Washington Post* Best Children's Books of 2020

# Project Mulberry

- 2005 AISLE Read-Aloud Books Too Good to Miss
- 2006 Asian Pacific American Award for Literature, Honorable Mention
- 2006 Bank Street Best Children's Books of the Year
- 2007 Blue Hen Book Award (DE)
- 2006 CCBC Choices
- Charlie May Simon Children's Book Award Nominee (AR)
- 2005 Chicago Tribune Young Adult Fiction Prize
- 2005 Chicago Public Library's Best of the Best Books
- 2008 Connecticut Nutmeg Award Nominee
- 2008 Golden Sower Award Nominee (NE)
- 2008 Iowa Children's Choice Award Nominee
- Junior Library Guild Selection
- 2006 Kansas State Reading Circle Recommendation
- 2007 Kentucky Bluegrass Award Nominee
- 2006 Keystone to Reading Master List (PA)
- 2007-2008 Lamplighter Award Nominee
- 2008 Mark Twain Award Master List (MO)
- 2008 Massachusetts Children's Book Award Nominee
- 2005 New York Public Library, 100 Titles for Reading and Sharing
- 2005 Notable Books for a Global Society
- 2008 Prairie Pasque Children's Book Award Nominee (SD)
- 2009 Rebecca Caudill Young Readers Book Award Nominee (IL)
- Shalom Readers' Book List
- 2008 Sunshine State Young Readers' Award Nominee (FL)
- 2006 Texas Bluebonnet Master List
- 2008 Virginia Young Readers Award Nominee
- 2008 William Allen White Children's Book Award Nominee (KS)



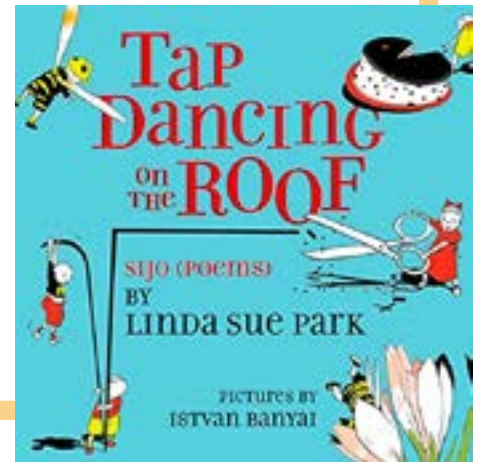


## *Seesaw Girl*

2000 Bank Street Best Children's Books of the Year  
1999 New York Public Library, 100 Titles for Reading and Sharing  
1999 Riverbank Review Book of Distinction  
2002 Texas Bluebonnet Award Nominee

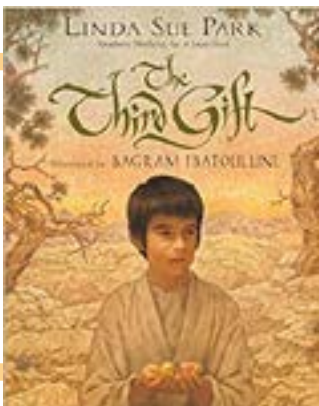
## *Tap Dancing on the Roof*

2007 ABC Children's Booksellers Choice Award  
2008 ALA Notable Book for Children  
2007 Book Sense Award Finalist  
2008 CCBC Choices  
2007 Horn Book Fanfare Selection  
2008 The Lion and the Unicorn Prize for Excellence in North American Poetry  
2008 NCTE/CLA Notable Children's Book in the Language Arts  
2010 Prairie Bud Children's Book Award Nominee (SD)  
2010 Rhode Island Children's Book Award Nominee  
2011 Texas Bluebonnet Award Nominee



## *The Third Gift*

2012 ALA Notable Book for Children  
2012 Bank Street Best Children's Books of the Year  
2012 Capitol Choices: Noteworthy Books for Children and Teens  
2012 CCBC Choices  
2012 NCSS/CBC Notable Social Studies Trade Book for Young People





## ***The Third Gift cont.***

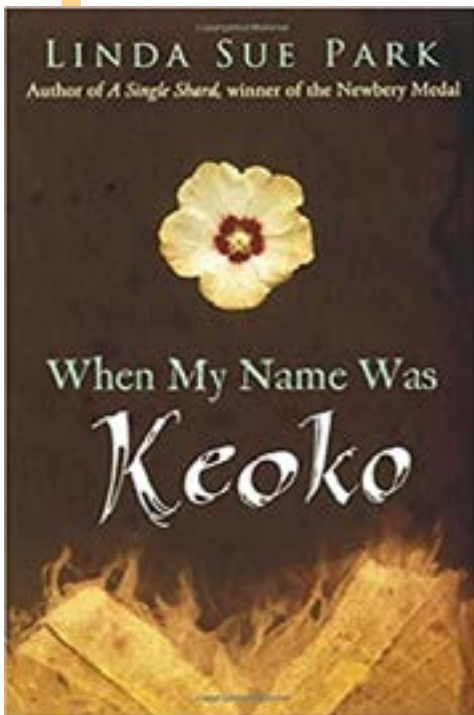
2011 Oppenheim Toy Portfolio Gold Book Award

2015 We Are Kid Lit Collective Summer Reading Lists

## ***What Does Bunny See?***

2006 Bank Street Best Children's Books of the Year

2006 Kansas State Reading Circle Recommendation



## ***When My Name Was Keoko***

2003 ALA Best Book for Young Adults

2003 ALA Notable Book for Children

2003 Bank Street Best Children's Books of the Year

2002 Capitol Choices Noteworthy Book for Children and  
Teens (DC)

2003 CCBC Choices

Charlie May Simon Children's Book Award Nominee (AR)

2003-2004 Dorothy Canfield Fisher Book Award Nominee (VT)

2005 Garden State (NJ) Teen Book Award Nominee

2003 IRA Teachers' Choices Reading List

2003 Jane Addams Book Award Honor Book

2004-2005 Lamplighter Award Nominee

2004 Maine Student Book Award Master List

2005 Mark Twain Award Master List (MO)

2002 Michigan Library Association's Mitten Award Winner

2002 New York Public Library, 100 Titles for Reading and  
Sharing

2003 Notable Books for a Global Society

## ***When My Name Was Keoko cont.***

2003 Notable Children's Trade Book in the Field of Social Studies

2003 NYPL Books for the Teen Age List

2002 Publishers Weekly Best Books of the Year

2005 Rebecca Caudill Young Readers Book Award Master List (IL)

2002 School Library Journal, Best Books of the Year

2005 Sequoyah Book Award (OK) Nominee

2004 Skipping Stones Honor Award

2006 Sunshine State Young Readers' Master List (FL)

2004 Utah Beehive Book Award Nominee

## ***Wing and Claw: Forest of Wonders***

2020 CCBC Choices

Junior Library Guild selection

*Kirkus Reviews* Best Middle-Grade Fantasy & Science Fiction of 2016

*Brightly*, 16 Great Middle Grade Books to Read in 2016



## ***Wing and Claw: Cavern of Secrets***

Junior Library Guild selection

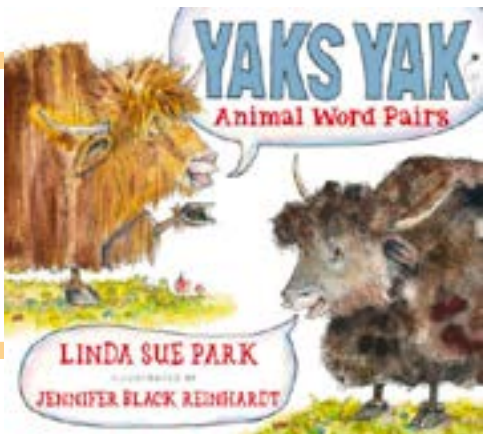
## *Xander's Panda Party*

- 2014 ALA Notable Book
- 2014 Bank Street CBC Best Children's Book of the Year
- 2014 CCBC Choices
- 2014-2015 Georgia Children's Picture Storybook Award Nominee
- 2016 Grand Canyon Reader Award Nominee
- 2014 IRA Teachers' Choices Reading List
- Junior Library Guild Selection
- 2014 Michigan Library Association's Mitten Award Honor List
- 2015 Pennsylvania Young Reader's Choice Award Nominee
- 2013 School Library Journal, Best Books of the Year
- 2015 Utah Beehive Award Nominee
- 2015 Wyoming Buckaroo Book Award Nominee



## *Yaks Yak*

- 2016 Amazon Best Children's Books of the Year
- 2017 Bank Street Best Children's Books of the Year
- 2017 CCBC Choices
- 2018 Land of Enchantment Book Award Nominee (NM)
- 2017 Maine Regional Library System Cream of the Crop List
- 2017 NCTE/CLA Notable Children's Book in the Language Arts
- 2016 Shelf Awareness Best Children's & Teen Books of the Year



## ***Yum! Yuck!***

2006 ALA Notable Book for Children

2006 Bank Street Best Children's Books of the Year

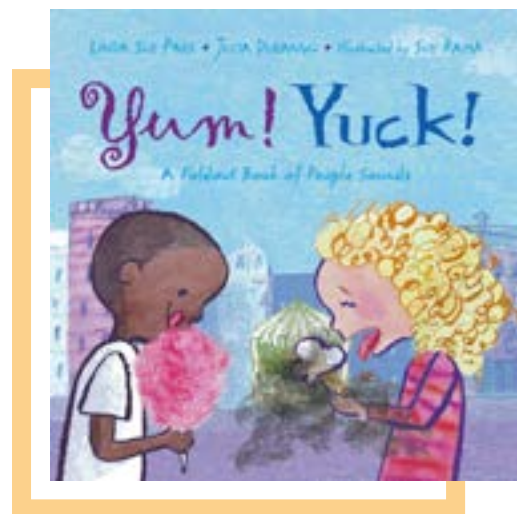
2006 CCBC Choices

2006 Connecticut Book Award Finalist

2006 Kansas State Reading Circle Recommendation

2006 NCTE/CLA Notable Children's Book in the Language

Arts





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Park, Linda Sue and Julia Durango, illustrated by Sue Rama. (2005). *Yum! Yuck! A Foldout Book of People Sounds*. Charlesbridge.

Park, Linda Sue and illustrated by Ho Baek Lee. (2005). *Bee-bim Bop!* Clarion.

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Park, Linda Sue.(2006). *Archer's Quest*. Clarion.

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Park, Linda Sue. (2010). *A Long Walk to Water: Based on a True Story*. Clarion.

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Park, Linda Sue and illustrated by Jennifer Black Reinhardt. (2016). **Yaks Yak: Animal Word Pairs**. Illus. Clarion.

Park, Linda Sue. (2016). **Wing & Claw: Forest of Wonders** [Book 1]. HarperCollins.

Park, Linda Sue. (2017). **Wing & Claw: Cavern of Secrets** [Book 2]. HarperCollins.

Park, Linda Sue. (2018). **Wing & Claw: Beast of Stones** [Book 3]. HarperCollins.

Park, Linda Sue and illustrated by Jennifer Black Reinhardt. (2019). **Gondra's Treasure**. Clarion.

Park, Linda Sue and illustrated by Brian Pinkney. (2019). **Nya's Long Walk: A Step at a Time**. Clarion.

Park, Linda Sue. (2020). **Prairie Lotus**. Clarion.

Park, Linda Sue and illustrated by Debbie Ridpath Ohi. (2020). **Gurple and Preen: Broken Crayon Cosmic Adventure**. Simon & Schuster.

Park, Linda Sue and illustrated by Robert Saw-Heng. (2021). **The One Thing You'd Save**. Clarion.

## Anthologies

Park, Linda Sue ... et. al. (2007). **Click: One Novel Ten Authors**. Scholastic/Arthur A. Levine Books.

Park, Linda Sue. (2011). "The Harp," **The Chronicles of Harris Burdick: 14 Amazing Authors Tell the Tales** by Chris Van Allsburg. Illus. by Chris Van Allsburg. Houghton Mifflin.

Park, Linda Sue and Anna Dobbin. (2019). "The Assist," **The Hero Next Door** edited by Olugbemisola Rhuday-Perkovich. Random House Children's Books/Crown.

Park, Linda Sue. (2020). "Catherine Howard," **Fatal Throne: The Wives of Henry VIII Tell All** by M.T. Anderson ... et. al. Illus. by Jessica Roux. Random House Children's Books/Ember.

# Translations

## Seesaw Girl (1999)

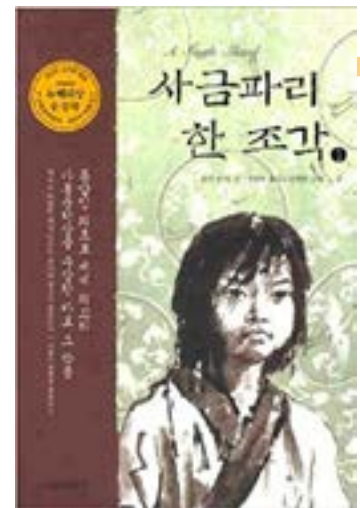
- French: Park, L. S. (2004). *Fleur de jade*. Paris: Castor poche Flammarion.
- Korean: Park, L. S., Yi, C., & U, C. (2003). *Nöl ttwinün agassi*. Söul: Söul Munhwasa.

## The Kite Fighters (2000)

- Korean: Park, L. S., Yi, S., & Nak, S. (2002). *Yön Ssaum =: The kite fighters*. Söul-si: Söul Munhwasa.

## A Single Shard (2001)

- Spanish: Park, L. S. (2019). *El aprendiz*. Bogotá : Grupo Editorial Norma.
- Chinese: Park, L. S., & Chen, H. (2009). *Sui ci pian*. Shijiazhuang : Hebei jiao yu chu ban she.
- Hebrew: Park, L. S., & Golan, N. (2009). *Kad ha-heres ha-shavur*. Or Yehudah: Zemorah-Bitan.
- Vietnamese: Park, L. S. (2008). *Manh gom vo*. Ha Noi: Thong Tin. Ha Noi : Thong Tin.
- Korean: Park, L. S., Kim, S., & Yi, S. (2005). *Sagŭ-mp'ari han chogak*. Söul-si: Söul Munhwasa.
- French: Park, L. S., & Borel, M. (2004). *L'apprenti*. Paris: Castor poche-Flammarion.
- Japanese: Park, L. S., & Kataoka, S. (2003). *Mogi: Chiisana yakimonoshi*. Tökyö: Asunaro Shobö.
- Hungarian: Park, L. S., & Ilyés, E. (2003). *Min mester inasa*. Budapest: Animus.
- Persian: Park, L. S. (2002). *Sufal-i shikastah*. Kitab'ha-yi Banafshah.



A Single Shard Korean Edition

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## *When My Name Was Keoko (2002)*

- Persian: Park, L. S., & Hāshimī, N. (2009). *Zamānī kih ism man Kī Akū būd*. Tih-rān: Nashr 'Im.
- Korean: Park, L. S., Kwūn, Y., & Yi, H. (2003). *Nae irūm i kyok'o yōssūl ttae*. Sōul-si: Sōul Munhwasa.
- Japanese: Park, L. S., & Yanagida, Y. (2006). *Mukuge no saku niwa: Sunhii to teyoru no monogatari*. Tōkyō: Shinchōsha.

## *Project Mulberry (2005)*

- Japanese: Park, L. S., Naitō, F., & Ichikawa, N. (2018). *Juria ga ito o tsumuida hi*. Tōkyō: Tokumashoten.

## *Archer's Quest (2006)*

- Korean: Park, L. S., Yi, K., & Choe, I. (2008). *Nae ch'in'gu Chumong*. Seoul : Sōul Munhwasa, 2008.

## *Keeping Score (2008)*

- Korean: Park, L. S., Ch'oe, C., & Hae wa Tal,. (2009). *Maegi ūi yagu no'ŭ*. Sōul-si : Sōul Munhwasa, 2009.



*The 39 Clues: Storm Warning*  
Chinese Edition



*The 39 Clues: Trust No One*  
French Edition

# Translations

## ***The 39 Clues: Storm Warning [Book 9] (2009)***

- French: Park, L. S., & Rubio, V. (2013). *Révélations aux Caraïbes*. Toronto: Éditions Scholastic.
- French: Park, L. S., Rubio-Barreau, V., & Masson, P. (2017). *Révélations aux Caraïbes*. [Montrouge] : Bayard jeunesse, 2017.
- Italian: Park, L. S., Mambrini, S., & Piana, M. (2013). *Sull'orlo della tempesta*. Milano: Piemme, 2013.
- Russian: Park, L. S., & L. Sadova. (2013). *Sjtormovoe preduprezhdenie*. Moskva: AST.
- German: Park, L. S., & Held, U. (2012). *Ruf der Karibik*. München: cbj Avanti.
- Chinese: Park, L. S., & Peng, L. (2011). *Feng bao jing gao*. Taipei Shi: Huang guan wen hua chu ban you xian gong si.
- Hebrew: Park, L. S., & Bek, R. (2012). *Zehirut sufah*.
- Finnish: Park, L. S., & Tervaharju, H. (2010). *Myrskyvaroitus*. Helsinki : Kirjalito Egmont.
- Danish: Park, L. S., & Anne Vibeke Mortensen. (2010). *The 39 clues*. Kbh.: Egmont Litas.
- Swedish: Park, L. S., Sahlin, O., & Sahlin, M. (2010). *Stormvarning*. Malmö: Egmont Kärnan.

## ***A Long Walk to Water (2010)***

- Korean: Park, L. S., & Kong, K. (2012). *Umul p'anün aidül =: A long walk to water*. Söul T'ükpyölsi : Kaeam Namu.

## ***The 39 Clues: Trust No One [Cahill vs. Vespers Book 5] (2012)***

- French: Park, L. S., & Rubio-Barreau, V. (2015). *Catastrophes au Brésil*. (39 clés.) Montrouge: Bayard jeunesse.

# Translations

## *Xander's Panda Party (2013)*

- Persian: Park, L. S., Phelan, M., & Nigār 'Abbās'pūr. (2019). *Mihmān'hā-yi pāndā*. Teheran: Purtiqāl, 1397.

## Anthology

### *Click: One Novel Ten Authors (2007)*

- German: Park, L. S. (2009). *"Klick!": Zehn Autoren erzählen einen Roman*. München: Carl Hanser.
- Catalan: Park, L. S. (2009). *Clic: Deu veus, una historia*. Barcelona: Cruïlla.
- Spanish: Park, L. S. (2009). *Click*. Colombia: Norma.

# Ten Most Important Titles

## *Seesaw Girl*

- (1999) Print, Clarion, a division of Houghton Mifflin Harcourt
- (1999) Paperback, Dell Yearling, a division of Random House Books for Young Readers
- (1999) eBook, Clarion, a division of Houghton Mifflin Harcourt
- (2009) Paperback, Sandpiper, a division of Houghton Mifflin Harcourt
- (2009) eBook, Clarion, a division of Houghton Mifflin Harcourt



## *A Single Shard*

- (2001) Print, Clarion Books, and imprint of Houghton Mifflin Harcourt
- (2001) eBook, Clarion, a division of Houghton Mifflin Harcourt
- (2002) Large Print, published by Thorndike Press, part of Gale, a Centage Company
- (2002) Audio book, published by Listening Library
- (2002) Paperback, published by Sandpiper, a division of Houghton Mifflin Harcourt
- (2003) Paperback published by Dell Yearling, an imprint of Random House Books for Young Readers
- (2010) Large Print published by Vancouver Provincial Resource Centre for the Visually Impaired
- (2011) eBook published by Sandpiper, a division of Houghton Mifflin Harcourt

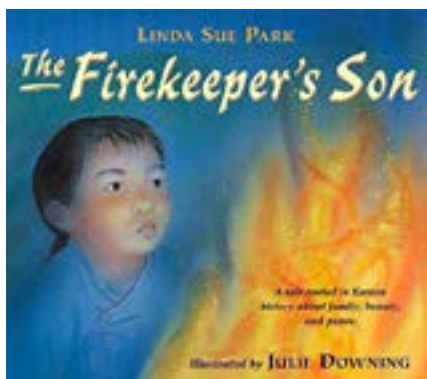
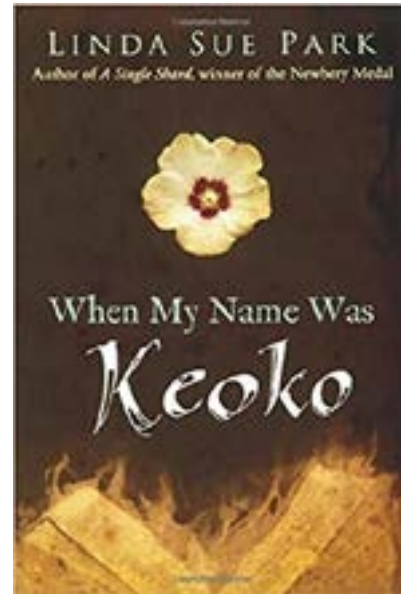




# Ten Most Important Titles

## *When My Name Was Keoko*

- (2002) Print, Clarion Books, an imprint of Houghton Mifflin Harcourt
- (2002) Paperback, published by Yearling, a division of Random House Books for Young Readers
- (2003) Audiobook on cassette and CD, Recorded Books
- (2003) Audiobook on cassette, Library for the Blind and Dyslexic, Princeton, NJ
- (2004) Audiobook on cassette, National Library Service for the Blind and Physically Handicapped, Library of Congress
- (2012) Paperback, Sandpiper, a division of Houghton Mifflin Harcourt
- (2012) eBook, Sandpiper, a division of Houghton Mifflin Harcourt
- (2013) eBook, University of Queensland Press, Chicago
- (2019) eAudiobook, Recorded Books



## *The Firekeeper's Son*

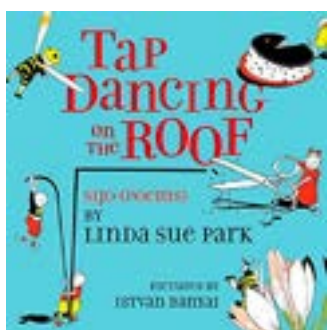
- (2004) Print, Clarion, a division of Houghton Mifflin Harcourt
- (2009) Paperback, Sandpiper, a division of Houghton Mifflin Harcourt
- (2009) eBook, Sandpiper, a division of Houghton Mifflin Harcourt



# Ten Most Important Titles

## *Project Mulberry*

- (2005) Print, Clarion, a division of Houghton Mifflin Harcourt
- (2005) Braille, Clarion, a division of Houghton Mifflin Harcourt
- (2005) Audiobook, Random House Audio Group
- (2007) Paperback, Dell Yearling, a division of Random House Books for Young Readers



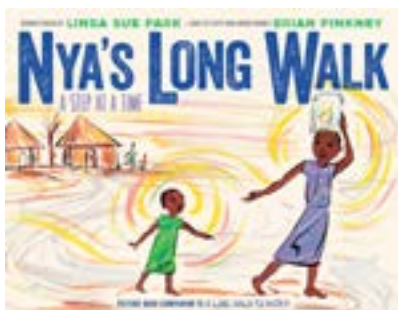
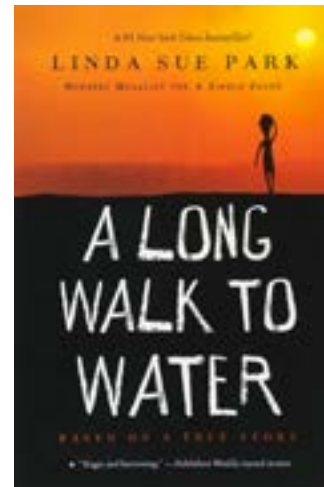
## *Tap Dancing on the Roof: Sijo (Poems)*

- (2007) Print, Clarion, a division of Houghton Mifflin Harcourt
- (2007) eBook, Clarion, a division of Houghton Mifflin Harcourt
- (2007) Braille, Clarion, a division of Houghton Mifflin Harcourt

# Ten Most Important Titles

## *A Long Walk to Water*

- (2010) Print, Clarion, a division of Houghton Mifflin Harcourt
- (c2010, 2020) Large print, published by Thorndike Press, part of Gale, a Centage Company
- (2010) eBook, Clarion, a division of Houghton Mifflin Harcourt
- (2011) Paperback, Sandpiper, a division of Houghton Mifflin Harcourt
- (2011) eBook, Sandpiper, a division of Houghton Mifflin Harcourt
- (2014) Braille, Braille Institute
- (2017) Large print, published by Provincial Resource Centre for the Visually Impaired, Vancouver
- (2018) Print, published by Rock the Boat, an imprint of Oneworld Publications, London
- (2018) eBook, published by LaVergne, an imprint of Oneworld Publications
- (2019) Braille, published by W. Ross MacDonald School Resource Library Services, Brantford, Ontario



## *Nya's Long Walk*

- (2019) Clarion, a division of Houghton Mifflin Harcourt
- (2019) eBook, Clarion, a division of Houghton Mifflin Harcourt

# Ten Most Important Titles

## *Prairie Lotus*

- (2020) Print, Clarion, a division of Houghton Mifflin Harcourt
- (2020) Large print, published by Thorndike Press, part of Gale, a Centage Company
- (2020) eBook, Clarion, a division of Houghton Mifflin Harcourt

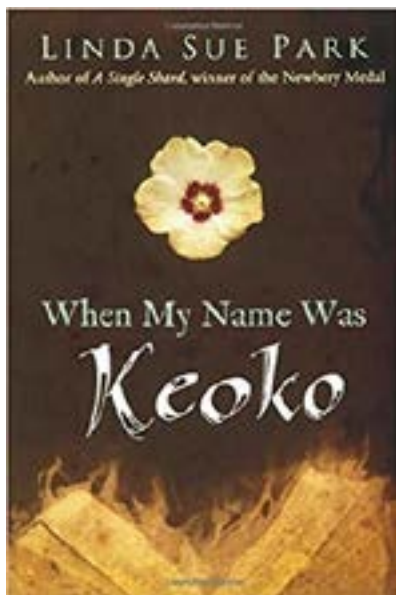


## *The One Thing You'd Save*

- (2021) Print, Clarion, a division of Houghton Mifflin Harcourt
- (2021) eBook, Recorded Books, Inc., Houghton Mifflin Harcourt

## Five Representative Titles

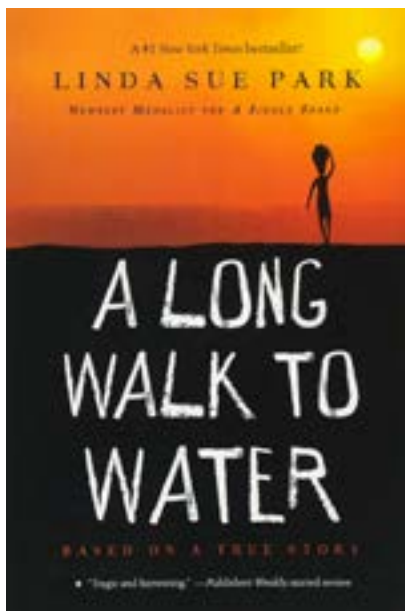
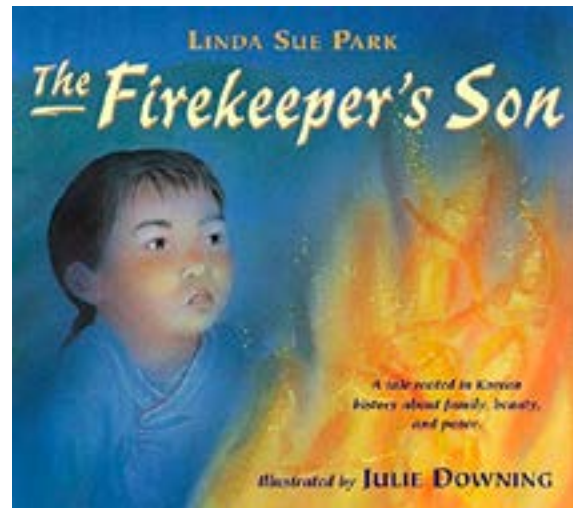
Park, Linda Sue. (2001).  
***A Single Shard***. Clarion.



Park, Linda Sue. (2002). ***When My Name Was Keoko***. Clarion.

## Five Representative Titles

Park, Linda Sue and illustrated by Julie Downing. (2004). ***The Firekeeper's Son***. Clarion.



Park, Linda Sue. (2010). ***A Long Walk to Water: Based on a True Story***. Clarion.

Park, Linda Sue. (2020). ***Prairie Lotus***. Clarion.



## Reviews of Submitted Titles



### *A Single Shard*

#### *Kirkus Reviews*

★ A homeless boy in a 12th-century Korean village makes himself surprisingly useful to a master potter. Tree-ear has been living with Crane-man under a bridge, scavenging for food and comfort until one day he watches Min, the potter, becoming so fascinated he later creeps back to look at the finished pots. Surprised in the act, one of the pots is broken and Tree-ear must work to pay for the damage. The work is strenuous. Tree-ear aches and bleeds, but gradually he becomes accustomed to the work. Min allows him to continue to help in exchange for food from the master's kind wife. It is in the details that the story lays claim to a sort of Zen quality. Ethical decisions regarding acceptance of lunch and his responsibility to Crane-man are

decided with fastidiousness and rectitude. Each choice of Tree-ear's shows an awareness of pride and dignity—not just for himself, but for Crane-man, Min, and his wife. Obtaining a royal commission to make pots worthy of the palace is at the heart of the plot. Intrigues, danger, and the same strong focus on doing what is right turn a simple story into a compelling read. Important details of the times are folded into the narrative without being obtrusive. Tree-ear's story conveys a time and place far away and long ago, but with a simplicity and immediacy that is both graceful and unpretentious. A timeless jewel.

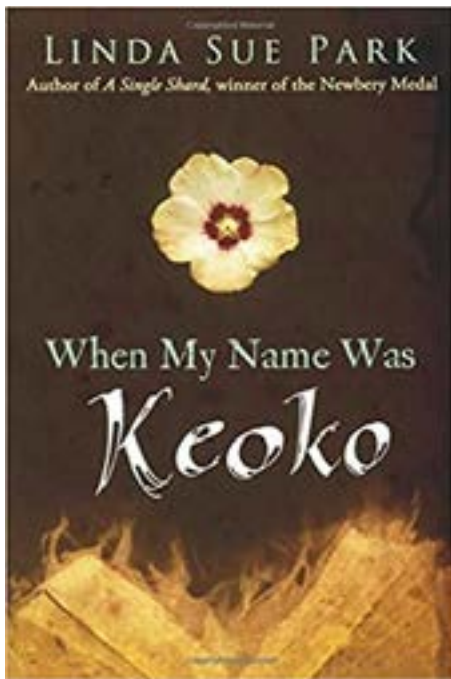
# Reviews of Submitted Titles

## *Publishers Weekly*

★ Park (*Seesaw Girl*) molds a moving tribute to perseverance and creativity in this finely etched novel set in mid-to late 12th-century Korea. In Ch’ul’po, a potter’s village, Crane-man (so called because of one shriveled leg) raises 10-year-old orphan Tree Ear (named for a mushroom that grows “without benefit of “parent-seed”). Though the pair reside under a bridge, surviving on cast-off rubbish and fallen grains of rice, they believe “stealing and begging... made a man no better than a dog.” From afar, Tree Ear admires the work of the potters until he accidentally destroys a piece by Min, the most talented of the town’s craftsmen, and pays his debt in servitude for nine days. Park convincingly conveys how a community of artists works (chopping wood for a communal kiln, cutting clay to be thrown, etc.) and effectively builds the relationships between characters through their actions (e.g., Tree Ear hides half his lunch each day for Crane-man, and Min’s soft-hearted wife surreptitiously fills the bowl). She charts Tree Ear’s transformation from apprentice to artist and portrays his selflessness during a pilgrimage to Songdo to show Min’s work to the royal court—he faithfully continues even after robbers shatter the work and he has only a single shard to show. Readers will not soon forget these characters or their sacrifices.



## Reviews of Submitted Titles



### *When My Name Was Keoko*

#### *Kirkus Reviews*

★ The author of three novels set in different periods of Korean history (*A Single Shard*, 2001, etc.) now turns to WWII for the story of a brother and sister and their lives with their parents and uncle. Telling their story in alternating voices, the two siblings offer complementary and sometimes different versions of events. Sun-hee, in the last year of elementary school in 1940, loves studying and is an obedient daughter while older brother Tae-yul loves speed and machines. Their uncle is a source of concern because he publishes an underground, anti-Japanese newspaper. The Japanese had conquered Korea in 1910 and as the war looms their demands on the Koreans

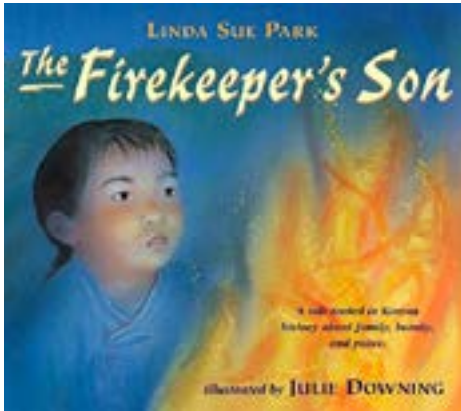
intensify. Food grows scarcer and the Koreans, long forbidden to study their own culture and language, now must take Japanese names. Thus Sun-hee becomes Keoko. In one memorable passage, Sun-hee misunderstands an oblique warning from her Japanese friend and assumes that her uncle's life is in danger. He flees, never to be seen again as the war and the post-war communist government in the north keep them apart. This beautifully written story captures these events through the eyes of a very likable young girl. In her voice, readers share the joys of playing cat's cradle, eating popcorn, and tasting American chewing gum for the first time. Through Tae-yul's they experience his gritty determination to join a kamikaze unit in order to protect his family from the suspicious Japanese. There is food for thought when Sun-hee's father tells her that "they burn the paper—not the words" when referring to the Japanese soldiers who destroy her diary. There have been relatively few stories for young readers that are set in Asia during WWII. This powerful and riveting tale of one close-knit, proud Korean family movingly addresses life-and-death issues of courage and collaboration, injustice, and death-defying determination in the face of totalitarian oppression.

# Reviews of Submitted Titles

## *Publishers Weekly*

★ A brother and sister alternate as narrators in Newbery Medalist Park's (*A Single Shard*) well-constructed novel, which takes place from 1940–1945 in Japanese-occupied Korea. The Japanese government forbids the Korean language to be spoken and the country's flag to be flown, and even forces Korean families like Tae-yul and Sun-hee's to change their names (Sun-hee becomes Keoko). Through the use of the shifting narrators, Park subtly points up the differences between male and female roles in Korean society; and the father's process of choosing the family's Japanese name speaks volumes about his strength and intelligence. As the war intensifies, each family member asserts his or her individuality, from Sun-hee, who continues to keep a journal after a soldier calls it "a crime against our Divine Emperor," to her uncle, who prints a revolutionary newspaper in hiding, to Tae-yul, who joins the Japanese army to avoid helping the military police capture his uncle—only to be chosen as a kamikaze pilot. The son comes to an understanding of his father rather abruptly at the novel's close, and some readers may wonder why Tae-yul was not labeled a chin-il-pa ("lover of Japan"). But, in the end, telling details provide a clear picture of Sun-hee and Tae-yul and their world. Readers will come away with an appreciation of this period of history and likely a greater interest in learning more about it.

# Reviews of Submitted Titles



## *The Firekeeper's Son*

*Publishers Weekly*

★ Newbery Medalist Park (*A Single Shard*) brings an accomplished novelist's sensibility to this suspenseful picture book set in 19th-century Korea, fully developing her characters despite the abbreviated format. Every night, Sang-hee's father climbs the mountain in their seaside village and lights a fire, to signal that no enemies have landed. Firekeepers on adjacent mountains pass on the message, which eventually reaches the king's palace. Sang-hee pines for a

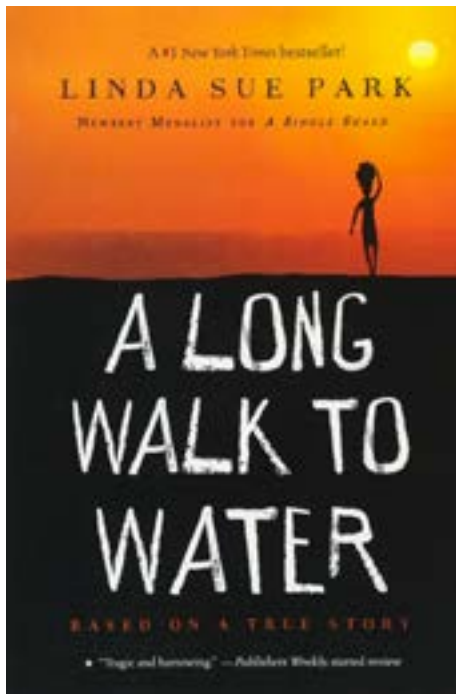
little excitement and wishes that even one of the king's soldiers would ride out ("I could show him the beach. Where to catch the best fish.... After that he might teach me a little about sword-fighting"). One evening, when his father is injured, Sang-hee takes over his task. Tempted to draw the soldiers, and then almost unable to carry out his mission because he drops a coal and another burns out, Sang-hee kindles the fire at last, and takes pride in being, as his father says, "part of the king's guard just as the soldiers are." Assured, empathetic storytelling involves readers in Sang-hee's inner conflict. Downing (*Mozart, Tonight*) amplifies the tension with dramatically composed watercolor-and-pastel illustrations. While Sang-hee debates lighting the fire, his eyes nearly fill the spread, transfixed on the coal he holds and reflecting its hot orange glow. Elsewhere, sparks fly off the coal, metamorphosing into bright metal points on the armor of the soldiers he imagines. The notion of duty to others versus personal longing adds depth to an already fascinating snippet of history.

# Reviews of Submitted Titles

## *School Library Journal*

Park's command of place, characterization, and language is as capable and compelling in this picture book as it is in her novels. Set in 19th-century Korea, this story centers around an actual bonfire signal system. Every night, when Sang-hee's father sees that the ocean is clear of enemies, he climbs the mountain to light his fire, setting in motion a chain reaction of blazes that eventually reaches the peak closest to the palace and assures the king that all is well in the land. When Father breaks his ankle, his son must ascend alone into the darkness with a bucket of burning coals. During a dramatic pause, he contemplates the consequences of inaction and his secret desire to see the king's soldiers. Lyrical prose and deftly realized watercolors and pastels conjure up the troops in a vision linked to the glowing coal clasped in the boy's tongs. In the next scene, a close-up of the last coal illuminates Sang-hee's eyes, his face a study of concentration. Upon the child's descent, his father shares the memory of his own youthful desires and his pride in his son's accomplishment. A sense of inherited mission pervades the conclusion as Sang-hee learns that he, too, is "part of the king's guard." Children will be intrigued by this early form of wireless communication, caught up in the riveting dilemma, and satisfied by the resolution.

## Reviews of Submitted Titles



### *A Long Walk to Water*

#### *Publishers Weekly*

★ Newbery Medalist Park's (*A Single Shard*) spare, hard-hitting novel delivers a memorable portrait of two children in Sudan—one an 11-year-old Lost Boy, Salva, who fled in 1985 and later immigrated to the United States, and 11-year-old Nya, who collects water for her village in 2008. Park employs well-chosen details and a highly atmospheric setting to underscore both children's struggles to survive. Salva's journey is tragic and harrowing, as he's driven by attacking soldiers and braves hunger, shifting alliances among refugees, and the losses of a friend to a lion attack and his uncle to violent marauders. "The days became a never-ending walk," he reflects. Salva's narrative spans 23 years and highlights myriad hardships but not without

hope, as he withstands the deprivations of refugee camps, leads 1,200 boys to Kenya, and eventually gains sanctuary in Rochester, N.Y., where he still lives (he also contributes an afterword). Briefer entries about Nya preface chapters about Salva, illustrating the daily realities and sacrifices of modern-day life in Sudan. The eventual connection of Salva and Nya's stories offers the promise of redemption and healing.

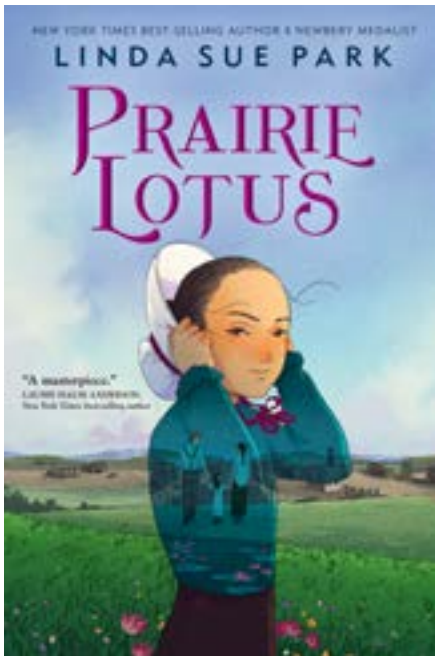
# Reviews of Submitted Titles

## *School Library Journal*

★ Salva and Nya have difficult paths to walk in life. Salva's journey, based on a true story, begins in 1985 with an explosion. The boy's small village in Sudan erupts into chaos while the 11-year-old is in school, and the teacher tells the children to run away. Salva leaves his family and all that is familiar and begins to walk. Sometimes he walks alone and sometimes there are others. They are walking toward a refugee camp in Ethiopia, toward perceived safety. However, the camp provides only temporary shelter from the violent political storm. In 1991-'92, thousands are killed as they try to cross a crocodile-infested river when they are forced out of the country; Salva survives and gets 1200 boys to safety in Kenya. Nya's life in 2008 revolves around water. She spends eight hours a day walking to and from a pond. In the dry season, her family must uproot themselves and relocate to the dry lake bed where they dig in the mud until water eventually trickles out. Nya's narrative frames Salva's journey from Sudan to Ethiopia to Rochester, NY, and, eventually, back to Sudan. Both story lines are spare, offering only pertinent details. In the case of Salva, six years in a camp pass by with the barest of mentions. This minimalism streamlines the plot, providing a clarity that could have easily become mired in depressing particulars. The two narratives intersect in a quiet conclusion that is filled with hope.



## Reviews of Submitted Titles



### *Prairie Lotus*

#### *The Horn Book*

★ In 1880, fourteen-year-old Hanna and her father settle in the (fictional) town of LaForge, in Dakota Territory. Papa is white; Hanna's late mother immigrated from China and had both Chinese and Korean ancestry. LaForge is modeled on De Smet, South Dakota, where four of Laura Ingalls Wilder's Little House books took place. Park's novel is clearly in conversation with that series, from Hanna's friendlier interactions with, and more thoughtful views about, members of the Ihanktonwan tribe to racist attitudes among LaForge's townspeople, who object to Hanna's presence in the school and blame her after a local man assaults her. But this novel stands on its own, with a vividly drawn protagonist in self-reliant Hanna, who had plenty of complex

relationships: with her stubborn father, with her much-missed mother, with her classmate Bess, with a well-meaning but conflict-averse teacher. An author's note explains the "fancy mental gymnastics" Park, who is Korean American and loved Wilder's series growing up, needed to do as a child in order to imagine herself as Laura's best friend, and describes the author's ongoing conflict with the books' problematic elements.

# Reviews of Submitted Titles

## *Publishers Weekly*

★ Newbery Medalist Park explores prejudice on the American frontier in this sensitively told story about a multiracial girl and her white father in Dakota Territory. Hanna, 14, and her father have been traveling for nearly three years, since her half-Chinese, half-Korean mother's death. When they settle in railroad town LaForge in April 1880, Pa plans to open a dry goods store, and talented seamstress Hanna, taught by her mother, fervently hopes to attend school before designing dresses for the shop. Though the town reacts strongly to their arrival, mocking Hanna and keeping children home from classes, the girl perseveres by emulating her mother's gentle strength. Strongly reminiscent of Laura Ingalls Wilder's novels in its evocative, detailed depictions of daily frontier life, the book includes an author's note acknowledging Park's efforts "to reconcile my childhood love of the Little House books with my adult knowledge of their painful shortcomings." Though Hanna's portrayal at times hews closely to the "exceptional minority" mentality, her painful experiences, including microaggressions, exclusion, and assault, feel true to the time and place, and Park respectfully renders Hanna's interactions with Ihanktonwan women. An absorbing, accessible introduction to a troubled chapter of American history.

## Appendix: About Review Sources

Bertha Mahony founded *The Horn Book* in 1924 to herald the best in children's literature. Today, *The Horn Book Magazine* and *The Horn Book Guide* are among the most distinguished journals in the field of children's and young adult literature.

Founded in 1933, *Kirkus* has been an authoritative voice in book discovery for 80 years. *Kirkus Reviews* magazine gives industry professionals a sneak peek at the most notable books being published weeks before they're released. *Kirkus* serves the book reviews to consumers in a weekly email newsletter and on *Kirkus.com*, giving readers unbiased, critical recommendations they can trust. The Kirkus Star is one of the most prestigious designations in the book industry.

*Publishers Weekly* is familiarly known in the book world as PW and "the bible of the book business." *PW* is a weekly news magazine focused on the international book publishing business. It is targeted at publishers, booksellers, librarians, literary agents, authors, and the media. It offers feature articles and news on all aspects of the book business, bestsellers lists in a number of categories, and industry statistics, but its best known service is pre-publication book reviews, publishing some 9,000 per year.

*School Library Journal* is a premiere publication for librarians and information specialists who work with children and teens. A source of quality journalism and reviews for more than 60 years, *SLJ* produces award-winning features and news coverage on: literacy, best practices, technology, education policy and other issues of interest to the school library and greater educator community. *SLJ* evaluates a broad range of resources, from books and digital content to databases, in 6000+ reviews published annually.

