

Kiki's Journey

written by Kristy Orona-Ramirez
illustrated by Jonathan Warm Day

About the Book

Genre: Realistic Fiction

Format: Paperback, \$9.95

ISBN: 9780892394104

Reading Level: Grade 4

Interest Level: Grades 2-5

Guided Reading Level: Q

Accelerated Reader® Level/Points:
4.2/0.5

Lexile™ Measure: AD710L

*Reading level based on the ATOS Readability Formula

Themes: Comparing/Classifying/
Measuring, Similarities and Differences,
Identity/Self Esteem/Confidence,
Native American Interest, Home,
Holidays/Traditions, Grandparents,
Families, Environment/Nature, Dreams
& Aspirations, Cultural Diversity,
Childhood Experiences and Memories,
Gratitude, People In Motion, Realistic
Fiction, Pride, California

Resources on the web:

leeandlow.com/books/kiki-s-journey

SYNOPSIS

Kiki is a city girl who calls Los Angeles home. But home is also a place filled with expressions of her family's Tiwa Indian heritage. Her parents left the Taos Pueblo reservation long ago, and Kiki hasn't been back since she was a baby. She hardly even remembers what the Pueblo is like, until she returns with her parents during spring break. Suddenly, Kiki feels like a tourist in a place that should feel like home.

Kristy Orona-Ramirez's tender story sensitively portrays the rewards and challenges of contemporary Indian life, and Jonathan Warm Day's vivid illustrations glow with the Southwestern sun.

All guided reading level placements may vary and are subject to revision. Teachers may adjust the assigned levels in accordance with their own evaluations.

BACKGROUND

Note about Terminology

Note about terminology: Throughout this guide, when and where possible, Lee & Low Books will identify individuals and groups by tribal names, and use the terms "Native" and "Native People" as a descriptor where suitable for shared identity. Comprehension questions related directly to the text will use author Kristy Orona-Ramirez's "Tiwa", rather than Taos people. We also acknowledge and recognize that all teachers and students come from a variety of diverse backgrounds. We hope that you will adapt this guide as necessary based on your knowledge and the experiences of the students in your classroom.

Author's Note from Kristy Orona-Ramirez

"Kiki's Journey is a lot like my own first visit to Taos. Kiki is an urban Indian, like me, who takes a journey back home to her reservation for the first time and comes away from it with the knowledge that her people will never forget her. As in many Native cultures, she is part of the collective memory of the people and the land.

It is my hope that we all cherish the experiences of other people, that we are humbled by the different roads we decide to travel, the places we encounter, and the people we meet along the way."

Modern Life in Taos Pueblo:

There are approximately 150 Tiwa living on the Pueblo full time, where by tradition no electricity or running water is allowed. The website reports that there are over 1900 Tiwa living on Taos Pueblo lands, however the New Mexico Tourism website says there are roughly 4,500 inhabitants. Irregardless, the Pueblo website says, "Most members live in conventional homes outside the village walls, but occupy their Pueblo houses for ceremonials." About 90% of Tiwa are Catholic, and practice along with the ancient Pueblo religion-- the website states there is no conflict, "as evidenced by the prominent presence of both church and kiva in the village". People speak the native Tiwa, as well as English and Spanish.

The Pueblo is governed by a tribal governor and war chief, with their respective staffs, who are appointed annually by the Tribal Council, composed of "some 50 male tribal elders". The tribal governor and staff "are concerned with civil and business issues within the village and relations with the non-Indian world. The war chief and staff deal with the protection of the mountains and Indian lands outside the Pueblo walls." The Pueblo economy is primarily based on tourism, "traditional crafts and food concessions... The Pueblo has a centralized management system where tribal members are employed in a variety of occupations". The Pueblo has a preschool program and elementary school. Tiwa children also attend public schools in the Town of Taos. The website explains: "An education committee comprised of Pueblo members oversees the education of students and monitors a scholarship program for students wishing higher education".

The website states as "the single most dramatic event in the recent history of Taos Pueblo land" is the 1970 return of the sacred Blue Lake, previously taken by the US in 1906 for the National Forest

Lands. The Blue Lake is one of the most important ritual sites for Taos people. The website states, "Its return is a tribute to the tenacity of Pueblo leaders and to the community's commitment to guarding its lands for the spiritual, cultural and economic health of the Pueblo. The return of this land capped a long history of struggle". Only members of the Taos Pueblo can access the Blue Lake and mountains. (<https://taospueblo.com/about/>) (<https://www.newmexico.org/places-to-visit/native-culture/taos-pueblo/>)

American Indians in Children's Literature

American Indians in Children's Literature (AICL) provides critical perspectives and analysis of portrayals of Indigenous peoples in children's and young adult books, school curricula, popular culture, and society. It provides resources and suggestions for children's books featuring American Indians in addition to recommending language that should be used when discussing American Indians and other historical events. There are several best book lists about American Indians and First Nations that are wonderful additions to any classroom. (<https://americanindiansinchildrensliterature.blogspot.com/p/best-books.html>). Also educators and students can consult *An Indigenous Peoples' History of the United States for Young People* by Roxanne Dunbar-Ortiz, adapted by Jean Mendoza and Debbie Reese: <http://www.beacon.org/An-Indigenous-Peoples-History-of-the-United-States-for-Young-People-P1492.aspx>.

National Indian Education Association

The National Indian Education Association (NIEA) was formed by Native educators in 1969 to encourage a national discourse on Native education. NIEA adheres to the organization's founding principles: to bring Native educators together to explore ways to improve schools and the education of Native children; to promote the maintenance and continued development of Native languages and cultures; and to develop and implement strategies for influencing local, state, and federal policy and policymakers. The National Indian Education Association also offers a Culture-Based Education Repository that houses culture-based education curriculum aligned with the Common Core State Standards. Educators can browse the Repository and submit lessons (<http://www.niea-resourcerepository.org>).

Teaching About Native Peoples in Past and Present

Teaching Tolerance has several resources dedicated to culturally responsive teaching with Native history in their "With and About" toolkit that provides resources to assist educators in designing and delivering more culturally responsive instruction to and about Native peoples (<https://www.tolerance.org/magazine/summer-2017/toolkit-for-with-and-about>). The Smithsonian National Museum of the American Indian's curriculum, Native Knowledge 360, has lesson plans and materials for educators that provides educators and students with new perspectives on Native American history and cultures (<https://americanindian.si.edu/nk360/about.cshtml>). The Native American Heritage Programs has a page dedicated to Culturally Responsive Curriculum (<https://lenapeprograms.info/teacher-parent-resources/culturally-responsive-curriculum/>) as well as other pages, such as "10 Things You Don't Know About Native Americans" to dispel stereotypes and misconceptions about modern Native people (<https://lenapeprograms.info/teacher-parent-resources/stereotypes-debunked/>).

BEFORE READING

Prereading Focus Questions

(Reading Standards, Craft & Structure, Strand 5 and Integration of Knowledge & Ideas, Strand 7)

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1 and 2)

Before introducing this book to students, you may wish to develop background knowledge and promote anticipation by posing questions such as the following:

- Do you live in a place that your parents moved or immigrated to? Do you feel connected with their place of origin?
- What are some of your favorite things about where you live? If you had to move, what would you bring with you to remember it by?
- Has anyone ever made a bad guess or assumptions about you based on what you look like or your identity? What happened? How did it make you feel?
- Why do you think learning about family stories is important? Have you ever asked your grandparents, aunts or uncles, or parents, or any adults in your life about what it was like for them when they were a kid? What did you learn?
- If applicable: Do you know how many Native Americans live in your town or go to your school? Do you know what tribal nations live near you?
- If applicable: What tribal nation do you belong to? What does belonging to your tribal nation mean to you? Why?

Exploring the Book

(Reading Standards, Key Ideas & Details, Strand 1; Craft & Structure, Strand 5; and Integration of Knowledge & Ideas, Strand 7)

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1 and 2)

- **Book Title Exploration:** Talk about the title of the book, *Kiki's Journey*. Then ask students what they think this book will most likely be about and whom the book might be about. What do they think might happen? What information do they think they might learn? What makes them think that?
- **Picture Walk:** Take students on a book walk and draw attention to the following parts of the book: front and back covers, title page, author's note, and illustrations.
- **Read Author & Illustrator's Biographies:** Read about Kristy Orona-Ramirez and Jonathan Warm Day. Dr. Debbie Reese of AICL emphasizes that it's important for children to understand that Native writers and illustrators are present today; that they are still living and not "extinct."
- Encourage students to stop and jot in their reading notebooks during the read-aloud when they: learn new information, see a powerful image, have an emotional reaction or an idea, have a question, or hear new words.
- Have students quickly write a feeling in their notebook during reading. After reading, ask

students why they wrote that feeling down and have them write a journal entry about it.

Setting a Purpose for Reading

(Reading Standards, Key Ideas & Details, Strands 1–3)

Have students read to find out:

- why Kiki feels nervous about returning to Taos Pueblo
- why the Blue Lake was taken by the US
- how Kiki's grandmother helps Kiki connect with Taos Pueblo and the land
- why it's important to acknowledge and learn about cultures different from your own
- how Native people, in past and present, celebrate and acknowledge traditions
- how activities and traditions in generations differ and also remain the same

Encourage students to consider why the author Kristy Orona-Ramirez would want to share a story of a young Tiwa girl visiting her people's reservation.

VOCABULARY

(Reading Standards, Craft & Structure, Strand 4)

(Language Standards, Vocabulary Acquisition & Use, Strands 4–6)

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1 and 2)

The story contains several content-specific and academic words and phrases that may be unfamiliar to students. Based on students' prior knowledge, review some or all of the vocabulary below.

Encourage a variety of strategies to support students' vocabulary acquisition: look up and record word definitions from a dictionary, write the meaning of the word or phrase in their own words, draw a picture of the meaning of the word, create a specific action for each word, list synonyms and antonyms, and write a meaningful sentence that demonstrates the definition of the word. (Many of the Spanish words can be found in the book glossary, but there are also some that are not included. Students could be encouraged to create a log of these words—they will not be listed here.)

Content Specific

adobe, cradleboard, manta, oven bread, pueblo drum, Red Road, reservation, Creator, Tiwa, Pueblo, Pow Wow, moccasins, woven sash, tribe, four directions, Corn Dance

Academic

roared, blushed, horizon, wronged, smothered, crackling, swirled, sacred, pew, rosary beads, ancestor, weaving

AFTER READING

Discussion Questions

After students have read the book, use these or similar questions to generate discussion, enhance comprehension, and develop appreciation for the content. Encourage students to refer to passages and/or illustrations in the book to support their responses. **To build skills in close reading of a text, students should cite textual evidence with their answers.**

Literal Comprehension

(Reading Standards, Key Ideas & Details, Strands 1–3)

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1–3 and Presentation of Knowledge & Ideas, Strand 4)

1. How does Kiki react to Mrs. Lee's question?
2. What is hanging above Kiki's bed?
3. Who do Kiki and her mother pray to?
4. When was the last time Kiki visited the Pueblo?
5. What kind of music does Kiki's family listen to in the car?
6. What sounds does Kiki wake up to in the morning?
7. How does Grandma Santana make all of her food?
8. What do the people use to bake bread in the Pueblo?
9. What does Kiki participate in to see the Pueblo?
10. Is the blond boy nice to Kiki when she smiles at him?
11. When was the Blue Lake taken and returned to the Tiwa?
12. Was Grandma Santana happy that Kiki's parents left the Pueblo?
13. What does the family eat for dinner on Kiki's last night?
14. What was Uncle Tim's story about?

Extension/Higher Level Thinking

(Reading Standards, Key Ideas & Details, Strands 2 and 3 and Craft & Structure, Strands 4 and 6)

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1–3 and Presentation of Knowledge & Ideas, Strand 4)

1. What does it mean to "belong"? How does Kiki's connection and feeling of belonging to the Pueblo change throughout her stay? Why was she initially nervous? Why was she hesitant to call the Pueblo her own?
2. How does Grandma Santana use her spirituality? How did it comfort Kiki? How do you think spirituality/religion can help people?
3. In a certain Native cultures, the Red Road is a "cultural attitude that involves leading a positive and responsible lifestyle". Why do you think this is important? Can you think of an alike

construct in your life? Does your religion or family (if applicable) teach you something similar?

4. The illustrator, Jonathan Warm Day, used patterns of Pueblo and Plains tribal origin on the pages of the book. Why is it important that he used traditional patterns?

Reader's Response

(Writing Standards, Text Types & Purposes, Strands 1–3 and Production & Distribution of Writing, Strands 4–6)

Use the following questions and writing activities to help students practice active reading and personalize their responses to the book. **Suggest that students respond in reader's response journals, essays, or oral discussion.** You may also want to set aside time for students to share and discuss their written work.

1. Have students read the author's note. Why did Kristy Orona-Ramirez chose to share this semi auto-biographical story? What did she want to teach the audience?
2. What is one big thought that you have after reading this book? Think about your own culture, heritage, and identity as well as Kiki's. What is your takeaway from this book? What would you tell a friend about this book?
3. What do you think Kristy Orona-Ramirez's message is to the reader? Think about possible motivations the authors had for writing this book from both past and present perspectives. What do you think they wanted to share with readers? How would this book be different if it was told only in the past?
4. Have students make a text-to-self connection. What kind of connections did you make between the book and your own life? What scenes do you relate to and how did they make you think of your own childhood or growing up experiences?
5. Have students make a text-to-text connection. Did you think of any other books or poems while reading *Kiki's Journey*? Why did you make those connections?
6. Have students make a text-to-world connection. What kind of connections did you make between the book and what you have seen happening in the world, such as on television, in a newspaper, or online? What in this book made you think of that?
7. What do family and family traditions mean to students after reading? After reading *Kiki's Journey*, what did students think about when reflecting on their own family and what they like to do together?

ELL Teaching Activities

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1–3 and Presentation of Knowledge & Ideas, Strands 4–6)

(Language Standards, Vocabulary Acquisition & Use, Strands 4–6)

These strategies might be helpful to use with students who are English Language Learners.

1. Assign ELL students to partner-read the story with strong English readers/speakers. Students can alternate reading between pages, repeat passages after one another, or listen to the more fluent reader.
2. Have each student write three questions about the story. Then let students pair up and discuss the answers to the questions.

3. Depending on students' level of English proficiency, after the first reading:
 - Review the illustrations in order and have students summarize what is happening on each page, first orally, then in writing.
 - Have students work in pairs to retell either the plot of the story or key details. Then ask students to write a short summary, synopsis, or opinion about what they have read.
4. Have students give a short talk about identity and belonging.
5. The book contains several content-specific and academic words that may be unfamiliar to students. Based on students' prior knowledge, review some or all of the vocabulary. Expose English Language Learners to multiple vocabulary strategies. Have students make predictions about word meanings, look up and record word definitions from a dictionary, write the meaning of the word or phrase in their own words, draw a picture of the meaning of the word, list synonyms and antonyms, create an action for each word, and write a meaningful sentence that demonstrates the definition of the word.

Social and Emotional Learning

(Reading Standards, Key Ideas & Details, Strands 1-3 and Craft & Structure, Strands 4-6)

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1-3 and Presentation of Knowledge & Ideas, Strand 4)

(Writing Standards, Text Types & Purposes, Strands 1-2 and Production & Distribution of Writing, Strands 4-6)

(Language Standards, Vocabulary Acquisition & Use, Strands 6)

Social and emotional learning involves being aware of and regulating emotions for healthy development. In addition to understanding one's own feelings, strong socio-emotional development allows individuals to develop empathy for others and to establish and maintain relationships.

Use the following prompts to help students study the socio-emotional aspects of this book.

1. Why is Kiki so frustrated by the teacher's assumption that she knows about California Natives? Have people ever made assumptions about you based on your background and/or identity? How did it make you feel? Why did it feel that way?
2. *Kiki's Journey* shows Kiki feeling like she doesn't truly belong in her ancestral lands. Have you ever felt like you didn't belong in your own home/land? Why? How did that feel? Did someone guide you through that?
3. Why did the blond boy not smile back at Kiki? Why were he and the other boy rude? How would that make you feel?
4. How does Kiki feel on the tour of the Pueblo? Happy, sad, excited, proud? Or a combination? Why do you think that?
5. Why does Kiki cry when Grandma Santana is comforting her? Are they happy or sad tears? How does she feel as they hug?

INTERDISCIPLINARY ACTIVITIES

(Introduction to the Standards, page 7: Students who are college and career ready must be able to build strong content knowledge, value evidence, and use technology and digital media strategically and capably)

Use some of the following activities to help students integrate their reading experiences with other curriculum areas. These can also be used for extension activities, for advanced readers, and for building a home-school connection.

English/Language Arts

(Reading Standards, Key Ideas and Details, Strands 1–3, Craft and Structure, Strands 4–6, Integration of Knowledge & Ideas, Strands 7–9, Range of Reading of Text Complexity, Strand 10)

(Writing Standards, Text Types & Purposes, Strands 1–3, Production & Distribution of Writing, Strands 4 and 6, Research to Build & Present Knowledge, Strands 7–9, Range of Writing, Strand 10)

(Speaking and Listening Standards, Comprehension and Collaboration, Strands 1–3, Presentation of Knowledge and Ideas, Strands 4–6)

- **Encourage students to write a poem or other type of writing piece about a childhood memory or something that is meaningful to them about their identities, cultures, or heritages.** Using inspiration from *Kiki's Journey*, have students think about what they want to communicate about themselves, their families, and/or their favorite childhood experiences. What do they want to share and why did they pick that particular thing to write about? Students can share their work with a partner, a small group, or the whole class. Consider creating a class book with illustrations and have the book available to students in the classroom library.
- **Consult the “Selective Bibliography and Guide for ‘I’ is not for Indian: Portrayal of Native Americans in Books for Young People” to read more about recommended titles, titles to avoid, and additional guidelines in choosing culturally responsive Native texts for students** (<http://www.nativeculturelinks.com/ailabib.htm>). Read books that meet these criteria in the following categories:
 - Find books that feature Native people in the present. Lee & Low titles include *This Land is My Land* ([leeandlow.com/books/this-land-is-my-land](https://www.leeandlow.com/books/this-land-is-my-land)) By George Littlechild and *When the Shadbush Blooms* ([leeandlow.com/books/when-the-shadbush-blooms](https://www.leeandlow.com/books/when-the-shadbush-blooms)) by Carla Messinger with Susan Katz.
 - Find books that present Native people accurately such as *Buffalo Song* ([leeandlow.com/books/buffalo-song](https://www.leeandlow.com/books/buffalo-song)), *Crazy Horse's Vision* ([leeandlow.com/books/crazy-horse-s-vision](https://www.leeandlow.com/books/crazy-horse-s-vision)) by Joseph Bruchac, and *Indian No More* ([leeandlow.com/books/indian-no-more](https://www.leeandlow.com/books/indian-no-more)) by Charlene Willing McManis with Traci Sorrell
 - Find biographies of Native people, such as *Quiet Hero: The Ira Hayes Story* by S.D. Nelson ([leeandlow.com/books/quiet-hero](https://www.leeandlow.com/books/quiet-hero)) and *Jim Thorpe's Bright Path* ([leeandlow.com/books/jim-thorpe-s-bright-path](https://www.leeandlow.com/books/jim-thorpe-s-bright-path)) by Joseph Bruchac.
 - The Native American Heritage Programs website also has a list of recommended reading for children through adults (<https://lenapeprograms.info/book-list/>).
- **Discussion microaggressions that Kiki experiences in *Kiki's Journey*.** First, introduce students to what microaggressions are through the following videos: I, Too, Am Harvard

(<http://www.pbs.org/newshour/extra/daily-videos/how-does-unintentional-bias-impact-people-of-color/>) and PBS's Lesson Plan, "How does unintentional bias affect people of color?" (<http://www.pbs.org/newshour/extra/daily-videos/how-does-unintentional-bias-impact-people-of-color/>). Students can reflect on the microaggressions from the videos in partners or groups, and then share their thoughts with the whole class. Students can write their ideas on chart paper or in other visual formats so that all of the students can see their thoughts about how Kiki experiences microaggressions.

Social Studies/Geography

(Reading Standards, Key Ideas and Details, Strands 1–3, Craft and Structure, Strands 4–6, Integration of Knowledge & Ideas, Strands 7–9, Range of Reading of Text Complexity, Strand 10)

(Writing Standards, Text Types & Purposes, Strands 1–3, Production & Distribution of Writing, Strands 4 and 6, and Research to Build & Present Knowledge, Strands 7–9, Range of Writing, Strand 10)

(Speaking and Listening Standards, Comprehension and Collaboration, Strands 1–3, Presentation of Knowledge and Ideas, Strands 4–6)

- **Have students research the Taos Pueblo and write a full report.** How old is the Pueblo? What is the geographic area like? How is it governed? How many people live there? What role does adobe play in Tiwa life? (<https://taospueblo.com/about/>)
- **In *Kiki's Journey*, Kiki learns about the Blue Lake, which was returned to the Tiwa in 1970.** Have students research why the Blue Lake is a central part of Tiwa life (<https://sites.coloradocollege.edu/indigenoustraditions/sacred-lands/blue-lake-and-rio-pueblo-de-taos/>).
- **Research and investigate tribal nations in your school's area.** Students can conduct research through books or other materials on tribal nations that are indigenous to the local area. Ask them if the nations are still living in their area today. If not, ask students if the nations were moved elsewhere and why. Students can look for information on current tribal government information today.

Art, Media & Music

(Reading Standards, Key Ideas and Details, Strands 1–3, Craft and Structure, Strands 4–6, Integration of Knowledge & Ideas, Strands 7–9, Range of Reading of Text Complexity, Strand 10)

(Writing Standards, Text Types & Purposes, Strands 1–3, Production & Distribution of Writing, Strands 4 and 6, Research to Build & Present Knowledge, Strands 7–9, and Range of Writing, Strand 10)

(Speaking and Listening Standards, Comprehension and Collaboration, Strands 1–3, Presentation of Knowledge and Ideas, Strands 4–6)

- **Encourage each student to create an illustration that represents her or his culture, identity, and/or heritage.** Students can study and mimic a particular artist's style from *Kiki's Journey* or create a piece in their own style. Afterward, students may share their artwork with a partner, a small group, or the whole class. What did students learn about themselves during this process? Why did they choose a particular artistic style and items to include in their artwork?
- **Have students listen to traditional Tiwa music.** What do they notice about the music? What kind of sounds do they hear? What kind of repetitions do they hear? How does it make them feel? (<https://www.youtube.com/watch?v=J9k4rXqS06o>).
- **Have students examine the collections, galleries, and exhibitions at Institute of American Indian Arts (IAIA) Museum of Contemporary Native Arts.** The IAIA Museum of Contemporary Native Arts is the country's only museum for exhibiting, collecting, and

interpreting the most progressive work of contemporary Native artists (<https://iaia.edu/iaia-museum-of-contemporary-native-arts/museum-about/>). Have students look at different pieces of art featured on the website (or on a field trip if financially and geographically possible) and research an artist of their choosing.

- **Have students research Native writers and illustrators today.** If available, have students consult the librarian for help with researching and/or acquiring these books. Consider having the class generate a list of questions about the author or illustrator's work that they can send to the author or illustrator to encourage collaborative dialogue. Additionally, have students read Dr. Debbie Reese's blog posts about Native authors and illustrators. ([https:// americanindiansinchildrensliterature.blogspot.com/2014/05/why-i-advocate-for-books-by-native.html](https://americanindiansinchildrensliterature.blogspot.com/2014/05/why-i-advocate-for-books-by-native.html))

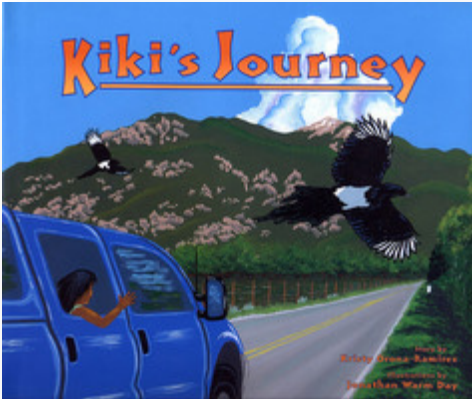
School-Home Connection

(Reading Standards, Integration of Knowledge and Ideas, Strands 7 and 9)

(Writing Standards, Text Types & Purposes, Strands 1-3, Production & Distribution of Writing, Strand 4, and Research to Build & Present Knowledge, Strands 7-9, Range of Writing, Strand 10)

(Speaking and Listening Standards, Comprehension and Collaboration, Strands 1-3, Presentation of Knowledge and Ideas, Strands 4-6)

- **Encourage students to interview family members about a favorite or impactful childhood memory.** How did that event influence the family member? How did it affect the person's life moving forward? Consider having students, if comfortable, share their findings with a partner, a small group, or whole class.
- **Similarly, ask students to speak with family members about their traditions how their traditions are special to them.** What is unique about each family's traditions? How did it influence them throughout their lives?
- **If applicable, have students and families research more about the Tiwa people, in history and in present today.** Additionally, students can find out additional information about how the seasons play an integral role in the lives of Lenape people.




Ordering Information


General Order Information:

[leeandlow.com/contact/ordering](https://www.leeandlow.com/contact/ordering)

Secure Online Ordering:

[leeandlow.com/books/kiki-s-journey](https://www.leeandlow.com/books/kiki-s-journey)

 **By Phone:** 212-779-4400 ext. 25

 **By Fax:** 212-683-1894

By Mail:

Lee & Low Books, 95 Madison Avenue,
New York, NY 10016

ABOUT THE AUTHOR

Kristy Orona-Samirez (Taos Pueblo/Tarahumara), has been writing short stories and poetry since she was seven years old. A writer and fourth grade teacher, Kristy is also a lead singer and songwriter for the Native American Northern drumming group, The Mankillers. She is a graduate of the Indian Teacher Personnel Program (ITEPP) at Humboldt State University and recipient of the James Irvine Fellowship. She lives in California with her husband and four children.

ABOUT THE ILLUSTRATOR

Jonathan Warm Day (Taos Pueblo) is a well-known artist and writer who grew up on the Taos Pueblo Indian Reservation. Jonathan woodcarved as a child and was introduced to painting by his mother, Eva Mirabal. He resides there today with his daughters, Carly and Jade, who both attend a nearby university.

REVIEWS

"Authentic, and with little on the contemporary Indian experience available for the age group, the book will open up discussion about cultural stereotypes." – *Booklist*

"Clear, sequential text and evocative art . . . together create an authentic work for use one-on-one or to foster classroom discussion about ethnic diversity and identity." – *School Library Journal*

"[A] rare touch of authentic imagery by painter Jonathan Warm Day (Taos Pueblo)." – *Taos Daily Horse Fly*

ABOUT LEE & LOW BOOKS

LEE & LOW BOOKS is the largest children's book publisher specializing in diversity and multiculturalism. Our motto, "about everyone, for everyone," is as urgent today as it was when we started in 1991. It is the company's goal to meet the need for stories that children of color can identify with and that all children can enjoy. The right book can foster empathy, dispel stereotypes, prompt discussion about race and ethnicity, and inspire children to imagine not only a world that includes them, but also a world where they are the heroes of their own stories. Discover more at [leeandlow.com](https://www.leeandlow.com).