

## BIOGRAPHICAL INFORMATION

### Something about the Author

ADA, Alma Flor 1938 -

PERSONAL: Born January 3, 1938, in Camagüey, Cuba; daughter of Modesto A. (a professor) and Alma (a CPA and teacher; maiden name, Lafuente) Lafuente de Ada; married Armando Zubizarreta, 1961 (divorced, 1971); married Jörgen Voss, 1984 (divorced, 1995); children (first marriage) Rosalma, Alfonso, Miguel, Gabriel; grandchildren: Timothy Paul, Samantha, Victoria, Nicholas, Camille Rose, Jessica Emily, Daniel Antonio, Cristina Isabel Zubizarreta.

EDUCATION: Universidad Complutense de Madrid, Diploma de Estudios Hispánicos, 1959; Pontificia Universidad Católica del Perú, Ph.D. 1965; Harvard University, postdoctoral study, 1965-67.

ADDRESSES: Home – 1459 18th St. #138, San Francisco, CA 94107-2801. Office – School of Education University of San Francisco, 2130 Fulton St., San Francisco, CA 94117-1071.

CAREER: Colegio A. von Humboldt, Lima, Perú, head of Spanish department, 1963-65; Emory University, Atlanta, GA, associate professor of romance languages, 1970-72; Mercy College of Detroit, Detroit, MI, professor, 1973-75; University of San Francisco, San Francisco, CA, professor of education 1976—and director of Center for Multicultural Literature for Children and Young Adults. Visiting professor at: University of Guam, Agaña, Guam, summer, 1978; University of Texas, El Paso, summer, 1979, winter, 1991; Universidad Complutense, Madrid, Spain, summers, 1989, 1990, 1991; St. Thomas University, Houston, TX, summers, 1992, 1993; Fundación José Ortega y Gasset, Madrid, Spain, summers, 1996, 1997, 1998. Founder and first-editor-in-chief of Journal of the National Association for Bilingual Education. Member of editorial and advisory boards for: Children's Television Workshop in Spanish; Loose Leaf; Between the Lions, Journal of Latinos in Education. Faculty advisor: Reading the World annual conference, University of San Francisco.

MEMBER: International Reading Association; US branch of IBBY, International Board of Books for Young Children; National Association for

Bilingual Education (founding member of the Michigan and Illinois branches); California Association for Bilingual Education.

AWARDS, HONORS: Fulbright Scholar, 1965-67; recipient of grants from Institute of International Education, 1965-67, Emory University, 1971, and Michigan Endowment for the Arts, 1974; Radcliffe Institute Scholar at Harvard University, 1966-68; University of San Francisco School of Education Distinguished Research Award, 1984; University of San Francisco Outstanding Teacher Award, 1985; Marta Salotti Gold Medal (Argentina), 1989, for Encaje de piedra; Christopher Award (ages 8-10), 1992, NCSS/CBC Notable Children's Trade Book in the Field of Social Studies and American Booksellers "Pick of the List" for The Gold Coin; NCSS/CBC Notable Children's Trade Book in the Field of Social Studies and American Booksellers "Pick of the List," 1993, for My Name is María Isabel; Parent's Honor Choice Book, 1995, for Dear Peter Rabbit; Aesop Accolade from the American Folklore Association, American Booksellers "Pick of the List," 1995, for Mediopollito=Half-chicken; "Once Upon a World" Simon Weisenthal Museum of Tolerance Award, NCTE Notable Trade Book in Language Arts, NCSS/CBC Notable Trade Book in the field of Social Studies, 1998, for Gathering the Sun; Gold Medal Parenting Magazines, 1998, for The Lizard and the Sun; Marta Salotti Gold Medal (Argentina) for Encaje de piedra; California PTA Association Yearly Award; Latina Writers' Award; José Martí World Award (Costa Rica), San Francisco Public Library Laurate, 2000; Purá Belpré Gold Medal, American Library Association, 2000, for Under the Royal Palms.

WRITINGS:

FOR ADULTS:

A novel: A pesar del amor (title means: "Love Nonwithstanding"), Alfaguara (Miami, FL), 2003.

PROFESSIONAL:

(editor with Josefina Villamil Tinajero) The Power of Two Languages: Literacy and Biliteracy for Spanish-speaking Students, Macmillan/McGraw-Hill (New York, NY), 1993.

(with F. Isabel Campoy) Ayudando a nuestros hijos (title means: "Helping Our Children"), Del Sol Publishing (Westlake, OH), 1998.

(with F. Isabel Campoy) Comprehensive Language Arts, Del Sol Publishing (Westlake, OH), 1998.

(with F. Isabel Campoy) Effective English Acquisition for Academic Success, Del Sol Publishing (Westlake, OH), 1998.

(with F. Isabel Campoy) Home-School Interaction with Culturally or Language Diverse Families, Del Sol Publishing (Westlake, OH), 1998.

(with Colin Baker) Guía para padres y maestros de niños bilingües (title means: “Guide for Parents and Teachers of Bilingual Children”) Multilingual Matters (Clevedon, England), 2001.

A Magical Encounter. Latino Children’s Literature in the Classroom. Allyn and Bacon (Boston, MA), 2003.

(with F. Isabel Campoy). Authors in the Classroom. Transformative Education with Teachers, Students and Families. Allyn and Bacon (Boston, MA), 2003.

#### FOR CHILDREN:

##### Picture Books:

Friends, illustrated by Barry Koch, translation by Rose Zubizarreta. Santillana USA Publishing (New York), 1989. New edition: Alfaguara (Miami, FL), 1999. Spanish version published as Amigos. Alfaguara (Miami, FL), 1999.

How Happy I Would Be, illustrated by Viví Escrivá, translation by Bernice Randall. Santillana USA Publishing (New York), 1989. New edition: Alfaguara (Miami, FL), 1999. Spanish version published as Me gustaría tener. Alfaguara (Miami, FL), 1999.

The Song of the Teeny-Tiny Mosquito, illustrated by Viví Escrivá, translation by Bernice Randall. Santillana USA Publishing (New York), 1989. New edition: Alfaguara (Miami, FL), 1999. Spanish version published as El canto del mosquito. Alfaguara (Miami, FL), 1999.

Strange Visitors, illustrated by Viví Escrivá, translation by Bernice Randall. Santillana USA Publishing (New York), 1989. New edition: Alfaguara (Miami, FL), 1999. Spanish version published as Una extraña visita. Alfaguara (Miami, FL), 1999.

Who’s Hatching Here?, illustrated by Viví Escrivá, translation by Bernice Randall. Santillana USA Publishing (New York), 1989. New edition: Alfaguara (Miami, FL), 1999. Spanish version published as ¿Quién nacerá aquí? Alfaguara (Miami, FL), 1999.

The Gold Coin, illustrated by Neill Waldman, translation by Bernice Randall. Atheneum (New York, NY), 1991. Spanish version published as La moneda de oro, Everest (León, Spain), 1991.

After the Storm, illustrated by Viví Escrivá, translation by Rosalma Zubizarreta. Santillana USA Publishing (New York), 1991. New edition: Alfaguara (Miami, FL), 1999. Spanish version published as Después de la tormenta. Alfaguara (Miami, FL), 1999.

The Empty Piñata, illustrated by Viví Escrivá, translation by Rosalma Zubizarreta. Santillana USA Publishing (New York), 1991. New edition: Alfaguara (Miami, FL), 1999. Spanish version published as La piñata vacía. Alfaguara (Miami, FL), 1999.

The Golden Cage, illustrated by Viví Escrivá, translation by Rosalma Zubizarreta. Santillana USA Publishing (New York), 1991. New edition: Alfaguara (Miami, FL), 1999. Spanish version published as La jaula de oro. Alfaguara (Miami, FL), 1999.

How the Rainbow Came to Be, illustrated by Viví Escrivá, translation by Rosalma Zubizarreta. Santillana USA Publishing (New York), 1991. New edition: Alfaguara (Miami, FL), 1999. Spanish version published as Como nació el arcoiris. Alfaguara (Miami, FL), 1999.

I Don't Want to Melt, illustrated by Viví Escrivá, translation by Rosalma Zubizarreta. Santillana USA Publishing (New York), 1991. New edition: Alfaguara (Miami, FL), 1999. Spanish version published as No quiero derretirme. Alfaguara (Miami, FL), 1999.

In the Cow's Backyard, illustrated by Viví Escrivá, translation by Rosalma Zubizarreta. Santillana USA Publishing (New York), 1991. New edition: Alfaguara (Miami, FL), 1999. Spanish version published as La hamaca de la vaca o Un amigo más. Alfaguara (Miami, FL), 1999.

It Wasn't Me, illustrated by Viví Escrivá, translation by Rosalma Zubizarreta. Santillana USA Publishing (New York), 1991. New edition: Alfaguara (Miami, FL), 1999. Spanish version published as No fui yo. Alfaguara (Miami, FL), 1999.

The Kite, illustrated by Viví Escrivá, translation by Rosalma Zubizarreta. Santillana USA Publishing (New York), 1991. New edition: Alfaguara (Miami, FL), 1999. Spanish version published as El papalote. Alfaguara (Miami, FL), 1999.

A Rose with Wings, illustrated by Viví Escrivá, translation by Rosalma Zubizarreta. Santillana USA Publishing (New York), 1991. New edition: Alfaguara (Miami, FL), 1999. Spanish version published as Rosa alada. Alfaguara (Miami, FL), 1999.

A Surprise for Mother Rabbit, illustrated by Viví Escrivá, translation by Rosalma Zubizarreta. Santillana USA Publishing (New York), 1991. New edition: Alfaguara (Miami, FL), 1999. Spanish version published as La sorpresa de Mamá Coneja. Alfaguara (Miami, FL), 1999.

“Turkey for Thanksgiving?” “No, thanks”, illustrated by Viví Escrivá, translation by Rosalma Zubizarreta. Santillana USA Publishing (New York), 1991. New edition: Alfaguara (Miami, FL), 1999. Spanish version published as Pavo para la cena. Alfaguara (Miami, FL), 1999.

What Are Ghosts Afraid Of?, illustrated by Viví Escrivá, translation by Rosalma Zubizarreta. Santillana USA Publishing (New York), 1991. New edition: Alfaguara (Miami, FL), 1999. Spanish version published as El susto de los fantasmas. Alfaguara (Miami, FL), 1999.

Giraffe’s Sad Tale (with a Happy Ending), illustrated by Doug Roy, translated into English by Shirleyann Costigan, Hampton-Brown Books (Carmel, CA), 1992, published in Spanish as Los seis deseos de la jirafa, Hampton-Brown Books (Carmel, CA), 1992.

Just One Seed, illustrated by Frank Remkiewicz, translated into English by Shirleyann Costigan, Hampton-Brown Books (Carmel, CA), 1992, published in Spanish as Una semilla nada más, Hampton-Brown Books (Carmel, CA), 1992.

Serafina’s Birthday, illustrated by Louise Bates Satterfield, translated from the Spanish by Ana M. Cerro, Atheneum (New York, NY), 1992.

Barquitos de papel (title means “Paper Boats”), illustrated by Pablo Torrecilla, Laredo Publishing (Torrance, CA), 1993

Barriletes (title means “Kites”), illustrated by Pablo Torrecilla, Laredo Publishing (Torrance, CA), 1993.

Canción de todos los niños del mundo (title means “Song of All Children of the World”), Houghton Mifflin (Boston, MA), 1993.

Días de circo (title means “Circus Days”), illustrated by Pablo Torrecilla, Laredo Publishing (Torrance, CA), 1993.

The Great-Great-Granddaughter of La Cucarachita Martina, illustrated by Ana López Escrivá, Scholastic (New York, NY), 1993, published in Spanish as La tataranieta de Cucarachita Martina, Scholastic (New York, NY), 1993.

Me gustal... (title means “I Like...”), illustrated by Denise y Fernando, Houghton Mifflin (Boston, MA), 1993.

¡Me gusta jugar! (title means “I Like to Play!”), illustrated by Jon Goodell, Macmillan/McGraw-Hill (New York, NY), 1993.

Olmo y la mariposa azul, illustrated by Viví Escrivá, Laredo Publishing (Torrance, CA), 1993, translated by Rosalma Zubizarreta published as Olmo and the Blue Butterfly, Laredo Publishing (Beverly Hills, CA), 1995.

El pañuelo de seda (title means “The Silk Scarf”), illustrated by Viví Escrivá, Laredo Publishing (Torrance, CA), 1993.

Pin, pin, sarabín (title is taken from a nursery rhyme), illustrated by Pablo Torrecilla, Laredo Publishing (Torrance, CA), 1993.

Pregones (title means “Vendor’s Calls”), illustrated by Pablo Torrecilla, Laredo Publishing (Torrance, CA), 1993.

El reino de la geometría (title means “The Kingdom of Geometry”), illustrated by José Ramón Sánchez, Laredo Publishing (Torrance, CA), 1993.

The Rooster Who Went to His Uncle’s Wedding. A Latin American Folktale, illustrated by Kathleen Kuchera, G.P.Putnam’s Sons (New York, NY), 1993, published in Spanish as El gallo que fue a la boda de su tío. Cuento popular hispanoamericano. Putnam & Grosset (New York, NY), 1998.

Dear Peter Rabbit, illustrated by Leslie Tryon, translated by Rosalma Zubizarreta, Atheneum (New York, NY), 1994 published in Spanish as Querido Pedrín, Atheneum (New York, NY), 1994.

In the Barrio, illustrated by Liliana Wilson Grez, Scholastic (New York, NY), 1994, published in Spanish as En el barrio, Scholastic (New York, NY), 1994.

The Unicorn of the West, illustrated by Abigail Pizer, translated by Rosalma Zubizarreta, Atheneum (New York, NY), 1994 published in Spanish as El unicornio del oeste, Atheneum (New York, NY), 1994.

(with Pam Schiller) A Chance for Esperanza, SRA/Macmillan/McGraw-Hill (Columbus, OH), 1995, published in Spanish as La oportunidad de Esperanza, SRA/Macmillan/McGraw-Hill (Columbus, OH), 1995.

Bernice the Barnacle, illustrated by Viví Escrivá, SRA/Macmillan/McGraw-Hill (Columbus, OH), 1995, published in Spanish as Más poderoso que yo, SRA/Macmillan/McGraw-Hill (Columbus, OH), 1995.

Mediopollito = Half-chicken: A New Version of a Traditional Story (bilingual edition), illustrated by Kim Howard, translated by Rosalma Zubizarreta, Doubleday (New York, NY), 1995.

My Mother Plants Strawberries, illustrated by Larry Ramond, SRA/Macmillan/McGraw-Hill (Columbus, OH), 1995, published in Spanish as Mi mamá siembra fresas, SRA/Macmillan/McGraw-Hill (Columbus, OH), 1995.

El vuelo de los colibríes (title means “The Hummingbirds’ Flight”), illustrated by Judith Jacobson, Laredo Publishing (Beverly Hills, CA), 1995.

Jordi’s Star, illustrated by Susan Gaber, Putnam (New York, NY), 1996.

El árbol de Navidad = The Christmas Tree (bilingual edition), illustrated by Terry Ybáñez, Hyperion (New York, NY), 1997.

The Lizard and the Sun = La lagartija y el sol: A Folktale in English and Spanish, illustrated by Felipe Dávalos, English translation by Rosalma Zubizarreta, Doubleday (New York, NY), 1997.

The Malachite Palace, illustrated by Leonid Gore, translation by Rosalma Zubizarreta, Atheneum (New York, NY), 1998.

Yours truly, Goldilocks, illustrated by Leslie Tryon, translated by Rosalma Zubizarreta, Atheneum (New York, NY), 1998.

En la playa (title means “At the Beach”), illustrated by Roberta Ludlow, Harcourt (Orlando, FL), 1999.

The Three Golden Oranges, illustrated by Reg Cartwright, translated by Rosalma Zubizarreta, Atheneum (New York, NY), 1999.

Daniel’s Mystery Egg, illustrated by G. Brian Karas, Harcourt (San Diego, CA), 2000.

Friend Frog, illustrated by Lori Lohstoeter, Harcourt (San Diego, CA), 2000. (with F. Isabel Campoy) Una semilla de luz (title means “A Seed of Light”), illustrated by Felipe Dávalos, Alfaguara/Unicef (Madrid, Spain), 2000.

Daniel’s Pet, illustrated by G. Brian Karas, Harcourt (San Diego, CA), 2001.

En el mar (title means “In the Ocean”), illustrated by Richard Bernal, Harcourt (Orlando, FL), 2001.

With Love, Little Red Hen, illustrated by Leslie Tryon, translated by Rosalma Zubizarreta, Atheneum (New York, NY), 2001. (with F. Isabel Campoy) Happy Birthday, Little Red Riding Hood! illustrated by Ana López Escrivá, Alfaguara (Miami, FL), 2002 published in Spanish as ¡Feliz cumpleaños, Caperucita! Alfaguara (Miami, FL), 2002.

I Love Saturdays... I domingos, illustrated by Elivia Savadier, Atheneum (New York, NY), 2002. Also animated in video in the series Beyond the Page by Disney Educational Productions. (with F. Isabel Campoy) A New Home for the Seven Little Goats, illustrated by Viví Escrivá, Alfaguara (Miami, FL), 2002 published in Spanish as El nuevo hogar de los siete cabritos, Alfaguara (Miami, FL), 2002. (with F. Isabel Campoy) A New Job for Pérez the Mouse, illustrated by Sandra López Escrivá, Alfaguara (Miami, FL), 2002 published in Spanish as Ratoncito Pérez, cartero Alfaguara (Miami, FL), 2002. (with F. Isabel Campoy) One, two, three. Who can it be? illustrated by Viví Escrivá, Alfaguara (Miami, FL), 2002 published in Spanish as Uno, dos, tres. ¡Dime quién es! Alfaguara (Miami, FL), 2002.

Chapter books, narrative:

Encaje de piedra (title means “Stone Lace”), illustrated by Kitty Lorefice de Passalia, Editorial Guadalupe (Buenos Aires, Argentina), 1989.

El manto de pluma y otros cuentos (title means “The Feather Cloak and Other Stories”), illustrated by Viví Escrivá, Alfaguara/Santillana (Compton, CA), 1990.

My Name is María Isabel, illustrated by K. Dyble Thompson, translated from the Spanish by Ana M. Cerro, Atheneum (New York, NY), 1992, published as Me llamo María Isabel, Atheneum (New York, NY), 1994.

¿Quién cuida al cocodrilo? (title means “Who Will Keep the Crocodile?”), illustrated by Viví Escrivá, Espasa-Calpe (Madrid, Spain), 1994.

(with F. Isabel Campoy) Ecós del pasado (title means “Echoes from the Past”), Harcourt Brace (Orlando, FL), 1996.

Autobiographical narrative:

Where the Flame Trees Bloom, with illustrations by Antonio Martorell, translated by Rosalma Zubizarreta, Atheneum (New York, NY), 1994 published in Spanish as Allá donde florecen los framboyanes, Alfaguara (Miami, FL), 2000.

Under the Royal Palms: A Childhood in Cuba, Atheneum (New York, NY), 2000 published in Spanish as Bajo las palmas reales, Alfaguara (Miami, FL), 2000.

“My Grandmother, My Paradise” in Bonnie Christiensen (ed.) In Grandmothers’ House. Award-winning Authors Share Stories of Their Grandmothers. HarperCollins (New York, NY), 2003.

Non-fiction:

(with F. Isabel Campoy) Imágenes del pasado (title means “Images from the Past”), Harcourt Brace (Orlando, FL), 1996.

(with F. Isabel Campoy) Sigue la palabra (title means “And Words Continue”) A History of the Spanish Language, Harcourt Brace (Orlando, FL), 1996.

(with F. Isabel Campoy) Artist’s Easel, Alfaguara/Santillana (Miami, FL), 2000, published in Spanish as Caballote, Alfaguara/Santillana (Miami, FL), 2000.

(with F. Isabel Campoy) Blue and Green, Alfaguara/Santillana (Miami, FL), 2000, published in Spanish as Azul y verde, Alfaguara/Santillana (Miami, FL), 2000.

(with F. Isabel Campoy) Brush and Paint, Alfaguara/Santillana (Miami, FL), 2000, published in Spanish as Brocha y pincel, Alfaguara/Santillana (Miami, FL), 2000.

(with F. Isabel Campoy) Canvas and Paper, Alfaguara/Santillana (Miami, FL), 2000, published in Spanish as Lienzo y papel, Alfaguara/Santillana (Miami, FL), 2000.

(with F. Isabel Campoy) Paths, Alfaguara/Santillana (Miami, FL), 2000, published in Spanish as Caminos, Alfaguara/Santillana (Miami, FL), 2000.

(with F. Isabel Campoy) Smiles, Alfaguara/Santillana (Miami, FL), 2000, published in Spanish as Sonrisas, Alfaguara/Santillana (Miami, FL), 2000.

(with F. Isabel Campoy) Steps, Alfaguara/Santillana (Miami, FL), 2000, published in Spanish as Pasos, Alfaguara/Santillana (Miami, FL), 2000.

(with F. Isabel Campoy) Voices, Alfaguara/Santillana (Miami, FL), 2000, published in Spanish as Voces, Alfaguara/Santillana (Miami, FL), 2000.

(with F. Isabel Campoy) The Quetzal's Journey, Alfaguara/Santillana (Miami, FL), 2002, published in Spanish as El vuelo del quetzal, Alfaguara/Santillana (Miami, FL), 2002.

(with F. Isabel Campoy) On the Wings of the Condor, Alfaguara/Santillana (Miami, FL), 2003, published in Spanish as En alas del cóndor, Alfaguara/Santillana (Miami, FL), 2003.

(with F. Isabel Campoy) Eyes of the Jaguar, Alfaguara/Santillana (Miami, FL), 2003, published in Spanish as Ojos del jaguar, Alfaguara/Santillana (Miami, FL), 2003.

(with F. Isabel Campoy) Friends from A to Z, Alfaguara/Santillana (Miami, FL), 2003, published in Spanish as Amigos de la A a la Z, Alfaguara/Santillana (Miami, FL), 2003.

### Poetry:

Una vez en el medio del mar (title means: "Once Upon a Time in the Middle of the Sea"), illustrated by Ulises Wensell, Escuela Española (Madrid, Spain), 1987.

A la sombra de un ala (title "Under the shade of a Wing"), illustrated by Ulises Wensell, Escuela Española (Madrid, Spain), 1988.

Abecedario de los animales (title means "An Animal ABC"), illustrated by Viví Escrivá, Espasa-Calpe (Madrid, Spain), 1990, CD and cassette, with

music and voice by Suni Paz, produced by Del Sol Publishing (Westlake, OH), 1998.

Gathering the Sun: An ABC in Spanish and English, illustrated by Simón Silva, translation by Rosalma Zubizarreta, Lothrop (New York, NY), 1997, new edition HarperCollins (New York, NY), 2000, CD and cassette, with music and voice by Suni Paz, produced by Del Sol Publishing (Westlake, OH), 1998.

Coral y espuma (title means: “Choral and Foam”), illustrated by Viví Escrivá, Espasa-Calpe (Madrid, Spain), 2003, CD and cassette, with music and voice by Suni Paz, produced by Del Sol Publishing (Westlake, OH), 1998.

### COMPILATIONS:

#### Poetry Anthologies:

Días y días de poesía, Hampton-Brown (Carmel Valley, CA), 1992.

(with Lee Bennett Hopkins and Violet Harris). A Chorus of Cultures. Hampton-Brown (Carmel Valley, CA), 1993.

(with F. Isabel Campoy) Dulce es la sal, Harcourt Brace & Company (Orlando, FL), 1996.

(with F. Isabel Campoy) Gorrión, gorrión, Harcourt Brace & Company (Orlando, FL), 1996.

(with F. Isabel Campoy) Huerto de coral, Harcourt Brace & Company (Orlando, FL), 1996.

(with F. Isabel Campoy) La rama azul, Harcourt Brace & Company (Orlando, FL), 1996.

(with F. Isabel Campoy) Nuevo día, Harcourt Brace & Company (Orlando, FL), 1996.

(with F. Isabel Campoy) Ríos de lava, Harcourt Brace & Company (Orlando, FL), 1996.

(with F. Isabel Campoy) Verde limón, Harcourt Brace & Company (Orlando, FL), 1996.

(with F. Isabel Campoy) Canción y alegría, illustrated by Ulises Wensell, Del Sol Publishing (Westlake, OH), 1998, CD with music by Suni Paz, 2003.

(with F. Isabel Campoy) Canta la letra, illustrated by Ulises Wensell, Del Sol Publishing (Westlake, OH), 1998, CD with music by Suni Paz, 2003.

(with F. Isabel Campoy) Caracolí, illustrated by Ulises Wensell, Del Sol Publishing (Westlake, OH), 1998, CD with music by Suni Paz, 2003.

(with F. Isabel Campoy) Con ton y son, illustrated by Ulises Wensell, Del Sol Publishing (Westlake, OH), 1998, CD with music by Suni Paz, 2003.

(with F. Isabel Campoy) Corre al coro, illustrated by Ulises Wensell, Del Sol Publishing (Westlake, OH), 1998, CD with music by Suni Paz, 2003.

(with F. Isabel Campoy) Do, re, mi, ¡sí, sí!, illustrated by Ulises Wensell, Del Sol Publishing (Westlake, OH), 1998, CD with music by Suni Paz, 2003.

(with F. Isabel Campoy) El camino de tu risa, illustrated by Ulises Wensell, Del Sol Publishing (Westlake, OH), 1998, CD with music by Suni Paz, 2003.

(with F. Isabel Campoy) El son del sol, illustrated by Ulises Wensell, Del Sol Publishing (Westlake, OH), 1998, CD with music by Suni Paz, 2003.

(with F. Isabel Campoy) ¡Qué rica la ronda!, illustrated by Ulises Wensell, Del Sol Publishing (Westlake, OH), 1998, CD with music by Suni Paz, 2003.

(with F. Isabel Campoy) Sigue la música, illustrated by Ulises Wensell, Del Sol Publishing (Westlake, OH), 1998, CD with music by Suni Paz, 2003.

(with F. Isabel Campoy) Dreaming Fish, Alfaguara (Miami, FL), 2000 published in Spanish as Pimpón, Alfaguara (Miami, FL), 2000.

(with F. Isabel Campoy) Flying Dragon, Alfaguara (Miami, FL), 2000 published in Spanish as Chuchurumbé, Alfaguara (Miami, FL), 2000. (with F. Isabel Campoy) Laughing Crocodiles, Alfaguara (Miami, FL), 2000 published in Spanish as Antón Pirulero, Alfaguara (Miami, FL), 2000.

(with F. Isabel Campoy) Singing Horse, Alfaguara (Miami, FL), 2000 published in Spanish as Mambrú, Alfaguara (Miami, FL), 2000.

(with F. Isabel Campoy) ¡Pío Peep! Traditional Spanish Nursery Rhymes (bilingual edition), illustrated by Viví Escrivá, HarperCollins (New York, NY), 2003.

### Theatre Anthologies

(with F. Isabel Campoy) Acto final, Harcourt Brace & Company (Orlando, FL), 1996.

(with F. Isabel Campoy) Actores y flores, Harcourt Brace & Company (Orlando, FL), 1996.

(with F. Isabel Campoy) Ensayo general, Harcourt Brace & Company (Orlando, FL), 1996.

(with F. Isabel Campoy) Escenas y alegrías, Harcourt Brace & Company (Orlando, FL), 1996.

(with F. Isabel Campoy) Primer acto, Harcourt Brace & Company (Orlando, FL), 1996.

(with F. Isabel Campoy) Risas y aplausos, Harcourt Brace & Company (Orlando, FL), 1996.

(with F. Isabel Campoy) Saludos al público, Harcourt Brace & Company (Orlando, FL), 1996.

(with F. Isabel Campoy) Curtains Up!, Alfaguara (Miami, FL), 2001 published in Spanish as Tablado de doña Rosita, Alfaguara (Miami, FL), 2001.

(with F. Isabel Campoy) Rat-a-tat Cat, Alfaguara (Miami, FL), 2001 published in Spanish as Teatro del Gato Garabato, Alfaguara (Miami, FL), 2001.

(with F. Isabel Campoy) Roll ‘N’ Role, Alfaguara (Miami, FL), 2001 published in Spanish as Teatro de Don Crispín, Alfaguara (Miami, FL), 2001.

(with F. Isabel Campoy) Top Hat, Alfaguara (Miami, FL), 2001 published in Spanish as Escenario de Polichinela, Alfaguara (Miami, FL), 2001.

## ADAPTATIONS

I Love Saturdays... I domingos, illustrated by Elivia Savadier, Atheneum (New York, NY), 2002, animated in video in the series Beyond the Page by Disney Educational Productions.

The five books in the Collection Stories for the Telling/Libros para contar (Santillana, 1989) and the twelve books in Stories the Year ‘Round /Cuentos para todo el año (Santillana, 1991) have been rendered in cassettes, read by Ada and sang by Suni Paz, and have also been published as Big Books.

The anthology Días y días de poesía (title means “Poetry Everyday”) (Hampton-Brown, 1992) has been developed into a whole program with Big Charts, small books, cassettes. The poems by the author have been recorded by her.

The text of Canción para todos los niños del mundo (title means “Song for All Children of the World”) (Houghton-Mifflin, 1993), has been published as a cassette with music and voice by Suny Paz (Del Sol Publishing, 1996).

Many of Ada's books have been included in Reading Series and rendered into cassette and CD Rom versions.

## AUDIOVISUAL PRODUCTIONS

Writing from the Heart, video, Del Sol Publishing (Westlake, OH), 1996, Spanish version Escribiendo desde el corazón.

Meeting and Author, video, Del Sol Publishing (Westlake, OH), 1996.

Como una flor (title means: "Like a Flower"), cassette, music and voice Suni Paz, Del Sol Publishing (Westlake, OH), 1998.

Aprender cantando (title means: "Learning through songs"), two cassettes, Del Sol Publishing (Westlake, OH), with songs examples, music and voice Suni Paz.

## EDUCATIONAL MATERIALS

Ada has been an author or co-author of a significant number of educational materials, particularly in the areas of Reading, Language Arts, English as a Second Language, Early Childhood.

Hagamos caminos (title means "Let's Open Paths") Spanish Reading Program, Addison-Wesley (Reading, MA), 1986.

Días y días de poesía. Developing Literacy Through Poetry and Folklore, Hampton-Brown (Carmel, CA), 1992.

A Chorus of Cultures. Developing Literacy Through Multicultural Poetry, Hampton-Brown (Carmel, CA), 1993.

Cuentamundos ("Telling Worlds") Spanish Reading Program. Macmillan/McGraw-Hill (New York, NY), 1993.

DLM Pre-Kindergarten and Kindergarten Early Childhood Programs in English and Spanish, Mc-Graw Hill (New York, NY), 1995.

Parade. English as a Foreign Language Program. Scott Foresman (Chicago, IL), 1996.

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#### TRANSLATOR:

Ada has translated over 50 children trade books, sometimes in collaboration with Rosalma Zubizarreta or with F. Isabel Campoy. Among the authors she has translated are: Keith Baker, Judy Blume, Barbara Brenner, Lucille Clifton, Lois Ehlert, Mem Fox, Ruth Heller, Pat Hutchins, Nancy Luenn, Gerald McDermott, Evaline Ness, Cynthia Rylant, Gary Soto, Judith Viorst, Julia Vivas, Ellen Stohl Walsh, Barbara Williams, Margery Williams, Sudrey Wood, Jane Yolen.

#### OTHER:

Ada has written the Forewords to several books:

Mayra Fernández, Barrio Teacher, Sandcastle Publishing, 1992.

Bertha Pérez and María E. Torres-Guzmán, Learning in Two Worlds. An Integrated Spanish/English Biliteracy Approach, Longman (New York, NY), 1992.

Sudia Paloma McCaleb, Building Communities of Learners. A Collaboration among Teachers, Students, Families, and Communities. St. Martin's Press (New York, NY), 1994.

Cristina Igoa, The Inner World of the Immigrant Child. Lawrence Earlbaum (New York, NY), 1995.

Letti Ramírez and Olivia M. Gallardo, Portraits of Teachers in Multicultural Settings. A Critical Literacy Approach. Allyn & Bacon (Boston, MA), 2001.

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SIDELIGHTS: Alma Flor Ada wrote in her 1994 Atheneum Press release:

“My grandmother taught me to read before I was three by writing the names of plants and flowers on the earth with a stick. Reading and nature became intertwined for me.” She continued, “My grandmother and one of my uncles were great storytellers. And every night, at bedtime, my father told me stories he invented to explain to me all that he knew about the history of the world. With all of these storytellers around me, it is not a surprise that I like to tell stories.” Ada is not only a prolific storyteller, but a prime mover in the

bilingual and multicultural education movements. Most of her picture books are available in bilingual English and Spanish editions that promote literacy in both languages. Ada has also translated into Spanish a significant number of picture books written in English.

As an educator Ada promotes the use of quality literature as an integral part of the curriculum (her recent book A Magical Encounter is devoted to this topic) and emphasizes that everyone, teachers, students and their families have important stories, life experiences and thoughts that deserve to be written and shared. Her recent book, co-authored with F. Isabel Campoy (Authors in the Classroom. Transformative Education with Teachers, Students and Families) shares their extensive work in this field.

Through her many books, Ada serves as a cultural liaison: she retells traditional Latin American tales and legends (The Rooster Who Went to His Uncle's Wedding; Half-Chicken; The Lizard and the Sun), presents stories set in the Hispanic world (The Gold Coin, Jordi's Star), offers perspectives on life in Latin American countries (Where the Flame Trees Bloom, Under the Royal Palms), and describes the feelings of children as they confront cultural misunderstanding and learn to take pride in their heritage (My Name is María Isabel and I Love Saturdays...y domingos). “My vocation as a writer started as a young child,” Ada once told SATA. “I couldn't accept the fact that we had to read such boring textbooks while my wonderful storybooks awaited at home. I made a firm commitment while in the fourth grade to devote my life to producing schoolbooks that would be fun –and since then I am having a lot of fun doing just that!”

Ada was born in Camagüey, Cuba, in 1938. After studying at the Universidad Complutense in Madrid, Spain, she earned a doctorate in Perú. Postdoctoral studies at Harvard and research at the Radcliffe Institute, as an Institute fellow and a Fulbright scholar, led to a career that began at Emory university. She has spent the major part of her career at the University of San Francisco, as both a professor of education and the director for the center for Multicultural Literature for Children and young Adults. While Ada became best known as a writer and translator of picture books and poetry for children and young adults that sing in the music of the Spanish language and are often used in classroom where both English and Spanish are taught, and a disseminator of Hispanic culture through non-fiction children's books, her series of books in letters by traditional storybook characters (Dear Peter Rabbit, Yours Truly, Goldilocks and With Love Little Red Hen) have taken her work to all classrooms and developed a sincere follow-up by children.

While Ada's work as a scholar of romance languages she is the author of a major study on the Spanish poet Pedro Salinas (*Pedro Salinas: el diálogo creador. "Pedro Salinas: the Creative Dialogue"*, Madrid, Gredos) and her active promotion of bilingualism and multiculturalism have influenced her writing, the author credits her children as a "constant source of inspiration". She once told SATA, "My childhood vocation was actualized when my daughter at age three complained that I was writing ugly books (I was in the midst of a very scholarly work). One of my greatest joys is that my daughter collaborates with me." Ada's daughter, Rosalma Zubizarreta, is an author and translator in her own right and has translated many of her mother's books. Today, Ada's grandchildren continue the role of their own fathers inspiring and motivating Ada to continue writing, and just as I used her own children's names in her books, now she makes her grandchildren characters.

Ada created an "unusually appealing readaloud," according to a contributor to Kirkus Reviews, in The Rooster Who Went to His Uncle's Wedding, an English retelling of a traditional Latin American folktale. In this humorous cumulative tale, a rooster spends so much time grooming himself in preparation for his uncle's wedding that he forgets to eat breakfast. On the way to the wedding, he can't resist pecking at the kernel of corn he finds in a mud puddle. The rooster asks the grass to clean his muddy beak, but the grass won't help. A lamb refuses to eat the grass, and a dog refuses to bite the lamb. The tale continues until the sun, who has always enjoyed the rooster's sunrise song, agrees to help the rooster. School Library Journal critic Lauralyn Persson recommended The Rooster Who Went to His Uncle's Wedding as a "solid addition to folklore collections."

The Three Golden Oranges is a Spanish folktale about three brothers who are instructed by a wise old woman to travel to a distant castle and bring back three golden oranges from the castle's garden. The two foolish older brothers refuse to follow the woman's instructions and must be rescued repeatedly by the kind younger son, who is rewarded by marriage to Blancaflor, who helps him rescue his brothers. Reviewers detected a feminist twist in the ending, in which Blancaflor's sisters refuse to marry the foolish brothers, and praised Ada's simplified rendition of a fairly complex traditional tale. Ada adapted a Mexican legend for The Lizard and the Sun = La lagartija y el sol, published in a bilingual edition with the Spanish original on the left side of the page and the English translation by Zubizarreta on the right. Here the absence of the sun for several days brings

out the people and animals to search for it, but after everyone else has given up, Lizard continues to search, eventually finding the sun hiding inside a rock. “Readers will cheer Lizard as she finds the earth’s source of light and warmth,” observes Vianela Rivas in School Library Journal. Felipe Dávalos drew on his extensive knowledge as an archaeologist to reconstruct Tenochtitlán, the capital of the Aztec empire, in all its splendor. The book received the Gold Medal from the Parenting Magazines Association.

Ada adapted another Spanish folktale in Mediopollito = Half-Chicken: A New Version of a Traditional Story, this one set in colonial Mexico. Here, Ada and daughter Zubizarreta join forces to tell in Spanish and English the story of how the chicken came to be the weathervane. The story begins with the birth of Half-chicken, who is so called because he has only one wing, one leg, and so forth; his unusual appearance makes half-chicken something of a celebrity in his small village and he decides to go to Mexico City to show off to the viceroy. On the way to the city, Half-chicken aids a stream, a fire, and a wind, and these three come to his aid when the viceroy’s cook decides to throw Half-Chicken into a pot. When the wind blows him up onto the roof, Half-Chicken stays, turning with his friend the wind. The story is “brimming with silliness and the simple repetition that children savor.” remarks Annie Ayres in Booklist. This book earned an Aesop’s Accolade from the American Folklore Association.

Ada’s original fairytale The Malachite Palace features a lonely young princess who captures a songbird for a friend but decides to release it when it ceases to sing. The bird teaches the girl about venturing beyond her own cage and making friends with children her own age, regardless of their social differences. “Although the story is not highly original, youngsters will enjoy its gentle familiarity,” remarked Denise E. Agosto in School Library Journal. Another lonely character is at the center of Jordi’s Star, another original picture book by Ada. Here Jordi tends a herd of goats on a barren hillside and in his loneliness comes to believe that a reflection of a star in a pool of water is a fallen star which has come to befriend him. Jordi tends the star and decorates the place where it dwells until the barren landscape is transformed by his love. “Written with a strong emotion and a sense of wonder, this story has the tone and resonance of a folktale,” noted Joy Freishhacker in School Library Journal. In a star review by Booklist, Susan Dove Lempke calls the book a “touching, lyrically told story.”

Ada's original picture book The Gold Coin was honored with a Christopher Award in 1992 and was named a Notable Children's Trade Book. In this tale, Doña Josefa clutches her gold coin and tells herself that she is the richest woman in the world, as a thief greedily watches her through the window. Juan, the thief, decides he must possess the elderly woman's wealth. He does not find the treasure he hopes for when he searches Doña Josefa's home in her absence, so he follows her, hoping to force her to give him her gold. Along the way, however, Juan encounters the people Doña Josefa has helped, and he is gradually transformed. As Ann Welton remarked in School Library Journal, The Gold Coin "makes an important point" about the nature of true wealth and the consequences of greed. A critic for Publishers Weekly described the story as "unusual" and "rewarding" and concluded that it is "worthy of repeated readings."

Where the Flame Trees Bloom, as Ada explains in the book's introduction, is based on her own childhood memories of Cuba. At night, members of the family told tales similar to the eleven short stories she presents here. There is the story of Ada's grandfather who was confronted with his wife's death and the economy's collapse at the same time. Another vignette recounts how Ada's blind great-grandmother crafter dolls for poor children. Ada also recalls the time when her schoolteacher uncle feared that his students had died when the school was struck by lightning, an experience that helped him realize the significance of his job as a teacher. According to a critic in the Bulletin of the Center for Children's Books, Ada's "writing evokes the warmth and character of her family," and School Library Journal contributor Marilyn Long Graham described Ada's writing as "elegant." Under the Royal Palms is a companion volume to Where the Flame Trees Bloom and, like the earlier book, is a celebration of Cuban life and culture in the 1940s. In the earlier book, Ada recounted stories she remembered her elders telling during her childhood, but in Under the Royal Palms she recounts stories of her own childhood, of counting bats in flight, of getting lost in a marabú field with her cousin, of the death of an uncle in a plane crash. "At the core of the collection, there is a heartfelt portrayal of a quickly disappearing culture and a vastly beautiful land," observed a contributor to Publishers Weekly. This book received the Pura Belpré Award of the American Library Association in 2000.

Several of Ada's books explicitly take on the task that is the unstated goal of many of her other books: to raise the self-esteem of Spanish-speaking children, and children of Hispanic origin, in a society where Anglo culture

dominates. In My Name is María Isabel, María Isabel's family moves, and she must attend a new school. There are already two Mariás in her class, so the teacher decides to call her Mary Lopez, instead of María Isabel Salazar López. María Isabel is bothered by this because she is named by her two grandmothers. Because she cannot think of herself as "Mary," she forgets that the teacher is referring to her with that name and this leads to some unhappy situations. When María Isabel writes about her feelings in an essay, the teacher realizes her mistake and addresses the situation appropriately. As Irvy Gilbertson wrote in Five Owls, the "link of María Isabel's name with her heritage is an important theme in this story," and various Spanish words are used to "expose the reader to a different culture." Likewise, I Love Saturdays... y domingos makes "a strong statement about cultural diversity and the universality of love," remarked Ann Welton in School Library Journal. Here a little girl recounts with joy the delights of her Saturdays, spent with her Grandma and Grandpa, and her Sundays (domingos) spent with her Abuelita and Abuelito. And everyone comes together to celebrate her birthday, proving, says a reviewer for the Los Angeles Times Book Review "that straddling two worlds can be a blessing rather than a hardship." The bilingual format encourages easy adoption of Spanish-language terms, reviewers note, and "children eager to explore their own heritage will enjoy watching as the heroine embraces all the diversity in her life," remarked a contributor to Kirkus Reviews.

Ada received a Parents' Choice Honor Award for Dear Peter Rabbit, in which tales of various storybook characters are woven together. Here, the Three Little Pigs, the Big Bad Wolf, Little Red Riding Hood, Peter Rabbit, Baby Bear, and Goldilocks (recast as the daughter of Mr. McGregor, who almost catches Peter Rabbit in the beloved Beatrix Potter stories), send letters to one another. After Pig One invites Peter rabbit to his straw house for a housewarming party, the characters come closer and closer to meeting one another. "Children will be enchanted by this opportunity to meet familiar faces in new settings," commented School Library Journal reviewer Joy Fleishhacker. Pointing out that Ada's boo belongs to the genre of fairy tale parodies, Roger Sutton asserted in Bulletin of the Center for Children's Books that Dear Peter Rabbit "is as clever as most in the genre." Ada and illustrator Leslie Tryon provided a sequel for fans of Dear Peter Rabbit in Yours truly, Goldilocks in which the fairy tale creatures correspond back and forth in preparation for a housewarming party at the Three Little Pigs' new woof-proof home. "This is fairy-tale fun at its best," wrote Beth Tegart in School Library Journal. Another sequel, With Love, Little red Hen,

depicts the arrival of the Little Red Hen in the enchanted forest that provided the setting for the two earlier books. A party provides the culmination of this story as well, and also sets the stage for the comeuppance of the Big Bad Wold and his evil cohorts. “Lovers of fractured fairy tales will be amused by this further peek into the personal letters of familiar characters,” predicted a contributor to Kirkus Review.

Due to Ada’s persistence and talent, fewer children learning either Spanish or English will have to suffer through the boring textbooks or second-rate stories she knew as a child. The author spoke of the benefits of this bilingual approach in her publicity release: “Nothing can surpass the inherent musicality of the (Spanish) language, the deep cultural values incorporated in it,” she noted. “Yet (Spanish-speaking) children also need to read the literature that their peers are reading in English, so that their introduction to American culture occurs through the best medium the culture has to offer.” One of Ada’s successful ventures in providing bilingual education in a storybook book format is *Gathering the Sun: An Alphabet in Spanish and English*. Here the author provides poems celebrating aspects of farm laborers’ lives matched to letters of the alphabet; each poem is translated into English by Ada’s daughter, Rosa Zubizarreta. The resulting book, which received a Pura Belpré Honors Award for the illustrations, is more than a tribute to César Chávez, hero of the migrant labor movement, noted Ann Welton in School Library Journal; “whether used to show the plight of the migrant workers or the pride Hispanic laborers feel in their heritage, this is an important book,” Welton concluded. Ada is considered to have made a most important contribution to the education of both English and Spanish-speaking children in the United States since she began translating, adapting, and inventing stories and writing poetry for children in the 1970s. Her bilingual picture books are often credited as proof that bilingual education can be done in an entertaining format. Ada’s recent collections, co-authored with F. Isabel Campoy *Puertas al Sol/Gateways to the Sun*, published under the imprint Alfaguara by Santillana, offer children the opportunity to admire the poetry, theatre, art and lives of the men and women who have contributed to shape the Hispanic culture. Furthermore, Ada’s evident pride in the Latin American heritage is considered a valuable contribution to the literature in a country with a Latin American population as significant as that in the United States.

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