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Every Child Ready to Restory: A New Perspective on Early Literacy in Public Library Storytime Programs

ABSTRACT

Children's library programming is often the highlight of many public library offerings. Summer Reading programs and storytime programs often attract significant numbers of children and their caregivers. Storytime, in particular, has a long history in public library services for youth, and while there have been changes in technology and in attention to inclusive programs, there have not been as many changes to the format of storytime. The rhymes, songs, and sometimes even the books read remain strikingly familiar. Youth librarians often highlight how the program supports early childhood literacy for school readiness. However, adopting a broader perspective of literacies can reimagine storytime programs and root them in community practices, thus restorying storytime and offering young children opportunities of their own to story and restory their growing world.

KEYWORDS: *public libraries, youth services, storytime, early literacy*

Children's programming often comprises the majority of public library offerings (Campana et al., 2016). Staple programs, such as summer reading activities and storytimes, attract large numbers of children and their caregivers to local public libraries. The high level of access, combined with free and low-cost materials, makes library programs appealing to a diverse range of audiences. While oral storytelling has a rich history, the modern storytime program, which includes songs, books, rhymes, and fingerplay activities, has its roots in early 20th-century public library story hour programs. The practice of storytime in public libraries has a long history that developed in tandem with the emergence of children's spaces and literature. Children's librarians hosted story hour programs to read aloud to children, sing songs, and share rhymes. As time went on, they began incorporating puppets, crafts, and other elements to make storytimes more engaging. By the 1940s and 1950s, librarians serving children in public libraries began to promote the role of storytimes in supporting reading readiness (Albright et al., 2009). Librarians like Augusta Baker and Pura Belpré promoted stories for all children during this time, advocating for children's literature that avoided harmful stereotypes of Black and Latinx people. With the new focus on reading readiness and services for all children, public libraries expanded storytime programs to specifically target preschoolers and babies, promoting early literacy for everyone.

Public library storytime research often highlights the program's ability to support children in their development as readers. Libraries have incorporated initiatives such as Every Child Ready to Read (ECRR). First implemented in 2000 after a collaboration between the Public Library Association (PLA) and the Association for Library Service to Children (ALSC) to support early literacy in public libraries, ECRR aims to assist children's librarians in fostering early literacy by sharing specific habits with families during programs (Ash & Meyers, 2009). Many children's librarians have integrated the tenets of ECRR into their activities, both within the library and during outreach programs (Campana et al., 2022). In its initial iteration, the tenets included letter knowledge, phonological awareness, print awareness, vocabulary, narrative skills, and print motivation (Ash & Meyers, 2009). Later, the program modified its format to focus on five practices: talking, singing, reading, writing, and playing (Neuman et al., 2017). Current library research in early childhood explores what parent-child interactions look like during library programming, including storytime, and how parents perceive early literacy initiatives in public libraries (Clark, 2017; Hassinger-Das et al., 2020). Children's librarians often promote storytime programs as an opportunity to bolster school readiness and reading skills among preschoolers. One study (Campana et al., 2016) demonstrated the impact of storytime programs on young children's early literacy skills.

Using mixed methods, including observations of storytime programs in 40 libraries across Washington state, the researchers noted both the early literacy components integrated into the programs and a positive correlation between early literacy content and children's early literacy behaviors. Today, storytime programs have evolved to incorporate advancing technologies, utilizing projector screens and microphones to improve accessibility in some spaces. Additionally, sensory storytimes are available to accommodate children on the autism spectrum and those with sensory sensitivities. Children's librarians integrate the work of early childhood educators into their storytime practices and professional development.

Currently, library programs have evolved to encompass activities beyond traditional storybook and song sessions, incorporating crafts, science experiments, and play activities for all ages. However, studies and discourse on public library storytimes primarily focus on the connections between these programs and school readiness. Scholarship has, with few exceptions, not fully explored how the varied activities that occur during storytime support broader youth literacy practices. Tess Prendergast and Karen Sharkey (2021) do not specifically discuss storytime, but they use sociocultural theories of literacy to reexamine case study data from a public library, focusing on young children and their families. Their work adopts a holistic approach to understanding how public libraries contribute to early childhood literacy by encouraging and supporting engagement with their spaces, resources, materials, and community members. This research gap limits opportunities to discuss the broader impact of storytime programming on the developing literacies of young children. Sociocultural theories of literacy expand the idea of literacy beyond a narrow set of skills practiced and learned in classrooms to include out-of-school and community-based literacies (Street 1995). Scholars in Literacy Studies link local, familial, and community-based literacy practices to the broader social and political structures that shape them. They argue that discourses, which are always tied to power, hegemonic societal structures, communities, and families, cannot be separated from the practice of literacy (Gee, 1991; Street, 1995; New London Group, 1996). In "A Ped-

agogy of Multiliteracies: Designing Social Futures" (New London Group, 1996), scholars introduced the concept of multiliteracies, arguing that literacy is not only interconnected with discourse but also occurs across various channels and media in hybrid forms.

By excluding sociocultural conceptions of literacy, research in public library services for children, particularly in programs such as storytime, offers only a limited perspective of what young children experience in these settings. Storytime provides rich opportunities to examine children's engagement as an expression of their storying and worldmaking practices. For young children, storying is not merely the act of sharing stories; it also involves co-constructing narratives with others (Goouch, 2010). Storytime at the public library encompasses sharing stories through songs, rhymes, and books. Still, young patrons can expect to engage with the librarian, the books themselves, and the other materials shared during the sessions. For young children, storying at the library plays a crucial role in their worldmaking practices. During storytime programs, young children frequently engage in socially and materially-mediated practices that aid in constructing and enhancing their growing understanding of the world (Stornaiuolo & Whitney, 2018; Wargo & Alvarado, 2020; Wessel-Powell et al., 2016). Children's librarians can play a crucial role in facilitating "worlding" practices that engage children's multiliteracies across the multiple modes in which librarians engage their young patrons.

Restorying Storytime

Restorying can be a significant theoretical framework for considering how the public library serves its community and young patrons. Scholarly exploration into young children's literacy practices would deepen the field of library science's collective understanding of how literacy is always connected to the lived experiences of young children. This work will strengthen and demonstrate how library practices are rooted in, built by, and built with the communities they serve. The flexibility in planning and the ability to respond quickly to their growing, changing, and developing communities can reinforce the value of public libraries for young patrons while not overstating the early reading strategies young children will learn during

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storytime programs. Restorying (Thomas & Stornaiuolo, 2016), as a theoretical concept, reminds us that stories and storying should be a transactional practice that occurs between the reader and the text. That readers gain ownership to interpret, make meaning, and transform stories to grasp concepts for deeper understanding. Restorying occurs when readers reshape narratives to reflect themselves and their experiences. In today's digital world, restorying takes shape in fanfiction, YouTube series, and podcasts. For school-aged children, the act of restorying can also take shape through making and play (Wargo & Alvarado, 2019).

For public librarians, storytime programming often functions as it has for roughly a century. The rhymes and songs tend to be the same, with technology as the only new development in the practices. To build programming that offers greater opportunities for young children to story and thus restory their growing world, storytime as a practice must also be reimaged. Reimagining the practice of storytime programming requires understanding storying, worlding, and restorying literacy practices for youth. This study explores how public librarians are developing worldmaking practices that create space for restorying among younger children in the public library. This study intends to reimagine and reconsider what storytime can be with great attention to what makes public libraries unique and crucial to their communities. It examines how two library programs support worldmaking literacies while also illustrating a launching point for youth storying and thus restorying, because if storying is the ability to narrate and play out your world, then restorying is the agency to narrate yourself into a space that does not see you. Restorying is a partnership and an affirmation that youth have stories to share and ways of being that can be affirmed.

The following were pulled from a larger qualitative study examining how public libraries influence young children's world-making literacies through play and storytelling. The examples that follow are representa-

tive of the two locations' storytime programs intended for children from birth to 24 months, conducted in two different modes and regions. Using a sociocultural multiliteracies perspective, this study explores how early literacy is promoted with young library patrons both in person and online across these regions. The observed programs included nine online Toddler Storytime videos shared by the Wake County Public Library in North Carolina and nine in-person observations of Book Babies storytime at the Skokie Public Library in Illinois. Both programs aim to serve the youngest library users and highlight early literacy development. The data collected included observational fieldnotes, audio recordings, and online storytime videos posted on the Wake County website. The video data from both programs provide insights into the materials used, such as book titles and props, as well as librarian movements and audience engagement in both in-person and digital formats. Inspired by McKechnie (2006) and Campana et al. (2016), the recordings captured the storyteller's actions and, when available, are complemented by observational fieldnotes documenting children's activities. Digital fieldnotes describe the storyteller's activity and engagement with their absent audience.

The data analysis began with holistic coding to identify the materials, people, and activities involved in storytime programs, categorizing the data to support my analysis across different modes and datasets (Saldaña, 2021). After this initial holistic coding, I conducted rounds of descriptive and general pattern coding (Miles, Huberman, and Saldaña, 2020). The descriptive codes covered librarian engagement with the audience, props, books, stories, rhymes, or songs shared, as well as interactions with a partner if present. The next set of codes involved general pattern coding, which examined my observations as a researcher and the broader questions this research aimed to explore. These included sharing early literacy tips, direct engagement with parents and caregivers, connections to multiliteracies and sociocultural theories in literacy, and invitations to story,

make, or create. In the final analysis, the descriptive and general pattern codes were combined, providing insight into when specific literacy activities occurred during storytime programs and into the spaces available and created for early childhood storying. The findings below highlight standard practices in early childhood storytime that remain consistent across modes and regions, while also emphasizing the unique and dynamic experiences each space offers its young patrons.

Both Book Babies in Skokie, IL, and Toddler Storytime in Wake County, NC, engage in the early literacy practices familiar to public library storytimes for babies and toddlers. However, each program appears to draw from a distinct toolkit that aligns with the developmental age group it supports. For example, Book Babies leans heavily on song, rhyme, and routine in the librarian's storytime. Their program aligns with practices often featured in baby storytime programs for children aged birth through twenty-four months. In contrast, Toddler Storytime features more picturebooks alongside songs and rhymes. The online Toddler time is also a collaboration featuring many librarians across the Wake County library system, each with their own routine.

Despite their individual routines, the Wake County online Toddler storytime often begins with an introduction to Every Child Ready to Read's early literacy practices: talk, sing, read, write, and play. As mentioned previously, ECRR2 is a widely-shared set of practices in storytime programs that support early learning and school readiness. Many Wake County Toddler Storytimes introduce these principles, with some librarians speaking directly to parents and caregivers, while others communicate the practices to the toddlers themselves. Ms. S says, "show me your five fingers," while holding up her own, "ok, talking, singing, reading, writing, and...this is your favorite one...what?!" She places her hand near her ear, as if listening to the children speaking, "sleeping... NOooOoo...it's playing! That's right! When you do all these five, you are ready to read books and ready to go to school" (Wake County Storytime Anytime, 2020). Beyond these common and familiar storytime practices and habits, both the Wake County Library and the Skokie Public Library offer unique practices in the mode and delivery of their programs to restory

storytime practices in novel ways that enhance young children's worldmaking activities.

Book Babies Skokie, IL

At the Skokie Public Library, Olivia and Maisy share a strong camaraderie that they've built over many years of working together. They greet the babies and caregivers by name and introduce themselves to any patrons they haven't met before. The stuffed bear and sloth gently say hello to the babies and bring smiles to their faces as they settle into their seats. Storytime here is a bit of a misnomer because the librarians don't read any stories aloud. Instead, this lap-sit time features a regular selection of songs that Olivia and Maisy flow through smoothly, with improvised transitions acting as a bridge between them.

Maisy: *I'm so hungry. I skipped breakfast this morning, Olivia. What can we make to eat before going to the library?*

Olivia: *Hmmm... how about some eggs?*

Maisy: *Great idea! Let's make some eggs.*

Together: *Humpty Dumpty sat on a wall. Humpty Dumpty had a great fall. All the king's horses and all the king's men couldn't put Humpty together again.*

They demonstrate the rhyme's movements for caregivers using the same stuffed animals that they used to greet the babies. They then share two additional rhymes, "Peas Porridge" and "Sugar Babies," and finally fill Maisy's belly with a song about pancakes.

Maisy: *Okay, I'm so full. Now, I'm ready to head to the library. Ms. Olivia, how should we get there?*

Olivia: *Should we ride old Joe?*

Maisy: *Oh, great idea!*

Singing Together: *Walking ol' Joe, Walking ol' Joe; You're the best horse in the country-o; Walking ol' Joe, Walking ol' Joe; You're the best horse in the country-o; Whooooaaaaa Joe*

Maisy, Olivia, and the caregivers engage in a lively routine, singing, bouncing, and dipping the babies as they make their way to the library. When Ol' Joe gets tired, they decide to take the bus and break into a rendition of "The Wheels on the Bus."

Once they arrive at the library, they shift their attention to the overflowing cart to select a collection of Board Books for caregivers to share with the babies. This one-on-one reading time happens at a different pace for each baby depending on their interest and mood. After each storytime, the books are sanitized, recognizing that babies read with their eyes, hands, and mouths. They read *Where's Ellie* by Salina Yoon and *Whose Knees Are These?* by Jabari Asim. While some babies cuddle close, examining the books with interest, others just touch the thick pages, running their fingers along the hard edges while they listen to their adult's voice. Some use this quiet moment to test out their knees, bending and crawling on the carpeted floor.

As caregivers finish reading, Olivia and Maisy move in opposite directions inside the circle of adults and babies holding colorful scarves. As they approach each group, they play peekaboo with the babies before giving the scarves to the caregivers to play with or letting the babies grab them to feel the mesh between their fingers and against their faces. The scarves wave around in the semi-circle in hands, big and small. As the scarves wave, Olivia and Maisy start to sing softly, waving their own yellow and pink scarves.

Fish in the water swim, swim, swim.

Fish in the water swim, swim, swim.

Their voices are soft and soothing, gentle as they draw attention back to themselves. They make a brief announcement that there are free books to add to home libraries. Then they sing their goodbye song, introducing ASL signs for the words more, together, happier, and friends. They sing "The More We Get Together" while signing along with the lyrics. After the group finishes singing, adults gather their babies, return the colorful scarves, and leave the storytime room. As soon as the door opens, some eager one-year-olds squeeze past the crowd into the room, ready for their turn.

While this storytime program is unique to the Skokie Public Library, its practices are quite common. The books used are intended for babies and toddlers. The songs are folksy and repetitive, making them easy to sing along with and simple to adapt. Olivia and Maisy might not have attended formal training to develop this storytime. Still, it includes common practices shared by many libraries, inspired by programs like *Mother Goose on the Loose*. The original MGOTL promoted a 30-minute storytime featuring repetitive songs and rhymes to "promote the development of the Whole Child, to enhance parent/child bonding, and to provide a joyful early literacy environment that focuses on learning through play" (*Mother Goose on the Loose*, n.d.). Along with *Mother Goose on the Loose*, numerous professional titles and resources, including online videos, blogs, and websites, offer ideas for sharing storytime programs at the library with Babies and Toddlers.

Toddler Storytime Episode 2 - Ms. S Wake Forest, NC

The Wake County Public Library website is part of the broader government site for North Carolina's most populous county. The library offers numerous events throughout the county for all ages, along with many publicly accessible online events and programs, such as recorded storytimes. The Toddler Time videos feature solo librarians presenting recorded programs with songs, read-alouds, felt board stories, and other unique materials. Ms. S is the featured librarian for episode two of Toddler Time. Her storytime showcases all the key elements of Toddler Time in the Wake County online storytime program while also including her own special practices and materials. Ms. S, like many of the other online storytimes, introduces the five practices promoted by EECR2 to support school readiness: talking, singing, reading, writing, and playing.

After her introduction, Ms. S brings out "uke," her ukulele, to sing her hello song.

Hello, Daddy, how are you?

Hello, Daddy, how are you?

Hello Daddy, how are you?

(In a deeper tone) I am busy, thank you.

She goes on to repeat the lyrics, singing that mommy is great, brother is awesome today, sister is fabulous today, and baby is good, thank you. Crucial to her engagement with her digital audience, Ms. S frequently asks questions and leaves pauses for potential engagement. At the end of her hello song, she says:

Hello, everyone, how are you?
Hello, everyone, how are you?
Hello, everyone, how are you?
(pauses)
"I know you're good today! Thank you!"

Not only does Ms. S leave pauses that invite her young audience to speak back and actively engage with her storytime, but she also undermines expectations by adapting the commonly used rhyme "Open, shut them." Ms. S interrupts the familiarity of the rhyme scheme, which would come as a surprise even for those not familiar with the rhyme.

Open shut them. Open shut them give a little
clap, clap, clap
Open shut them. Open shut them put them on your
HEAD! (Hahaha I got you!)
Open shut them. Open shut them give a little
clap, clap, clap
Open shut them. Open shut them, put them on your
Put them on your
SHOULDERS! (I got you again!)
(Slows down and quiets her voice)
Open shut them. Open shut them give a little
clap, clap, clap
Open shut them. Open shut them, put them on your
lap, lap, lap

Ms. S offers the unexpected by interrupting the rhyme and expectations, potentially sparking engagement among youth viewing her program. Her responsiveness also offers clues about how young children might respond to what they see occurring on their screen. That type of engagement opens avenues for emotional literacies while also reaffirming school-based literacies like language development through rhyme and repetition.

Ms. S's storytime theme is nursery rhymes and she reads two picturebooks by Jane Cabrera, *Here We*

Go Round the Mulberry Bush and *There Was an Old Woman Who Lived in a Shoe*. The first title features the daily activities of a family of dalmatian puppies on a cold day. The narrative would be familiar to anyone who knows the song, but, like many kids' songs, the title adapts the familiar lyrics to tell the story. By changing the lyrics, the title subverts the story's traditional expectations, making the familiar feel less familiar, much like how Ms. S changed the rhyme for "Open Shut Them." While the song "Here We Go Round the Mulberry Bush" dates back to the 19th century, the modern illustrations and daily activities give the narrative currency. Similarly, *There Was an Old Woman Who Lived in a Shoe*, also has modern shifts that make the narrative more current and relevant to a modern audience. The old woman no longer "has so many children she does not know what to do", but instead "has so many children and animals too." Unlike the original, where the old woman "gave them all broth without any bread / Then whipped them all soundly and put them to bed," this version introduces a kinder old woman and a stew with coconut, potatoes, carrots, and peas. The changes suit modern audiences: the children are diverse; the food they eat is complex; and the ingredients are familiar to a wide variety of cultures. Ms. S's program builds in wonderful opportunities to model restorying traditional, often-repeated stories and rhymes through multiple modalities and methods.

Findings

These two programs provide insight into how restorying can be effective and may already be happening in youth storytimes. Through their activities, Maisy, Olivia, and Ms. S support youth worlding and storying while also engaging with traditional practices of storytime programs for young children. The findings below show how librarians advanced storytime practices by restorying storytime programs while also supporting young children's own developing worlding and storying practices.

Decentering the Librarian and Centering Connection and Story

When I spoke to Maisy about what makes the program successful, she said, "We have fun doing it. And I think the fact that we have fun doing it is a

little bit infectious.” They string together songs into a story, and caregivers read books one-on-one with their babies. The effect seems to create a more intimate atmosphere, with the storytelling shared by many within the space.

Maisy and Olivia’s ability to share and create a story together presents an opportunity to transform longstanding storytelling practices in storytime programs. This change occurs not through the songs they sing or the rhymes they share, but rather through their togetherness, friendship, and their commitment to decentering themselves during storytime. Restorying, as described by Thomas and Stornaiuolo (2016), involves reimagining narratives as an act of self-assertion. Restorying storytime would necessitate rethinking and revolutionizing the practices there, with the concept of youth worldmaking at the forefront. This approach opens up even more space for young children’s placemaking.

Their activities facilitate multiple ways of being, diverse cultural engagement, and languages, while creating opportunities to build deeper relationships among attendees who include not only parents and children but also nannies, grandparents, and older siblings. Multigenerational family relationships are a vital part of diverse community literacies (Ellison et al., 2024; Jocson, 2022), so incorporating these one-on-one interactions supports the literacies that patrons bring into the space. These moments foster space for various languages and culturally relevant story sharing. Additionally, such one-on-one interactions promote greater development of vocabulary, phonological awareness, and reading comprehension than passive viewing of programs and media (Dore et al., 2025; Ewin et al., 2021). The activities in these storytimes support the development of multiliteracies by seamlessly connecting worldmaking and storying activities while also fostering school readiness.

Practices in Learning and Technology

The COVID-19 pandemic marked a significant shift in how public libraries reach their young patrons. Young children’s online educational media has seen a boom with viral stars and channels like *Ms. Rachel* and *Gracie’s Corner* garnering millions of views and sparking TikTok trends. Public libraries across the country during that time also significantly increased

their online activity, offering programs for all ages, both live and as recordings. Wake County’s series of programming recordings is among this trend. On its website, Wake County Public Library has eighty-three posted storytime videos for babies, toddlers, preschoolers, and a series of Spanish/English bilingual storytimes.

Communicating learning content online to children has followed the same format as the earliest preschool programs, such as Mr. Rogers’ Neighborhood and Sesame Street, which speak directly to the children watching. While research has been mixed about the effectiveness of media-based literacy development, studies show that programs that encourage engagement and interaction are more successful than passive media programs (Fisch, 2004; Holiday, 2021; Wohlwend, 2024). Ms. S speaks directly to her perceived audience, pausing to give them opportunities to talk back and engage with her. She tells her stories using various modalities, including singing with uke, picturebooks, fingerplays, and a flannel board rhyme. She says, “Be loud, you’re not in the library!” further encouraging the kind of interaction and engagement that might only be possible using online media from home. Her program also supports modern engagement with media and technology that digital natives would be familiar with.

More Ways to Restory

Even though they serve audiences in different locations, the songs they perform tend to overlap significantly. Not only between Ms. S and the librarians at Skokie, but across all the storytime videos and other story programs at Skokie. The familiarity and repetition make the songs and rhymes easy for children to join in but also result in storytime programs that are rarely updated beyond occasional changes in the books read. The familiarity of children’s songs and rhymes can aid language development and vocabulary retention. However, there are opportunities to further support childhood literacies in ways that only the public library can offer. To promote storying and cultivate opportunities to restory themselves into the stories they hear, it’s important to give young children opportunities for active participation during storytime.

Both the Skokie librarians and Ms. S open the door to additional opportunities to support young children's literacy development within their community, linguistic, and cultural contexts, while also supporting their worldmaking within those communities and their developing school-readiness. While any youth librarian can tell you how quickly asking a group of toddlers and preschoolers open-ended questions can send any program off the rails, Maisy and Olivia's programs illustrate how small group engagement between parents and their children can support cultural relevance, linguistic variety, and more opportunities to talk back and play around with the themes of the programs. Those opportunities support a more expansive range of literacy practices. Ms. S's digital storytime shares multimodal stories and songs, encouraging engagement with media that is slowly being buried by AI-generated content (Lajke, 2026). Additionally, the programs at Wake Forest are rooted in real-life spaces with tactile materials, where caregivers and children can interact. Spaces, places, and face-to-face interactions are important to the development of literacies, as studies have shown that young children struggle to transfer knowledge from 2D media to the real world (DeLoache et al. 2010; Dore et al. 2025). For public libraries, offering online storytime programs that explicitly emphasize the importance of face-to-face interactions and encourage viewers to attend in-person programs creates a bridge between screen time and the incredibly valuable live interactions with their expansive world.

Storytime is an incredibly popular service in many public libraries across the U.S. and abroad, and its format has seen little significant change in nearly a century. Literacy studies and sociocultural theories in multiliteracies can offer various avenues for examining how young children engage with storytelling through play, technology, and collaboration with the people and spaces around them. One such study illustrates how attention to physical literacies, separate from the structures of schooling, supports the embodied, culturally relevant storytelling practices of young Indigenous children (Riley et al., 2023). Other scholars have also theorized multimodal literacies in early childhood (Daniels, 2021; Lenters & Mosher, 2024; Wargo & Alvarado, 2020). Public libraries are also among their communities' oldest

public institutions. Their rootedness in communities is fertile ground for multigenerational, community-oriented, and designed storying and sharing. Restorying storytime practices involves decentering librarians and instead centering the worldmaking of young children, encouraging open exploration through more play and more open-ended ways to connect with stories, so that young children's individualism is not out of place. That might be viewing Ms. S's changing the words to "Open, Shut Them" as modeling for young children to make their own interruptions with one-on-one sharing with their adults in their home languages. Online programs represent fertile ground for this, since they can be paused to encourage those interactions.

Conclusion

Librarians often have considerable freedom and autonomy to innovate in their storytime practices. A wide range of new and diverse story programs in the library use technology, support diverse groups, improve accessibility, and provide opportunities for play and growth. However, many storytime programs across a wide range of public libraries still look very similar to their past iterations. Birth-to-five-year-old programs in the public library do not necessarily have to support school readiness to be successful; that is the joy of the public library. Restorying as a revolutionary act, i.e., restorying storytime itself in the public library, can reaffirm the library as a necessary, community-focused support system that engages with the diverse literacy practices of its attendees. In our scholarship and study of youth literacies, including more information about developing and supporting worldmaking literacies and affirming the broad ways of being that children and their families bring into the library, would help expand our understanding of what youth are doing in the library. Additionally, the mutuality of storying and worlding would help librarians bring a deeper focus to community languaging practices, family structures, and communal storytelling. In doing so, youth programming in the public library, such as storytimes, can be seen as a lifelong opportunity to grow and develop holistically, as an integral part of a community, rather than only a supplement to activities occurring in school.

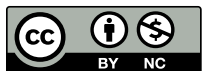
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