

# Section 2: Linking Collections to Clients

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# Guidelines for Quality Service

## LINKING COLLECTIONS TO CLIENTS

Pamela K. Kramer, DuPage Library System and Lois B. Schultz, Independent Consultant

### #1

#### **Fundamental Element #1: Knowledge of Client Group**

The youth services program reflects an understanding of the theories of child and adolescent development, the state of society and the needs of an ethnically diverse community.

#### **Why It Needs to Be Present**

Children and young adults, regardless of developmental level, age, ethnic background, socio-economic status, or intellectual or physical abilities deserve appropriate materials and services.

### #2

#### **Fundamental Element #2: Collection Development**

The youth services program provides intellectual and physical access to a wide range of resources and in a variety of formats.

#### **Why It Needs to Be Present**

Children and young adults need access to resources that are developmentally appropriate, diverse, current and relevant that contributes to their need for information and ideas, regardless of socio-economic status, intellectual or physical abilities.

### #3

#### **Fundamental Element #3: Reference & Research Skills**

The youth services program connects users with the resources and provides guidance in their use.

#### **Why It Needs to Be Present**

Children and young adults need guidance in selecting, evaluating, and using resources so that they can be effective users of ideas and information.

### #4

#### **Fundamental Element #4: Readers' Advisory**

The youth services program offers opportunities for children and adults to discover literature in any format that meets their interests and needs.

#### **Why It Needs to Be Present**

Children and young adults read for pleasure to satisfy their personal interests, and to enhance their reading skills and appreciation of literature.

# A Very Brief Overview of Child Development and Implications for Books and Reading

Dr. Ann Carlson  
Dominican University

Since theories of development indicate children's interests and needs at specific stages, child development has implications for the selection of books. While human development is continuous and only partially correlated with chronological age, the following age groups from birth up to thirteen years mention characteristics of an "average" child within the given range. The categories will fit any particular child only approximately.

## Newborns to Six-Month-Olds

Newborns begin to experience life through their reflexes and senses, and curiosity controls much of their behavior. Sound is an important part of their lives, and research shows that babies who are talked a great deal to are talkative as infants and as they get older. At birth they see clearly and with discrimination but are extremely nearsighted with a focal distance of ten inches. By four months of age, they can focus on objects and faces at almost any distance. The mastery of hands as tools is a major development. They want to touch, grasp, turn, and shake objects, and they naturally reach for and try to put in their mouths seemingly everything within grasp.

**Implications:** From birth to three months, a nursery rhyme collection is an ideal choice since it is the rhyme and rhythm of sounds that engage them. Around four months, durable books with heavy cardboard or plastic coated pages are preferred since they are likely to consume books in the literal sense. These experiences should be shared when both the infants and their adults are relaxed with the adults holding them, and they should not extend beyond the infants' interest and enjoyment.

## Seven- to Fourteen-Month-Olds

They are busy listening to and experimenting with language, including their own vocalizations and those of

others. By nine months, they may be expressing a thought with a single word, thereby developing an awareness that words are symbols for familiar objects. According to the cognitive psychologist Jean Piaget "object permanence," or the awareness that objects exist even if not in view, is a major accomplishment started now but not fully formed until 18 months. They delight in turn-taking with adults. Their ability to crawl (usually around eight months) and walk (usually around twelve months) aid them in their investigation of surroundings, which are a source of fascination to them.

**Implications:** They continue to take pleasure in hearing nursery rhymes, and will take a greater interest than before in looking at books, especially when the illustrations realistically depict familiar objects. The books should show large, clear pictures in bright but real-life colors, and should be of whole objects. Since they are aware of object permanence, they delight in lifting (and repeatedly lifting) flaps on pages of books to find hid-

den objects. When sharing books, adults should point to and name the objects in the picture, and then ask them to point to and say the name of the objects — a turn-taking technique.

## Fifteen- to Twenty-Three-Month-Olds

They learn by exploring, and mastery of motor skills, such as climbing, walking, marching, running, and the increased smoothness of hand-eye coordination allow them to do more. Language is growing rapidly. At the beginning of the period they are still interspersing babbling with real words, but by the end they have discarded most babbling and actively imitate words. They take pleasure in question-and-answer games and have discovered that seemingly everything has a name. "Whazat?" is a favorite question.

*...child development  
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of books.*

**Implications:** Since they continue to be fascinated by sounds, picture books with poems, nursery rhymes, and songs that can be sung, such as “Hush Little Baby” or “Skip to My Lou,” are favorites. They benefit from looking at large, clear pictures that are realistic in their general outlines and free from confusing detail and that show some type of action or multiple objects. Adults should encourage them to identify the objects and talk about them. They enjoy finding and pointing to hidden objects or characters in books, and continue to enjoy lifting the flaps on pages.

### **Two- and Three-Year-Olds**

Regardless of language or culture, there is a universal “language explosion” during this year. By two, they may be using as many as 200 words, almost all of which are centered on them. At first, these are simple, familiar objects. By the end of the period, the average vocabulary size is 1,200 words. The acquisition of language is a complex yet natural process, and this language growth appears to be linked to their increasing ability to form mental categories. Studies have shown that when adults ask open-ended questions that encourage children to expand the story in picture books, it facilitates language learning (Whitehurst et al., 1988). Nevertheless, much of their communication with others remains nonverbal, and, in spite of their verbal powers of putting words together, they are only at the threshold of abstraction. Imitations of others and symbolic imitation are important aspects at this time. They play more imaginatively, for example, assuming the role of firefighter by putting on a plastic firefighter’s hat. They enjoy imitating adults around them, and if adults have read to them, it will seem very natural to tell stories and “read” books to a stuffed animal, doll, or other people.

**Implications:** They are at this point ready for books with simple plots. A sensible choice should have brief text with short sentences and repetition, and should be able to be completed in one reading session. When adults ask questions about the pictures, they offer attentive two-way talk that helps children develop vocabulary. Children of this age also often want to play “naming games” with adults when looking at illustrations in books, and they enjoy a variety of simple picture books. On the other hand, they yearn for repetition, and adults need to be patient when their children repeatedly ask for the same story. In a world that is changing so quickly, a favorite, familiar book provides security and comfort because it has no surprises.

### **Four- and Five-Year-Olds**

For the most part, their language articulation is no longer infantile, and they have little trouble describing thoughts and situations. However, talking may still be more important than listening, and they continue to question in earnest and to accompany their every action with running commentary. They consider it more important to get things started than to finish them, and they are striving to acquire physical (such as the ability to hold a crayon and produce letters) and verbal (such as to produce and understand spoken language) skills. Intellectually, they remain prelogical or “preoperational,” as Piaget would say. Listening carefully to their language or asking questions often reveals the gaps between their speaking and thinking.

**Implications:** Since they have more breadth of experience, they are ready for longer, more complicated picture books. They continue to like stories about themselves but are ready to hear others that depict different kinds of families. They enjoy both realism and fantasy but may need help in sorting them out. Simple, factually correct informational books that will answer some of their questions fascinate them. They are learning that books hold answers. They enjoy creating books out of photo albums, placing in them favorite photographs, labels from cans, postcards, and their drawings, and initial “writings.” They experience a sense of pride in creating books, and their affection for them may be transferable to books in general.

### **Six- and Seven-Year-Olds**

This is a period of high physical activity, and children are basically self-centered with a certain charm because they are agreeably proud of their accomplishments. At this stage, children enjoy finishing, not just starting, tasks. Many children make the transition to Piaget’s stage of “concrete operations,” which means that thought is reversible, more abstract, and marked by the use of logical inferences. However, their ability to theorize is limited to objects and social relationships that they can concretely imagine. At this stage, most children learn a great deal academically, particularly in the areas of math, reading, and writing.

**Implications:** Children become eager, absorbed participants in the reading process and enjoy hearing and/or reading sections from uncomplicated chapter books with either episodic or progressive plots. At the beginning of this stage, “Easy Readers,” that offer a controlled vocabulary with illustrations, help them



build up skills in reading. Animal fantasies and realistic stories that feature children around their age or a little younger entertain them. By the end of this period, most children are able to read fluently and with few hesitations, and given the right environment should be selecting books for pleasure reading that have increasingly more challenging vocabulary. Even though children are reading on their own, adults should continue to read aloud to them since interest level exceeds reading level for them. At this period, there are no quick fixes and no kits that will help reading; children need practice with numerous books and need to engage in daily discussions about what they read.

### **Eight- and Nine-Year-Olds**

Erik Erikson, a psychologist who looked at emotional development, proposed that the central focus of children in this and the next group is their desire to be “industrious.” Much of their time and energy is directed toward acquiring new knowledge and skills, and they come to realize that hard work produces results. In contrast, children who do not progress toward academic mastery begin to feel inferior compared to their peers. This period has also been called the Robinson Crusoe stage. One theme is “I am what I collect” and this incorporates both physical objects and mental facts. Striving for competence is important to them. They typically are inner-directed and self-motivated. Literacy at this point moves from “learning to read” to “reading to learn.”

**Implications:** Children are now engaged readers who are motivated to read. Since children are “reading to learn,” the most important aspect is availability of books that hold interest to them — they will read about those subjects that they want to know more about. They enjoy collecting, whether it is mental facts from world records books or physically owning and reading series books, especially if their peers are doing it. Seeing adults around them read continues to be an important support for literacy. All in all, this is likely to be the most important period for creating lovers of reading and books. Adults should, therefore, offer them a great variety of types of books: folktales, poetry, chapter books, reference resources, informational books, biographies, and sophisticated picture books.

### **Ten- and Eleven-Year-Olds**

They are learning how to deal with the complexities of friendships, the notion of justice, social rules and

responsibility, and social inference (assumptions about what others are intending or thinking). Their from time to time random intellectual behavior begins to be replaced by a more orderly, systematic approach to understanding problems. This is an ideal time for children to discuss the narrative texts of books. Children are engaging in intellectually demanding work when they formulate ideas, inferences, and opinions about stories. They should be encouraged continuously to think about and respond to what they read, whether it be novels, poetry, informational books, etc.

**Implication:** The ability to deduce solutions from a series of ideas allows the children to infer an ending for a piece of fiction on the basis of their interpretation of earlier parts of the plot. Many children in this stage are earnest readers who continue to read series books, although now they are more complex. By and large, protagonists in novels — whether human or animal — will be ones they can identify with, have likeable qualities, and will triumph. This is an ideal period to start organized book discussion groups. They find pleasure in talking with their peers about a book they have all read.

### **Twelve- and Thirteen-Year-Olds**

The final stage in Piaget’s theory is “formal operational thought,” where thinking is abstract, speculative, and includes systematic hypothesis testing. (Not all people will reach this stage; however, for those who do, it often occurs during this time.) Abstract thinking influences the study of science, math, and how they examine the social world. Their ability to consider abstract ideas, the future, and various possibilities is evident: they dream about their future and imagine themselves in various social and occupational roles. They may experiment with some of these roles just as they experiment with hypotheses about physical events. They debate various moral and political issues and feel that the sheer force of their logic will solve problems. According to Erikson’s theory, they are searching for their “identity,” both as an individual and as a member of a community. They are often questioning: “Who am I to be?”

**Implications:** Formal operational thought opens up a range of fiction for readers. Plots no longer have to be progressive; readers are able to handle flashbacks and flash forwards. Since their thought is truly abstract, they are better able to understand literacy devices of allegory, metaphor, symbolism, and imagery; and they therefore are ready for more complicated texts. Since they are able to consider alternatives of the “what if?”

variety, science fiction and sophisticated fantasy are favorite genres. Realistic young adult fiction (that many adults find depressing) is also pleasurable to this age since they are searching for ways to “try on roles.” Novels are a safe, convenient way to do so as they experiment with their search of who they are to become as individuals and as members of society.

# Choosing Books for Children

Dr. Betsy Hearne

University of Illinois at Urbana-Champaign

**F**or the professional librarian, choosing books for children involves knowledge, experience, and open-minded perception. In fact, the objectives for a course in children's literature can also serve as long-term career goals in this area:

1. To cultivate a critical understanding of the range and quality of literature for children: picture books, fiction, and nonfiction—both current and historical.
2. To understand the developmental needs, socio-cultural variations, and individual differences in the ways children relate to books from birth to age 18, including language acquisition, physical/emotional aspects of books, rituals of reading, privacy, and peer culture.
3. To become proficient in selecting, evaluating, researching, and reviewing children's books in public and school library media settings.
4. To explore, discuss, and deal with issues and controversies related to race, gender, moral values, and other potentially problematic areas of children's literature.
5. To learn how to introduce or present books and other media to children, and to gain experience in the practical uses of children's books for literacy and curriculum use.
6. To extend, adapt, and apply evaluative criteria for literature and art to electronic formats used by children.
7. To collaborate with other professionals on the discussion, evaluation, and use of library materials for children, including presentations to teachers and community leaders on the importance and relevance of children's literature.

Ideally, we are all trained in generic aspects of book evaluation. Examining a book allows us to identify its content, form, effect, and durability, both physical and

aesthetic. We know how to evaluate fiction for its elements of plot, characterization, theme, setting, style, pace, point of view, voice, and child appeal. We know that factual books, or nonfiction, should feature clarity, accuracy, organization, defined scope, currency, objectivity or stated bias, authoritative documentation, appropriate illustration and format, readability and correct terminology, holistic or interdisciplinary approaches, nonformulaic treatment, honesty, and enthusiasm. We know that poetry engages us with meter, rhyme, rhythm, repetition, stanza, diction, imagery, symbolism, tone, and patterned language punctuated by surprise. We know, in looking at picture book illustration, to consider line, color, texture, composition, shape, perspective, value, proportion, space, style, medium, page flow, book design, and typeface. We know, in determining the age group for a book, to assess format, vocabulary, content or concepts, level of experience, and age of characters. At our best, we combine this knowledge of literary and artistic criteria with observation of children's fresh, instinctive responses.

Beyond *knowing* these crucial strategies for evaluation, we need to *articulate* them vividly and specifically. Half the time we don't know what we think until we say what we think. Forcing ourselves to articulate why we respond to something sharpens our critical senses. Words such as "cute, interesting, charming, nice, and wonderful" could apply to a thousand books. Instead of these lazy words, reach for more tailored descriptions that really fit the individual book and convey its unique nature. Instead of "colorful," which has become a meaningless generalization, name the dominant color of a picture book—deep blue, perhaps, a hue especially common in fantasy—or note strongly contrasting primary colors, or nuanced shades. Analyze your reactions by noting graphic effects and by marking passages of

*Make sure you  
choose some books  
that you yourself,  
individually, love  
and want to live with.*

text—with post-it notes if it’s an examination copy. Then articulate patterns of response generated by the work. Read again, and look again, for second sight and insight. All book evaluation is subjective, but expressing individual taste using expertise in the elements of narrative and art helps us, and others, see more deeply and clearly.

In keeping up with new children’s books, of which there are about 5,000 annually, learn to review the reviewers if you can’t evaluate the book itself.

1. Critique the review: is it analytical or simply descriptive? Are the points clear and well supported with evidence from the book?
2. Read between the lines of reviews. Because of space limitations, reviewers employ a compressed style; like encoded cryptograms, there’s subtext to every text.
3. Find out about a journal’s editorial policy and staff, underlying philosophy, evaluative criteria, purpose, and audience.
4. Learn the reviewers. Reviewers are people, and a review is one person’s opinion. Who matches up with your own judgment in taste, selection, articulation? Note the reviewers whose critical evaluations accurately reflect the books that you’ve ordered based on their assessments—and note those who seem to have reviewed a different book from the one you’re stuck with based on their recommendation.
5. Use more than one professional review journal, at least two of the “Big Four”: *Booklist*, *School Library Journal*, *Horn Book*, and *The Bulletin of the Center for Children’s Books*. Pool resources and look at as many of these and other sources/opinions as you can.

Beyond the process of individual book evaluation, a professional librarian is responsible for building and balancing a collection of books, and then, for *using* them, and these aspects are interdependent. Just as the evaluation of a single book reflects an individual’s taste, a total collection will reflect the librarian’s priorities and patrons. But, space, budget, and certain variables always weigh into balancing a collection. High quality and popular appeal may seem to conflict at times in children’s books, but both kinds have to find room on the shelves to satisfy children. Similarly, we have to weigh the interesting but not entirely successful innovation against the mediocre success. We have to balance the useful and the beautiful; the new author’s risky book that requires “selling” versus the well-known

author’s dud that will be much in demand. We have to bend to the necessary but nonliterary—high interest/low vocabulary titles, sports, romance, mystery, and other genres. We can’t turn our backs on a fad, but we can’t neglect classics. If the quality of text and illustration in a book varies, we have to decide whether or not the total effect is worth the investment, which may vary depending on whether we’re looking at general use or the development of a subject specialty. We have to consider the viewpoints of critics, parents, and children, who often disagree. We buy for the gifted, the variously abled, and/or both, in unexpected combinations. We buy for the scientific and the religious, the active and the passive, the carefree and the troubled. We have to be aware of new trends and cycles of subject, treatment, and juvenile culture. We have to decide whether or not the fine content of a book will ever reach its audience if the cover, format, and packaging won’t command a second glance. We have to consider the “sleepers,” the long-term durability of a book versus the immediate “grabbers.” We have to predict the controversial books and consider the ethno-socio-political tendencies of our local populations. All this is part of collection development, of selecting not one book but many books for many people.

Then we need to make sure that our collection is accessible, not only through children’s private searching but also through our own action. Far more than librarians in adult collections, children’s librarians “do literature” by bridging book and child. From a broad perspective, all literature is an interaction. No book, story, picture, or even word means the same for every reader. As readers, we create literature by what we bring to it just as much as authors create literature by what they bring to it. For children’s literature specialists, interaction goes one step further. We not only connect with the literature ourselves, we also serve as a connection with young readers or listeners. We can serve either as an immediate connection (interaction with kids) or as a secondary connection (bibliographies, crates of board books on the floor in the reach of babies, etc.). This role involves both paradoxes and practicalities. The paradoxes are many. For instance, the librarian takes a position of leadership without invading privacy. She accommodates the needs of the special child while recognizing the needs of the group. She is sensitive to multicultural issues and values without censoring materials. She generates creative, literacy-based activities while promoting the imaginative life for its own sake. She sympathizes

with popular culture while pushing for literary expansion. She honors individual preferences, seeks to enlarge cultural reference points, and promotes a common canon—all of which can be contradictory. There is no right answer to the conflicts that may arise in the selection and use of children's books. Each case requires common sense, instinctive judgement, patience, structured limitations, and endless possibilities.

The practicalities are a little easier than the paradoxes. Make sure you choose some books that you yourself, individually, love and want to live with. Keep a few touchstone titles in easy mental and physical reach—books that have stood the test of time and re-reading, to help us keep some perspective on the great, gray, mediocre mass that seasonally overwhelms the overworked professional consumer. Be as creative as the books you push: reading aloud, storytelling, book-talking, role playing, dramatics, music, art work, writing clubs, skillful reference interviews—these are the hallmark activities of librarians who bridge books and children.

We've known and practiced most of these principles of selection and collection for decades. Has anything changed? Is there anything new under the sun in juvenile literature? Does Harry Potter have anything to tell Ramona about choosing books for children? Actually, post-Potter principles involve many things that we already knew, but it's good to be reminded in multi-million-dollar sales figures! I've made a checklist of some points that Harry has reinforced for us:

1. Children and adults can bridge each other's worlds and bond intensely over books.
2. Like fairy tales, good children's books feature varied layers and elements of appeal.
3. Literacy is fun. Children can reach far beyond their presumed levels of skill/knowledge when they're motivated.
4. A good book can still hold its own in an electronic environment.
5. Children love to collect things, including books.
6. Children love to read things over and over; hence the importance of enduring quality. Repeated readings can bring us profound satisfaction if there's depth in the writing, art, and design. We are imprinting taste in choosing books for children.
7. Reading is a social activity that children do as a form of relationship with their peers. Word of mouth is a stronger recommendation than any review or advertisement in the world. Trust is the key—we listen to advice from those whom we trust to know our taste.
8. Children's books generate controversy because we all want what's best for our kids, and everybody's "best" is different in a society with such individualistic values.
9. Fantasy can help us face reality, as can all kinds of fiction, poetry, folklore, nonfiction, and other symbolic representations of life as we know or don't know it.
10. Once we find even one book that a child loves, we can deepen her reading experience by leading her to other books with similar appeals. There are many kinds of literacy.

In conclusion, be ready for surprises, both from children and from books. Who could have suspected that a book like *The Stinky Cheese Man and Other Fairly Stupid Tales* would ever be waiting in the wings for a Caldecott Honor? Who could have warned me, as a library student in 1965 defending *Harriet the Spy* from attack by a noted child psychologist at the University of Chicago, that as a reviewer in 2002 I'd have to evaluate a sequel to *Harriet the Spy* by a brand new author, without Louise Fitzhugh's name appearing on the cover, title page, copyright information, list of other books featuring *Harriet the Spy*, or anywhere on the book jacket? You never, never know. So be ready, be surprised.

# Just the Facts, Ma'am, Just the Facts

Sally M. Walker

Anderson's Bookshop

When Jack Webb portrayed Sergeant Friday, on the TV show “Dragnet,” his matter-of-fact, dry-as-dust delivery of “Just the facts, Ma’am” made it clear he was a man looking for answers. However, Friday’s dogged pursuit of the truth pales in comparison with that of a determined kindergartner who wants to know “Why?” Many sights, sounds, and ideas we adults take for granted are new and exciting for youngsters. Their natural curiosity and the desire to explore make them perfect candidates for nonfiction books and magazines. Fortunately, the variety of nonfiction material being published for children just keeps getting better. Unlike the stodgy informational books of the past, the best of today’s nonfiction contains high-quality, color photographs and informative diagrams. The text is lively and entertaining. These books invite children to open them and explore. When given the opportunity, children are eager to do so.

As a member of the world of Children’s Literature, I wear several different hats, two of which are “author” and “bookseller.” Visiting schools is one of the pleasures of being an author. Meeting other authors is one of the perks of being a bookseller. During author visits in schools, students often ask if I’ve met Gary Paulsen, J. K. Rowling, or Brian Jacques. Recently, a third grader enthusiastically waved his hand and asked, “Have you ever met Seymour Simon?” My heart melted. We spent several happy moments debating Simon’s nonfiction treasures.

On another occasion, a teacher had her students write letters to me as part of their preparation for my author visit to their school. One boy wrote that he loved nonfiction. In fact, he confided, the school librarian always called him “Mr. Nonfiction.” His pride in the nickname leaped from the page. It shouldn’t take much guessing to figure out which student I asked to meet when I arrived at the school.

What do Seymour Simon’s fan, Mr. Nonfiction, and I have in common? I like to think it is a love of learning. Not the prescribed learning that takes place within the confines of the school curriculum, but the kind of learning that takes place when we seek out knowledge simply because we want to know more about a subject. On summer evenings when I was a child, my father captivated our neighborhood’s children with stories about our city in “the olden days.” My sister and I spent many subsequent summer days researching local history in our city’s library. We didn’t *have* to; we *wanted* to.

I remember when my daughter was in junior high school. She had just finished a novel about Anne Boleyn, King Henry VIII’s second wife. The hundred and one questions she had about Henry and his six wives soon exhausted my knowledge. During the next few weeks, my daughter went to the library and checked out and read all of the nonfiction books in the children’s collection on Henry and his wives. Her desire for information was still not satisfied, so I gave her my card and let her visit the adult

stacks. Two adult biographies later, she was content. By the time she was done, I estimate she read more than fifteen hundred pages. She didn’t *have* to; she *wanted* to.

The third hat I wear as a member of the Children’s Literature world is that of a literature consultant. While the work — reading — is definitely fun, sometimes the questions I’m asked are challenging. But, occasionally, a question has a simple solution that leaves both me and the asker feeling good. Not long ago a concerned parent approached me after a presentation on building a child’s home library. She was worried about her young second grader who refused to read novels. He only wanted to read books about space. Her question: What should she do? She clearly wanted her child to be a reader, and seemed to be defining the word as someone who reads fiction. I smiled and asked if he liked reading

*Nonfiction gives  
young readers  
the opportunity to  
explore, discover,  
and dream.*

and learning about space. Her eyes lit up and she replied, “He says he wants to be an astronaut. He really loves reading about space.” My answer to her question: Help him find even more books about space. This mom was clearly on target. She just needed someone to validate what her instincts had already told her: Nonfiction readers *are* readers. And, as Joseph Campbell, famous scholar on world mythologies, would agree, it’s okay to “follow your bliss.” I firmly believe that even the most reluctant of all reluctant readers will “hook in” to at least one nonfiction topic. After all, everyone is interested in *something*. He or she just has to find the right book.

Ask any Youth Services Librarian what kinds of books many boys from four through six years old read and I bet the answer will be “dinosaur books.” The same children who wiggle and squirm during a story hour remain totally focused when looking at pictures of dinosaurs. They’re usually not quiet, since they are busy saying “awesome” and asking questions. What could be better than wrapping your tongue around delicious words such as Tyrannosaurus Rex or stegosaurus?

After my son passed through *his* dinosaur phase, he moved on to sharks. At the time, our public library was running a special fund-raising book fair. One of the books offered was a beautiful 250 page book on sharks, written for adults, that contained lots of color photographs and illustrations. It cost \$35, which was a real stretch for our budget at the time. However, my son’s sixth birthday was the following week and we couldn’t resist. The steep price was nothing when compared with my son’s enormous delight when he opened that book. He couldn’t read the words, but he loved the pictures. We read captions and sections aloud to him. He became determined to read the text for himself. Fourteen years later, we still have the book. Its cover is held on with duct tape and its pages are rubbed thin from use. Like the boy who read books about space, my son didn’t *have* to read this book, he *wanted* to.

Just as an aside, since he’s become a teenager, my son always manages to avoid reading any novels that I recommend. Undaunted, I keep recommending novels, but I also buy books and magazines about soccer and art—his new passions. I never make any comment. Just leave them on the kitchen table. By the end of the day, they’re always in his bedroom. The early bird always catches the nonfiction bookworm.

As a nonfiction writer, the quest for knowledge frequently comes with a publisher’s deadline. Then,

researching and processing information is like heating water for cooking pasta: I need a quick boil to get dinner on the table. Other times the information has time to simmer, like a savory stew. I first met coelacanths, the subject of my book, *Fossil Fish Found Alive: Discovering the Coelacanth*, when I was in college. Coelacanths are large, strange-looking fish. But, there’s something about them that captures the imagination and steals your heart. They swam in and out of my life for many years until I decided to write about them. The story is richer for the waiting and its gentle “simmering time.”

Meander. Mosey. Loiter. These are words that nonfiction readers appreciate, because we know that, in the long run, the time spent wandering in the stacks will yield great rewards. We browse the nonfiction stacks. We dabble in books that catch our fancy; we are pros at digression and exploration. We accept that it’s important—even necessary—to wonder. To ask questions. But, not everyone seeks nonfiction readily. So, how to entice and engage those folks? How can we clue them in on the marvelous treasures that await them in the nonfiction stacks?

In the cold light of day, circulation figures are a reality of library life. Books that sit on the shelf day in and day out, unopened, aren’t serving their purpose. I assure you, nonfiction writers write their books hoping they will be read. Again and again.

Sometimes it’s difficult to get patrons into the nonfiction stacks. (I’ve been in one library where the nonfiction collection is located behind the circulation desk, which serves as a physical barricade.) So instead, think about bringing the mountain to Mohammed.

Whenever I have the opportunity, I visit libraries in different cities and states. I’ve seen many creative ways to highlight nonfiction. It’s worth sharing a few. One of my favorite libraries always places new nonfiction—cover facing outward—on a group of shelves that patrons can’t avoid passing. That’s a great idea. (A line of spines will not “sell” nonfiction!) When I complimented the librarian on the display, she chuckled and said, “It’s hard to get patrons to borrow the books. They don’t want to disturb the display.” I suggested adding a sign that would urge patrons to check out a book from the display; that the library had lots more new titles that would be used to fill in the gap.

Many libraries have flyers recommending fiction titles for various grade levels. A nonfiction brochure is a lovely addition. A word of suggestion: I’ve seen such

flyers, but they usually list call numbers first. Resist the urge to list the call number first—no one reads beyond it. List the title or subject first. When it's a cool title or subject, the patron is hooked. He or she will read further to find the call number.

Since a library's youngest patrons are not fluent readers, put pictures on the end of nonfiction stacks. Big, colorful pictures that depict the wonders to be found on that aisle and an arrow pointing which direction to go. Change and recycle the pictures on a regular basis.

During story hour, bring along nonfiction that complements the featured picture books. For example: If reading *Tacky the Penguin*, by Helen Lester, bring along a nonfiction book on penguins and one on glaciers and icebergs. Share the pictures inside. Read aloud a short selection from one or both of the nonfiction books. Encourage young listeners to borrow them. In the summertime, read Eric Carle's *The Very Hungry Caterpillar* and supplement with Lois Ehlert's *Waiting for Wings*. Or, present a section from a book on fireflies—an obvious summer evening extension activity for the whole family.

For older readers, make nonfiction suggestions when they check out novels. Take note of which novels are “hot” and place complementary nonfiction in highly

visible places. *Booklist* magazine often features columns of fiction “read alike.” Take a look at one or two and then think about making your own *Fiction and Nonfiction* “Read Alikes” flyer. Steer Gary Paulsen and Will Hobbs survival story fans to Jennifer Armstrong's *Shipwreck at the Bottom of the World*. Her spellbinding account of Ernest Shackleton's 1914 Antarctic voyage is all the more riveting because it's true.

For many people, children included, the search for information is like an exquisite fire. We burn to learn more. And, the more we learn, the more we want to find out. To our surprise, we discover that the search is not work, it's *fun*.

As adults, we must recognize that children need time to wonder. To meander. To discover. To seek answers. When my sister and I researched local history many years ago, we discovered a lot about people who had lived long before us. We learned how our town had changed over the years. I think we also began thinking about who *we* hoped to become in the future. Nonfiction gives young readers the opportunity to explore, discover, and dream. Jack Webb may have been looking for “just the facts.” Young readers are looking for a whole lot more. Make sure they know where and how to find it in your library.



Collection Development Survey

1. What is the population of your library service area? \_\_\_\_\_  
What percentage of this population is ages 0 – 8<sup>th</sup> grade? \_\_\_\_\_
2. Does your department have written collection development goals? \_\_\_\_\_
3. Do you have a written plan for collection development? \_\_\_\_\_
4. Do you have a separate collection budget for your department? \_\_\_\_\_
5. Please check all of the following for which you have responsibility for collection development; and in the space provided, please indicate how you allocate funding for each of the areas:

___ preschool books	_____%	___ replacements	_____%
___ junior fiction	_____%	___ duplicates	_____%
___ paperback fiction	_____%	___ on-line products	_____%
___ non-fiction	_____%	___ magazines	_____%
___ reference	_____%	___ realia/toys	_____%
___ AV materials	_____%	___ other	_____%

6. Check all of the factors below that help you determine how your materials budget is allocated:  
  
\_\_\_ library roles  
\_\_\_ circulation statistics  
\_\_\_ turnover rate  
\_\_\_ patron demand  
\_\_\_ weeding schedule  
\_\_\_ annual collection goals  
\_\_\_ other
7. Do you have written guidelines for weeding? \_\_\_\_\_
8. Do you have a weeding schedule? \_\_\_\_\_
9. Do you have an inventory schedule? \_\_\_\_\_
10. Do you have written guidelines for buying replacements? \_\_\_\_\_
11. Do you have written guidelines for buying duplicates? \_\_\_\_\_

# Collection Development Plan: Terms and Definitions

Alice Krzak, Lisle Library District

Sara Pemberton, Downers Grove Public Library

Charlene Peterson, Rolling Meadows Library

Linda Zeilstra, Skokie Public Library

Pat Cederoth, Oswego Public Library District

## What is Collection Development?

Collection development is a management process that includes all aspects of collection work including selection, maintenance, and weeding of all materials. It necessitates the learning of the mission, roles, goals, and objectives of the library. It includes analyzing the current collection in relation to the community and knowing how and what to select and acquire for your customers. It also consists of developing a plan or policy to deal with selecting, acquiring, discarding, maintaining, and evaluating the collection, as well as developing procedures to carry out the plan and procedures to evaluate and revise the plan.

## Why Have a Plan?

It is the guide for staff in developing the collection. It can be used for training and for providing support in making budget decisions. It should tie into the library's mission, goals, and objectives, and explain to the public what is collected and why.

## What Should Be Included in a Collection Development Plan?

A collection development plan should consist of the following:

- description of community served\*
- statement of library's mission, roles, and goals\*
- purpose of the plan\*
- selection policy\*
- responsibility for selection
- subject areas collected
- formats collected
- statement on gifts and donations\*
- description of the collection area by area

- statement on weeding\*
- statement on intellectual freedom and censorship\*
- statement on how the collection is evaluated\*
- statement on how often the plan will be revised\*

\*These items would be included in the library's collection development plan as general library statements rather than youth service statements.

## What is Selection?

Selection is the core function of collection development. To be a good selector you need to keep track of the trends and events in publishing, understand your community, and be aware of current events and popular culture trends.

General criteria to consider when selecting include subject matter, construction quality, potential use, relation to the collection, bibliographic considerations, and cost.

Some libraries have procedures regarding the types of bindings, such as trade or library, that should be purchased. Some libraries have procedures regarding the use of reviews and the purchasing of materials. For example, there must be two positive reviews before a book will be purchased. Some also have procedures related to where books should be purchased, i.e. publisher direct, jobber, or salesperson. Some publishers will sell direct to libraries, some only through a jobber. Some have sales representatives, some sell through catalogs. Some salespeople represent more than one publisher. A jobber, a wholesaler of books, usually concentrates on current materials from two to five years old and usually those published in one country. They generally offer a higher discount than other sources. Examples of jobbers are Baker and Taylor, Book Wholesalers Inc., and Ingram. If your library

*...collections should change over time to reflect changes in the community and in the library's goals.*

does not have procedures in place, ask your system consultant for ideas on how you can come up with the best purchasing plan.

**Link:** [www.lib.az.us/cdt/slrbasis.html](http://www.lib.az.us/cdt/slrbasis.html)

### **Purchasing Materials Other Than Books**

Changing technologies make decision-making in formats other than books difficult. When selecting these materials consider the primary users and the main purpose of the collections. Librarians also need to be aware of copyright and censorship issues. Reviews of most formats are now available in various journals and online.

Library materials are often available in multiple formats, so it can be difficult to decide which is best. Many of the same criteria used for book purchasing can be used with other formats.

**Link:** [www.lib.az.us/cdt/slrav.html](http://www.lib.az.us/cdt/slrav.html)

### **What is Weeding?**

Weeding is an essential element of collection development that ensures the library's materials are useful and accessible. All collections are limited by the space available to house them, and collections should change over

time to reflect changes in the community and in the library's goals. Weeding is a periodic or continual evaluation of resources. Its purpose is to remove items from the collection that are no longer useful.

**Links:** [www.lib.az.us/cdt/weeding.html](http://www.lib.az.us/cdt/weeding.html)

[www.sunlink.ucf.edu/weed/menu.html](http://www.sunlink.ucf.edu/weed/menu.html)

### **What are Some Weeding Guidelines?**

The following are broad guidelines to keep in mind when weeding any section of a collection:

- **Content:** outdated illustrations; biased or sexist treatment of characters; accurate and up-to-date information and presentation; appropriate level and usage of language
- **Appearance:** worn, poorly bound or printed; yellowed, torn or missing pages; part of an incomplete set
- **Circulation:** hasn't circulated for 3-5 years; duplicate copies no longer needed
- **Changes:** changes in curriculum, community, use patterns, need for historical or retrospective coverage
- **Space:** insufficient shelving to house materials.

## Samples from a Collection Development Plan

### Materials for Youth

#### Introduction

The Youth Services Department of the Rolling Meadows Library serves a primary population of Rolling Meadows residents from preschool through grade eight and their adult caregivers. It also serves teachers in Rolling Meadows schools as well as teachers who are Rolling Meadows residents. The secondary service group includes children and adults from surrounding communities.

The purpose of the Youth Services' collection is to fulfill the missions of the library, to serve the community's informational and recreational pursuits, and to support the curriculum of the Rolling Meadows schools. The collection consists of primarily circulating items. These items include books, videos, DVDs, tape cassettes, CDs, kits, CD-ROMs, and big books. Non-circulating collections include reference, story collection, homework center, and realia.

Youth Services is staffed by a team including professional librarians as well as paraprofessionals, clerks, and pages. Material selection is done by the professionals along with selected paraprofessionals.

#### FICTION

The fiction collection is comprised of titles meeting the recreational and educational needs of children with third through eighth grade reading levels. Titles include modern selections along with classics. These books are above easy readers in concepts, styles, and treatment of the text are more significant. These books cover a wide range of subjects, themes, life situations, and developmental tasks. A variety of characters, settings, and writing styles are represented with difficulty ranging from simple stories to books for a sophisticated reader with a large vocabulary, wide literary knowledge, and high reading skills.

The Young Adult collection is comprised of titles selected specifically to meet the recreational needs of junior high age patrons. The core of the collection are those books found each year on the ALA list of *Best Books for Young Adults*. The fiction consists primarily of Young Adult novels, genre literature, and popular trendy titles. Paperbacks are preferred over hardcovers.

#### Selection Plan

Fiction titles, especially paperback and Young Adult, are greatly influenced by the reading trends of children. The collection should also introduce children to the finest, most well-reviewed along with award winning children's literature. Classroom assignments and projects such as Accelerated Reading are also influences. Books containing controversial elements such as sex, violence, moral values, or frank language will be evaluated on their own merit. The fact that a book contains one or more of these elements will not, in itself, justify its exclusion from the collection. Standard review tools are used to purchase one copy of most titles. Publishers catalogs are also used, especially in Young Adult. A standing order is maintained with BWI for many series. Multiple copies will be purchased of very popular titles, generally no more than two copies in hardcover and two copies in paperback. Multiple copies may also be purchased of books on lists such as Accelerated Reading and Rebecca Caudill. Titles may be purchased in various editions to provide a variety of treatments.

### Weeding and Retention

Retention is based on use and condition of the material. Titles with multiple copies should be checked for usage and duplicate copies withdrawn as demand decreases. The weeding plan calls for fiction to be thoroughly weeded in year three. Weeding of the paperbacks is done annually. Titles are replaced and supplemented as needed based on demand.

### Development Plan

This collection will be maintained at the current level to meet patron interest and demand. The Young Adult collection should be kept very current. Older titles can be put back in the fiction collection.

## NONFICTION

The nonfiction collection consists of materials to meet the informational, education, and recreational reading needs of children of all ages.

### Selection Plan

Students use the nonfiction collection to complete assignments. Although it is the responsibility of the school libraries to provide materials that support the curriculum, Youth Services does make an effort to develop strong collections in school-oriented subjects such as science, history, and geography. Materials in high demand for class assignments or projects such as science projects are often duplicated, but it cannot be guaranteed that a book will be provided for all students for class assignments. This collection is also used for recreation reading. Favorite topics include sports, dinosaurs, pets, jokes, magic, and scary stories.

Review sources include School Library Journal, Booklist, Voya, and Bulletin of the Center for Children's Books. Publishers catalogs are also consulted in order to obtain materials which fulfill subject needs but are not reviewed.

### Weeding and Retention

Books are withdrawn due to damage, loss or content relevancy and currency, as needed. As part of the three year weeding cycle, 000-500 is thoroughly weeded in year one and 600-900 and biography in year three.

### Development Plan

The weeding of worn materials and replacement with new edition/titles in all subject areas will be the primary focus. The secondary focus is to supply adequate materials in curriculum dictated areas.

# Selection Policy Checklist

Sharon Ball

North Suburban Library System

## Things to include:

- Brief description of all objectives and philosophies of the library, including its purpose.
- Short summary of the community served.
- Who is legally responsible for the operation of the library and who has been given authority for selection of materials.
- Guidelines and criteria to be used.
- Types of reviews and reviewing sources used to determine selection.
- Problem situations and how they are handled. (Include decisions on replacement of lost/damaged materials, how many copies of a single book should be purchased, Reconsideration Forms, etc.)
- Ways the collection will develop in size, language, formats, etc.
- Statement on foreign language materials.
- Definition of materials.
- Statement on the handling of gifts.
- Something about interlibrary loan.
- Weeding and discarding policies.
- Statements regarding intellectual freedom.
- When policy should be revised.



Rolling Meadows Library  
 3110 Martin Lane  
 Rolling Meadows, IL 60008  
 Telephone (708) 259-6050  
 FAX (708) 259-5319

### Citizen's request for reconsideration of library materials

1. Name of citizen \_\_\_\_\_ Date \_\_\_\_\_
2. Address \_\_\_\_\_ Phone \_\_\_\_\_
3. Author/Performer of material \_\_\_\_\_
4. Title \_\_\_\_\_
5. Publisher \_\_\_\_\_
6. Format (check one of the following):  book;  sound recording;  video recording;  
 periodical;  other (please specify) \_\_\_\_\_
7. Citizen represents (check one of the following):  her/himself;  organization  
 (please identify name of organization) \_\_\_\_\_  
 \_\_\_\_\_
8. Did you  read;  listen to;  view the entire book/recording/periodical  
 If not, what parts did you read/listen to or view? \_\_\_\_\_  
 \_\_\_\_\_
9. What do you believe is the theme of this material? \_\_\_\_\_  
 \_\_\_\_\_
10. Are you aware of the judgment of this material by critics or scholars? \_\_\_\_\_  
 Have you read reviews? \_\_\_\_\_
11. To what in the material do you object? (Please give page number or describe  
 specific portions as examples.) \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

-over-

12. What do you feel might be the result of reading/listening to/viewing this material?

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13. Is there anything good about this book/recording/periodical?

---

---

---

14. For whom would you recommend this material? \_\_\_\_\_

---

---

---

15. In its place, what book/recording/periodical of equal merit and subject matter would you recommend? \_\_\_\_\_

---

16. What would you like the Rolling Meadows Library to do about this material?

withdraw it from all children and/or adult collections.

restrict it to either the children or adult collection.

reevaluate its worth.

17. For further comments, please use the space below.

---

Signature of Complainant

---

Signature of Librarian accepting request



## **COLLECTION PRACTICE STATEMENT**

The Collection Practice Statement is a written description of the collection management work carried out in a specific area of the collection. In it, the Selector describes what the collection is about, the intended audience and any strength in the collection. Also recorded are the selection practice, when the area was last reviewed, and what guidelines were used for withdrawal and replacement of items. Reviewed on an annual basis, the practice statement serves as a useful tool for documenting any trends, growth or other factors influencing the development of the collection.

Collection Development Plan  
Arlington Heights Memorial Library  
Updated 9/15/00

World Languages  
Collection Practice Statement

Description

This book collection is separated into a number of different ICATS so that individual languages can be tracked for circulation. The languages to be tracked reflect the largest populations of non-English speakers in Arlington Heights, as well as those languages that are taught in our local schools.

Icat

- 252 Spanish (E,J,Y)
- 253 French (E,J,Y)
- 254 German (E,J,Y)
- 255 Polish (E,J,Y)
- 256 Russian (E,J,Y)
- 257 Korean (E,J,Y)
- 258 Chinese (E,J,Y)
- 259 Japanese (E,J,Y)
- 260 Greek (E,J,Y)
- 261 Albanian (E,J,Y)
- 262 ESL (E,J,Y)
- 263 Miscellaneous Languages (E,J,Y)

World Language A-V materials are discussed within collection practice statements under the specific format.

Collection Level

From 1a (Minimal level, with uneven coverage) to 2b (Basic information level, augmented) depending on the language. The World Languages collection is based on census statistics for Arlington Heights, local school need, and patron requests. Special consideration is given to Spanish because of our summer Backstretch youth population, and the fact of weekly Bookmobile summer visits to the Backstretch.

Collection Work

Weeding should be done annually for condition. Within every five-year period, this collection should be weeded based on 'Last Activity Date' and other Boolean limiters as determined by the selector. This collection was reorganized in 2001. Previously, other languages were part of the 400s, with all offerings in the same language catalogued under the same Dewey number. Now within each language the individual titles are treated to fuller classification, comparable to their English language counterpart, if possible.

Duplication Practices

Rare duplication.

Retention

Retain according to popularity, condition and shelf space available. Although popularity is very important, it is not the only consideration. It is the physical age and appearance of

the collection that speaks to respect or disrespect of a language, and by implication, of a culture. Therefore, it is important that each language collection, no matter how small, should be in good repair. Arlington Heights census figures should figure prominently in the languages collected, and the depth to which they are collected. An important second factor for collecting is if the language is taught in local schools.

We will note here that NSLS also has a "Foreign Language Standing Order" service for residents who need more materials in their language than we own at AHML. We will take the information at the KW desk (patron name, AH library card number, telephone number, reading level of material and language sought) and send this information upstairs to our Inter-Library Loan staff, who will process the standing order. Patrons who have a card from another library need to start this service at their home library.

#### Selection Sources

For world language materials we rely more heavily on publishers' or product catalogs, usually collected at convention exhibits. We also purchase directly from language bookstores in the larger metropolitan area, as well as from visiting sales reps. Traditional selection tools like SLJ are less satisfactory, as they may list only one or two languages, like Spanish or French, or they may direct the library to purchase from an untried vendor, which can result in cancelled and unfilled orders.

04/02 YJ

# Core Collection Checklist

Barb Driesner  
Edwardsville Public Library

**C**ore collection titles are usually very popular and have high circulation rates. The condition of these popular titles can deteriorate quickly. The titles may then disappear from your collection after being withdrawn, often without the knowledge of the collection developer. In lieu of printing an inventory of the entire automated catalog, a simple checklist can be utilized to help keep an adequate number of copies of core collection titles on your shelves. Titles can be compiled from any “best books” list and recorded on a chart made on a spreadsheet file (e.g. Microsoft Excel) or a database program (e.g. Microsoft Access), which can be easily modified. The chart can list the titles, authors, call numbers, number of copies owned, reports on the condition of the items, number of copies to always have on hand, and the number of replacement copies to be ordered.

- Staff or volunteers can use checklists with little training or supervision.

## Lists:

Association of Library Service to Children,  
ALA Web site on Awards and Grants  
<http://www.ala.org/alsc/awards.html>  
Children’s Literature Web Guide  
<http://www.ucalgary.ca/~dkbrown/lists.html>  
Booklist: Editors’ Choice  
<http://www.ala.org/booklist/005.html>  
TeachersFirst.com  
<http://www.teachersWrst.com/100books.htm>  
National Education Association’s Read Across  
America List  
<http://www.nea.org/readacross/resources/kidsbooks.html>

## Advantages:

- Lists can be any length desired.
- Information to update lists will be easier and quicker to add and delete.
- Specific lists can be compiled for easy, juvenile, or young adult fiction, favorite authors, or individual titles.

Core Collection Checklist  
Condition Code: G=Good, P=Poor

Date \_\_\_\_\_

Call #	Authors	Titles	Desired	Holdings	Condition	Order
J Babbitt	Babbitt	Tuck Everlasting	2	2	G,G	0
J Cleary	Cleary	Ramona the Brave	3	2	G,G,G	1
J Estes	Estes	Hundred Dresses	2	1	P	2
J Forbes	Forbes	Johnny Tremain	3	3	G,G,P	0
J George	George	Julie of the Wolves	3	3	G,G,G	0
J Jacques	Jacques	Mossflower	2	2	G,G	0
J Jacques	Jacques	Redwall	2	1	G	1
J Paulsen	Paulsen	Hatchet	4	4	G,G,G,P	1
J Rowling	Rowling	Harry Potter and the Sorcerer’s S.	3	3	G,G,G	0
J Snicket	Snicket	Bad Beginning	2	2	G,G	0

Worksheet For Analyzing Your Collection Of \_\_\_\_\_

Which roles has your library chosen as its own?

- |                                 |                                |
|---------------------------------|--------------------------------|
| Community Activities Center     | Popular Materials Library      |
| Community Information Center    | Preschoolers' Door to Learning |
| Formal Education Support Center | Reference Library              |
| Independent Learning Center     | Research Library               |

What goals and objectives do you have for this particular collection?

Total annual circulation of:

- |                                      |                          |
|--------------------------------------|--------------------------|
| A. Children's Materials ____         | B. Children's Books ____ |
| C. Non-Fiction Children's Books ____ | D. This Collection ____  |

STATISTICS

Total holdings of:

- |                                      |                          |
|--------------------------------------|--------------------------|
| E. Children's Materials ____         | F. Children's Books ____ |
| G. Non-Fiction Children's Books ____ | H. This Collection ____  |

- I. Population of community served \_\_\_\_\_
- H. Children's population of service area (Ages \_\_\_\_ to \_\_\_\_) \_\_\_\_\_
- Holdings of children's non-fiction books per child (G divided by J) \_\_\_\_\_
- Holdings of this collection per child (H divided by J) \_\_\_\_\_
- Circulation of children's non-fiction books per child (C divided by J) \_\_\_\_\_
- Or per capita (C divided by I) \_\_\_\_\_
- Circulation of this collection per child (D divided by J) \_\_\_\_\_
- Or per capita (D divided by I) \_\_\_\_\_
- Turnover rate for children's books (B divided by F) \_\_\_\_\_
- Turnover rate for non-fiction (C divided by G) \_\_\_\_\_
- Turnover rate for this collection (D divided by H) \_\_\_\_\_
- Average publication date for this collection \_\_\_\_\_
- Last time this collection was weeded \_\_\_\_\_

STANDARD LISTS

Based on your professional judgment, taking into consideration the size of your collection and budget, rate how well this collection matches titles on the following standard lists:

- |   |   |
|---|---|
| Best Books for Children ____              | Children's Catalog ____                 |
| Elementary School Library Collection ____ | Junior High School Library Catalog ____ |
| Other _____                               | _____                                   |

DIRECT OBSERVATION

- Are the shelves too crowded? \_\_\_\_\_
- Are the majority of the books worn and tonr, or clean and attractive? \_\_\_\_\_

CONTENT

What percentage of the books in this collection are intended for these age groups:

PS-K \_\_\_ Grades 1-3 \_\_\_ Grades 4-5 \_\_\_ Grades 6-8 \_\_\_

What are the five most popular titles in this collection and how many copies fo you own?

How often are they on shelf?

Title _____	Copies _____
Title _____	Copies _____
Title _____	Copies _____
Title _____	Copies _____
Title _____	Copies _____

What are the five most popular topics in this collection?

---

---

UNFILLED REQUESTS

If your library has collected information for the Output Measures for Public Libraries, Consider trying to extract the information found relating to this collection from Title Fill Rate, Subject and Author Fill Rate, Browsers' Fill Rate, and Document Delivery. Do you consider the fill rates low, acceptable, or high?

If your library has collected information for Output Measures for Public Library Service to Children, extract the information relating to this collection from Children's Fill Rate, Homework Fill Rate, and Children's Information Transaction Completion Rate.

You may want to conduct your own, informal survey by keeping a log of unfilled requests and interlibrary loan requests at your service desk to see which subject areas you need to build up.

BUDGET

Allocation for:

Children's Materials _____	Children's Books _____
Children's Non-Fiction Books _____	This Collection _____

# Weeding Basics

Dr. Kate Marek  
Dominican University

**W**eeding is the practice of identifying and removing items from your collection which are no longer wanted. The term is a metaphor which is used to great effect. “Weeds” are materials which use up limited space and which prevent your collection from blossoming to its maximum potential. We “pull” and discard unwanted materials, giving remaining material room to breathe and thrive.

An excellent model for weeding was developed in the 1970s by Joseph P. Segal and published as *The CREW Method: Expanded Guidelines for Collection Evaluation and Weeding for Small and Medium Sized Public Libraries* (revised edition published by the Texas State Library, 1995). In this short book, Segal proposes the acronym MUSTIE to guide the librarian in his or her collection evaluation. An explanation of this acronym gives an overview of what to identify for removal from your collection:

- M Misleading** — Is the material Misleading? For example, is the material so out-of-date that it is factually inaccurate?
- U Ugly** — Is the material worn and beyond mending or rebinding? In some cases you may need to buy a new copy, as with very popular or classic works. In another use of the term Ugly, you may decide that the material included outdated and objectionable racial, ethnic, or gender stereotypes and should be removed.
- S Superseded** — Has the item been replaced by a new edition or a much better book (video, DVD, etc.) on the subject?
- T Trivial** — Is the material too Trivial to keep on your shelf?
- I Irrelevant** — Does the item fit well into your intended mission, curriculum, or community needs, or is it Irrelevant to your collection?
- E Elsewhere** — Is the item rarely used in your own

collection and easily available Elsewhere, such as through your regional library system or through Interlibrary Loan?

The MUSTIE formula may be combined with a few other factors, such as the date of publication and the last recorded date of circulation.

A second acronym, WORST, demonstrates another checklist. Is the material:

- W Worn?**
- O Out-of-date?**
- R Rarely used?**

**S** Available from the System office or ILL?

**T Trivial** to your collection?

Make weeding a part of your regular activities, developing a schedule and working method that is comfortable for you. Depend on your usage statistics as well as your own knowledge of your collection, your users, and your goals.

Whether you depend on the MUSTIE or the WORST guidelines,

there are always some things you should try to keep in your collection and exclude from the weeding process. When possible save local histories, books by local authors, books with local settings, books signed by the author or for which you’ve had author visits, or items in a special collection. Your weeding should be guided by the same framework as your other collection development activities, according to your own library’s mission and collection emphases.

What to do with weeded items? Here are some ideas:

- Sell them
- Donate them (nursing homes, individuals, clubs etc.)
- Trade them
- Recycle them
- Throw them away (perhaps in your trash at home!)

*Removing material  
that is out-of-date  
and trivial enhances  
your reputation  
as an information  
professional.*

While it is frequently hard to dispose of materials purchased with care and on limited budgets, there are a variety of reasons why weeding is a good thing. You'll have more space in your library for the remaining materials. Your shelves actually are more attractive to users if they are not totally full. Studies show that browsers enjoy some open spaces, similar in concept to the white spaces we talk about in print design. Also, getting rid of those worn copies makes the whole collection look cleaner and more appealing. Removing material that is out-of-date and trivial enhances your reputation as an information professional, since you are responsible for keeping accurate information available to your users. You are building a better collection by removing out-of-date material just as you build by adding new material.

Remember the garden metaphor and the benefits that come from a collection that is free of weeds!



# WEEDING SCHEDULE WORKSHEET

You will probably choose to adopt a 3, 4, or 5 year weeding schedule, depending on the size of your collection and the amount of staff time you have for weeding. During this weeding schedule time-span each part of your collection should be weeded at least once.

You may want to target some areas of your collection for more frequent weeding, due to a need for currency, space concerns, changes in popular materials and other considerations.

## MAJOR BOOK COLLECTIONS

Number of shelves:            000s-200s \_\_\_\_\_  
   300s-400s \_\_\_\_\_  
   500s            \_\_\_\_\_  
   600s            \_\_\_\_\_  
   700s            \_\_\_\_\_  
   800s            \_\_\_\_\_  
   900s            \_\_\_\_\_  
   Biographies    \_\_\_\_\_  
   Picture books   \_\_\_\_\_  
   Fiction          \_\_\_\_\_  
   Other            \_\_\_\_\_  
   \_\_\_\_\_  
   \_\_\_\_\_  
   \_\_\_\_\_

Total number of shelves divided by number of years in weeding schedule equals the Approximate number of shelves to weed yearly.

## SMALLER COLLECTIONS

	Weeding Frequency
Toddler/Board Books	_____
Beginning Readers	_____
Parent/Teacher	_____
Reference	_____
Magazines	_____
Pamphlet File	_____
Tape Cassettes	_____
CDs	_____
CD-ROMS	_____
Videos	_____
DVDs	_____
Puzzles	_____
Toys	_____
Other	_____
	_____

# YOUTH SERVICES WEEDING CRITERIA

Date \_\_\_\_\_

Dewey or Call Number \_\_\_\_\_ Subject \_\_\_\_\_

Description of current collection:

Description of current collection use:

Selection guidelines:

Duplication:

Collection goal:

Weeding date(s):

Weeding guidelines:

Arlington Heights Memorial Library  
 Kids' World  
 January 2002  
 Review biennially  
A Five Year Weeding Plan

E = Up through 2<sup>nd</sup> Grade

J= Grades 3-5

Y= Grades 6-8

Throughout the Year	Annually	Every Two Years	Every Three Years	Every Four Years	Every Five Years
E/Board	E/Read	E/J/Y Non-fiction Videos and DVDs	E/J/Y 300s	E/J/Y 000s	E/J/Y 398s
E/Pop-up	E/J/Y Magazines	E Picture Books	E/J/Y 500s	E/J/Y 100s	E/J/Y 400s
E/Big	E/J/Y CD-ROMs	Y / Parent	E/J/Y Biographies	E/J/Y 200s	E/J/Y 800s
J / Y / PBK		J/Y Fiction	E/J/Y Holiday Books	E/J/Y 600s	E/J/Y World Languages
J/Y/PBK/Series		J/Y Mystery		E/J/Y 700s	
E/J/Y Fiction Videos		J/Y Science Fiction	E/J/Y Holiday Videos and DVDs	E/J/Y 900s	
E/J/Y Fiction DVDs		J/Y Large Type			
Games, Toys, and Puppets		Y / Reference	E/J/Y Holiday Audio collections		
Sights & Sounds (book and AV set)		Y/Art Portfolios			
		E/J/Y Audiocassettes			
		E/J/Y CDs			

**Arlington Heights Memorial Library**  
**Kids' World**  
**Collection Management**  
**Weeding Responsibilities**  
 Created 4/01/01

<b>Specific Work</b>	<b>Assistant</b>	<b>Librarian</b>	<b>Clerical</b>
<b>Request and Run Lists that are pertinent to the weeding process</b>	<b>NOT USUALLY</b> Special lists would usually require passwording as part of Innovative's management functions.	<b>NOT USUALLY,</b> but we are passworded to learn. We may want lists that include limiters or other variables that are complex. If so, we should order from Tech.	<b>YES</b> Run Bib or Item Record
<b>Pull from shelves materials under scrutiny (Do this in small enough batches so that carts don't sit in office long periods of time.)</b>	Not usually.	Not usually.	<b>YES.</b> Also check materials out, if deemed necessary, and put up appropriate shelf signs.
<b>Do computer check on titles under scrutiny. In pencil put number of circs and mo/yr of last circ on book's pocket.</b> E.g. LAD-11/00-- CO-17	Not usually	Not usually	<b>YES.</b> (Also Volunteers can do.)
<b>Make determination to discard or retain</b>	<b>YES</b>	<b>YES</b>	Not usually. Only if material is falling apart and we have other multiple copies.
<b>Give directly to Clerical Staff to remove from department</b>	<b>YES and NO</b> Work out specifics with Librarian. Usually selector in charge of that collection needs to initial material.	<b>YES</b>	<b>Complete the removal process</b>
<b>Book just needs to be repaired. It is still good.</b>	<b>Give to Clerical</b>	<b>Give to Clerical</b>	<b>Give to Processing for repair.</b>
<b>Books should go to bindery. (See note below.)</b>		<b>Make final determination.</b>	<b>Sends to bindery.</b>

## **I. Guidelines—Before You Begin**

1. Remember that it is better to review fewer items at one time. Our ideal is that pulled materials should not just sit on a cart in the office for any longer than really needed. Once they are removed from the collection, we should try to make determinations expeditiously, if possible.
2. Ask Sue or Lisa to do a computer check on the books pulled. They will either take care of it themselves or delegate to other staff or volunteers. **Number of circulations and last month/year circ'ed** should be marked on the pocket.  
E.g. LAD-11/00 CO-17

## **II. Reasons to withdraw**

1. Condition
2. Out of date
3. Incorrect information
4. Low circulation or unnecessary duplication
5. Two or more editions of the title are on the shelf—older eds can often be withdrawn.

## **III. Other Actions to take**

1. Minor repairs—the cover is torn; the label worn; a page is ripped, etc.
2. Cataloging problem, e.g. Same title in two places or books on exact same topic are not cataloged in the same number.
3. Bindery—this should be a clear exception. Not only is binding expensive, it usually ruins the original look—cuts into gutter space, etc. Please don't rebind a worn book unless it is a classic not available in paperback, or is unique material, e.g. A book about Arlington Heights.

## **IV. Reasons to Keep Books or “things that make tossing harder”**

1. The book is really useful for homework assignments
2. It covers info not found anywhere else in the collection
3. It's on a list of good materials, like *Children's Catalog* or *Middle and Junior High School Catalog*.

*Arlington Heights Memorial Library*  
*Kids' World*  
4/01/01 YJ

# Multiculturalism: A Stranger Comes to Town

Hazel Rochman

*Booklist*

I don't do multiculturalism as something special. It doesn't mean "other" and it doesn't mean "them." It's neither cute nor reverential. It's not a special unit in the curriculum or a separate place in the library or a unifying theme for an anthology. People often ask me for a list of multicultural books. Well, what would you leave out? Multiculturalism is all our stories. It's us.

I want to talk about multiculturalism not as a sermon and not as a slogan and not as a sneer, not as role models or as exotica, and not as sweet universalism, but as unsettling stories that transcend the apartheid barriers and connect us with strangers and bring us home.

Words like multiculturalism and globalism and internationalism are fashionable slogans these days. And so is their opposite: we've all heard that sneer, "Oh, it's so P.C.," which makes the speaker feel so ironic and sophisticated, and superior. Anything that isn't mainstream — that isn't American middle-class, right here in the mall — is "other," alien, and (sigh!) we'll look at it out of duty. In my work I confront these issues all the time. I do get the books to review that are message-driven: sermons and slogans about us all living together in peace and harmony. I also get books that take you for a quick look at foreign places and "other" people, but do not open up new ways of seeing.

Of course, it's great to focus on a particular place or culture or ethnic group, just as we might focus on poetry or on women's history or on any genre or theme or approach — but multiculturalism is not something special and apart: it's about connections. Whatever the theme of a booktalk or a bibliography, I try to start where readers are and then reach out to books that connect them with people everywhere and show them new things about themselves.

"All our secrets are the same." Amos Oz, the Israeli writer and peace activist, said that in a recent interview

on PBS. He said, "somewhere beyond race and religion and ideology and all other great dividers, the insecure, timid, hoping, craving, and trembling self is very often very close to the next insecure, timid, craving, hoping, fearing, terrified self." The British writer Aidan Chambers said the same thing: "When you write about what you think is most private — just about you — you discover everybody's like that."

Virginia Hamilton, the groundbreaking African-American writer also spoke about those kinds of connections. When I interviewed her for *Booklist* ten years ago, we were talking about *The Dark Way*, her great book of scary stories from all over the world, and she said that these stories speak to "our most secret, fearful heart." She said that kids everywhere love to read scary books and tell scary tales where it's warm and safe. "The whole world is full of gruesome stuff," she said. "People have the same mind about certain things. They have the same fears and the same need for order."

Yes, all our secrets are the same. And yet — you find with these is-

issues, that you're always saying "and yet" because that's what the best stories make you say — the best books aren't generic. We're not all the same. The power of great writing is in the particulars and the stories they tell, and by a strange paradox, that's what makes them universal. Hamilton lived most of her life in Yellow Springs, Ohio, where she born and raised, where her family has lived for five generations. Her grandfather was a fugitive slave who came on the Underground Railroad from Virginia, hence her name. And, rooted in her place, in her family, in American black history and culture, her stories speak to all of us.

There's always that tension between the particular and the universal, between making the character and experience and culture too special and making them too much the same. On the one hand, we don't want

*...it's only because  
you've traveled  
that you can find  
treasure at home.*

to be bogged down in reverential details about the way of life and the deep mystical meaning of everything the protagonist sees; we don't want to wade through thickets of idiom, background and culture before we can get to the story. We can't ask kids to read those stories where the author's research shows and we have all the boring local color stuff about what they ate at every meal and what it meant. The historian Mark Mazower calls that "history for the interior decorator."

And yet, on the other hand, details do make a world. The writer Isaac Bashevis Singer says in an opening note to his collection of Yiddish folktales, *When Shlemiel Went to Warsaw*, "In our time, literature is losing its address." That's such a wonderful pun—losing its sense of place, its identity, and because of that, losing its ability to speak, to address an audience. We don't want generic stories.

The Palestinian-American writer Naomi Shihab Nye has just published a moving collection, *19 Varieties of Gazelle*, with poems about the Middle East and about being Arab-American. Her introduction was written in the wake of September 11, and in it she says that poetry cherishes the small details that a large disaster erases. She sounds very much like Amos Oz in that PBS interview when she says in her simple, eloquent poem "Jerusalem": "I'm not interested in / who suffered the most. / I'm interested in / people getting over it."

Another take, another "and yet" on this identity-generic thing. The Korean-American writer Linda Sue Park won this year's Newbery Medal for her historical novel, *A Single Shard*, set in a 12th century Korean village. She says: "It's impossible to write a story about an Asian character, set in the contemporary U.S., without addressing the question of ethnicity. To do so would, in my opinion, be inauthentic, for we confront the fact of our ethnicity every day—not always in a negative sense, but it is unavoidable." And yet, on the other hand, she says she resents the implication that because she's Korean-American that's all she can write about. Her ethnicity is assumed to be her only valid subject, when, like all writers, she has countless interests.

The point is, each of us is part of many places, many homelands—whether the community is defined by ethnicity or language or sexual orientation or age or neighborhood or religion or family or sport or hobby or whatever. And the best books take us up close and show how diverse each homeland is.

What's more, one writer is not the representative of a whole ethnic group. I'm a Jew—in fact, I'm a Latvian

white secular South African American Jew—and I'm proud of every piece of that hyphenated identity. But, I can't speak for all Jews, nor for all South Africans; not even for all white Jewish South Africans in Chicago who were anti-apartheid. The closer you look, the more diversity you see—and the more connections also.

The apartheid government said the opposite. Where I grew up, by law each group had to stay in its own box with its own kind. There was to be no connection between us. When I was at school, I was isolated from most of the people around me. I didn't know them and I couldn't imagine their stories. Racism and total separation were the law. There were borders and barriers everywhere. Barbed wire round our homes and in ourselves. The whole society was built on those stereotypes of purity and on separation. Whites who came from Europe, "Europeans," were modern, technical, sophisticated, cultured. Blacks, "Non-Europeans," made up 4/5 of the population, but they were simple savages. In speaking about separate education, the Prime Minister, Dr. Verwoerd, actually said that math and science weren't part of the blacks' culture. And their art was craft: beads and feathers and ceremonial masks. A black child never saw herself in a book, never set foot in a library or a museum. And I never saw her either, except as local color. The censorship was total. Books from everywhere were carefully screened. And in their splendid isolation, the censors were ignorant—at one time they even banned *Black Beauty*.

Here in the U.S., there is freedom to read, but there are also many voices missing from the history books. And what happened to them affects us. As we begin to open up to the histories of "foreigners" everywhere, our view of the world and of the mainstream is changed and enriched and complicated. The gay writer Christopher Bram says we get to see around corners we didn't even know were there. There has been an outpouring of personal histories published recently, for adults and for young people, fiction and nonfiction that draw on letters and diaries and interviews and personal accounts; slave narratives, stories about immigrants, about kids at work, about growing up gay. These books reflect the present change in how we look at our history and ourselves, the new awareness that women and children and men from everywhere have played crucial roles, that all our stories matter.

Latino voices in all their rich diversity are beginning to be heard in books for young people. In his acceptance speech for the Boston Globe/Horn Book Award,

Francisco Jimenez said that he wrote *The Circuit* to chronicle part of his own family's history, but, more importantly, he said, "to give voice to a sector of our society that has been largely ignored... Their story is the American story." *The Circuit* is based on his life as a child in a migrant farmworker family, from the time they leave Mexico to enter the U.S. "under the wire" through the years of moving from place to place, picking cotton, picking grapes, picking strawberries, thinning lettuce, tapping carrots, always moving. Like Steinbeck in *The Grapes of Wrath*, Jimenez combines stark social realism with heart-rending personal drama. The language is simple and it is music. It is a book for all of us.

Louise Erdrich's children's book *The Birchbark House* has the power to shake up what seems cozy and familiar. It's a story based on a letter she found from one of her Ojibwa Indian ancestors. *The Birchbark House* is the first of a projected series of novels set at the time of the Laura Ingalls Wilder classics, and Erdrich makes us imagine what it was like for an Ojibwa child when the non-Indian white people were "opening up" the land. Why has no one written this story before? Why are there so few good books about the people displaced by the little house in the big woods? I interviewed Louise Erdrich for *Booklist* and she spoke affectionately about the classic *Little House* books, despite their limitations.

"Certainly those books were formative for me," Erdrich said, "I read them as a child and in rereading

them as an adult, I was shocked to recognize that, not only was there no consciousness about the displaced people whose land the newcomers were taking, but also that there was a fair amount of racism. In the *Little House* books, there are always these moves from place to place. The fact is that any time land was opening up, it was land from which native people were displaced, and in every Ojibwa family there's a similar series of moves." *Little House* readers will discover a new world, a different version of an American story they thought they knew.

You know that old story about the hero who searched for treasure all over the world and then found it right there in his own backyard? Well, mythologist Wendy Doniger at the University of Chicago says that the story doesn't mean that you should stay home and never go out into the world — what the story's really saying is that it's only because you've traveled that you can find treasure at home. You need the stranger. You are the stranger. When you get lost in a story, when you get to care about a character, you find yourself in a new world and that makes you look at yourself in a new way. You think about things you took for granted. You imagine other people's lives — and that makes you discover your own.

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Note: Parts of this article are taken from Rochman's 2000 May Hill Arbuthnot Honor Lecture, "A Stranger Comes to Town," (published in full in *JOYS*, Summer 2000) and from her book *Against Borders: Promoting Books for a Multicultural World* (ALA Books/Booklist, 1993).

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Jimenez, Francisco. *The Circuit: Stories from the Life of a Migrant Child*. Univ. of New Mexico, paper, 1997; hardcover, Houghton, 1999. Acceptance speech, 1999.

Oz, Amos. Interview with Elizabeth Farnsworth, "PBS News Hour," Jan. 23, 02.

Mazower, Mark. Review in *The New York Times Book Review*, Dec. 24, 2000.

Nye, Naomi Shihab. *19 Varieties of Gazelle: Poems of the Middle East*. Greenwillow, 2002.

Park, Linda Sue. *A Single Shard*. Clarion, 2001. Article, *Booklist*, January 2002.

Singer, Isaac Bashevis. *When Shlemiel Went to Warsaw*. Farrar, 1968.



## ***SPECIAL COLLECTION DEVELOPMENT GUIDELINES***

Use the following guidelines to develop a special collection. Make copies of the Special Collection Development Worksheet.

Some libraries have special collections that are separate from the rest of the collection such as Beginning Readers, Board books, TAP (Teacher and Parent). Patrons have become accustomed to going to those areas first.

If you are interested in developing a special collection here are some ideas, tips, and questions you need to consider. Discuss the idea with the director and staff to get an idea of how they feel about the project. Then consult the cataloger. The cataloger is very important because that person has to deal with each book in the collection.

1. Do you have a collection of items or wish to purchase items that you want to do something special with somewhere in your library?
2. How big is the collection? This will give you an idea of space availability. Can you find at least two possible areas to house the collection?
3. Will the collection be in that area for at least a year? This is very important because it can frustrate anyone looking for the collection. Consider how you feel when you go to a store and everything has been moved around.
4. How will the items be displayed? Does shelving, table top displays, bulletin boards, etc. need to be ordered or rearranged? You need at least 36" between furniture and shelving to be handicapped accessible. If it's possible opt for 38" to 40" so wheelchairs can be maneuvered easily.
5. How will the patrons and staff find a requested item in the collection? This is the best time to talk to the cataloger about possible collection titles, how the call numbers should look on the spine label and when a search is done with the on-line catalog, if available to you.

Here is an example. A patron wants a book about pets. How can they find a specific book if it is located in the Easy Reader section? This will depend on the library's recommended method of adding call numbers. A possibility could be

Collection: Easy Reader  
Author: Mac

6. The collection is in place, now what? Since you want the collection to be used, patrons need to be made aware of what is available. Here are a few ideas to market the collection.
  - Create a brochure or a flyer to announce the special collection.
  - Hold an open house.
  - Media coverage is helpful. Contact the newspaper, radio, tv station.
  - Add the information to the library's web page.
7. It is now time to take the completed worksheet to the director and discuss possible options.

***SPECIAL COLLECTION DEVELOPMENT WORKSHEET***

1. Describe the special collection.

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2. Two possible areas for the collection.

Area 1 \_\_\_\_\_

Area 2 \_\_\_\_\_

3. The collection will be located in the specified area for \_\_\_\_\_ .

4. Create a wish list of possible items that you would like to have for the area.

<i>Item</i>	<i>The library has</i>	<i>Must order</i>
Shelving	_____ _____	_____ _____
Display racks	_____ _____	_____ _____
Furniture	_____ _____	_____ _____
Bulletin Boards	_____ _____	_____ _____
Other	_____ _____ _____ _____	_____ _____ _____ _____

5. Examples below.

Non-Fiction

Fiction

Collection: \_\_\_\_\_  
Call # \_\_\_\_\_  
Author: \_\_\_\_\_

Collection: \_\_\_\_\_  
Author: \_\_\_\_\_

6. I will advertise the collection by \_\_\_\_\_

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7. Options: \_\_\_\_\_

# Web Sites for International Children's Literature

Barb Lintner

The Urbana Free Library

Amazon.com affiliates Web sites in languages listed

<http://www.Amazon.co.uk> (British publications)

<http://www.Amazon.de> (German)

<http://www.Amazon.fr> (French)

<http://www.Amazon.co.jp> (Japanese)

Asia for Kids (Asian Languages)

<http://www.afk.com/index.tmpl>

Books Without Borders (English, Spanish, Russian,  
German, French, Italian, and Chinese)

<http://www.bookswithoutborders.com/>

Ediciones Ekare (Spanish)

<http://www.ekare.com/>

Kane Miller (Books translated from other languages  
into English)

<http://www.kanemiller.com/corp/main.asp>

Little Chiles (Spanish)

<http://www.littlechiles.com/>

Pan Asian (Asian Languages)

<http://www.panap.com/>

Shen's (Asian Languages)

<http://www.shens.com/>

International Literature for Children and Young Adults

(General Information on literature from other countries focuses on books written in other languages, books written in other languages published in other countries, and books written in English published in other countries. Resource section includes awards, book fairs, events, booksellers, publishers, and more.)

<http://leep.lis.uiuc.edu/seworkspace/international/home.html>

# Review Sources for Collection Development

Alice Krzak, Lisle Public Library

Sara Pemberton, Downers Grove Public Library

Charlene Peterson, Rolling Meadows Library

Linda Zeilstra, Skokie Public Library

Pat Cederth, Oswego Public Library District

**T**hese are the most basic review journals. If you can afford nothing else, use these two. Both are available online:

## *Booklist*

American Library Association.

Reviews of recommended library materials for adults, young adults, and children, both print and nonprint.

## *School Library Journal*

Cahners Business Information.

For librarians serving children and young adults in schools and public libraries. Reviews print and nonprint materials.

These are nice to have if you can afford them:

## *The Bulletin of the Center for Children's Books*

Center for Children's Books.

Summaries and critical evaluations of newly published and forthcoming books for children and young adults.

## *Horn Book*

Horn Book Inc.

Reviews and ratings of children's books published in the United States.

## *Kirkus*

Kirkus Service.

Reviews include both recommended and not recommended titles. Most titles are reviewed in advance of publication.

These sources are supplementary and/or specialized:

## *Book Links*

American Library Association.

Curriculum oriented; designed for teachers, librarians, library media specialists, booksellers, parents, and other adults interested in connecting children with high quality books. Available online.

## *Children's Software Revue*

Active Learning Associates.

Critical reviews of all interactive children's media from birth to 16 years.

## *Criticas*

Created by *Publishers Weekly*, *Library Journal* and *School Library Journal*.

A comprehensive review journal which reviews the latest Spanish language publications. Written in English for those purchasing for their Latino patrons.

## *Kliatt*

Reviews of selected current paperbacks, hardcover fiction, audio books, and educational software recommended for libraries and classrooms serving young adults.

## *Library Journal*

Cahners Business Information.

Useful for parent/teacher collection development as it reviews books, magazines, and audiovisual materials for adults.

## *Publishers Weekly*

Cahners Business Information.

Expensive; alerts rather than selects. Available online.

## *Science Books and Films*

American Association for the Advancement of Science.

Guide to science resources for all ages.

## *Teacher Librarian*

Rockland Press.

Indicates what's hot in schools. Reviews of education and library related professional materials as well as the best of new books for children and young adults, nonfiction, best sellers, videos, and computer software. Available online.

## *VOYA. Voice of Youth Advocates*

Scarecrow Press.

Rates and reviews books and nonprint titles for and about young adults.

*Video Librarian*

Critical reviews of videos for public, school and university libraries. Available online.

Useful tools for checking availability of materials:

<http://www.Amazon.com>

<http://www.BarnesandNoble.com>

*Books In Print*. Available online.

# The Care and Feeding of Catalogers: Relations Between Children's Departments and Technical Services Departments

Joel Hahn

Niles Public Library District

The job of both public service staff and cataloging staff in public libraries is first and foremost to serve the public's needs. Catalogers are specially educated in how to organize library collections. You wouldn't dream of allowing catalogers to dictate how you should conduct a reference interview, or which journals you should use for selection. Public service staff who dictate to catalogers how to organize the library's collection are received by catalogers with about as much enthusiasm. On the other hand, catalogers generally do not work with the public — especially children — and thus may not be fully cognizant of the special organizational needs of a typical children's collection. All of the library staff is better off if everyone works toward the same goal, with public service staff defining clear needs, catalogers finding organizational solutions to those needs, and joint discussions determining which solutions or compromises work best for everyone.

I'll let you in on a little secret. The Catalogers In Black will probably hunt me down for saying this, but significant portions of the standard cataloging rules are open to interpretation, negotiation, and sometimes even outright rewriting to fit local needs. Likewise, hidebound adherence to cataloging rules simply because the rules exist, and regardless of any negative effect that has on the retrievability of material in your collection, does not help the public. Catalogers worth the title realize this. Almost every public library and school library alters standard classification tables when it comes to fiction. The classification schedules clearly state that fiction is classified in the 800s for the Dewey Decimal Classification and the Ps for the Library of Congress Classification. Most or all other classification systems have similar provisions. However, most public libraries and school libraries

insist that fiction be classified as "Fiction" instead.

Standard cataloging rules exist in large part as a common language so that catalogers around the world can share their cataloging, understand what is shared, and discuss how cataloging needs and purposes can be achieved. Most catalogers would prefer not to reinvent the wheel for every item that comes in, so it is good if they can share the work of originally cataloging an item, and can take another cataloger's work and make a few minor changes related to local needs. If local guidelines

vary too wildly from the international standards, then sharing is no longer practical and the cataloger must start from scratch for each and every item and do work that some other cataloger has already done. Then, for work that no other cataloger has done, the cataloger must create two versions of each new record: one for the local catalog, and a second that can be shared with other catalogers. Additionally, if local classification guidelines vary

too wildly from the international standards, then when your patrons visit other libraries, or other libraries' patrons visit your facility, they will have to learn all over how the collection is organized in the new library.

In many ways, cataloging is an art rather than a science, which is why the rules have quite a bit of give in them. One must get a good feel for the specific collection in hand, and tailor the rules to fit the needs of that collection and its users in the best possible way. This involves developing an almost instinctual understanding of the organizational philosophy of the collection — why it exists, who it serves, how it serves its users, and how its users actually use it. (This last is the most difficult for many people in cataloging departments, who essentially work in a vacuum without regular meaningful feedback from the public, or documented

*Remember that  
every change will  
have ramifications  
of some sort.*

observations of the public's behavior by public service staff.) With this knowledge, it is possible to analyze requests for changes and find the most appropriate course of action. Usually, that will be close to what you expect, or a reasonable compromise. Sometimes, a request involves serious ramifications to the overall scheme that you may not have thought of, or involves essentially doing away with the existing scheme for what seems to be a minor gain at best. In these cases, no change or a minor change is the best course of action.

Above all, catalogers need to know what to do with the next item that comes in, so that it can be dealt with quickly and easily. This includes making sure that an adequate and properly accessible record for the item is added to the catalog, and that the item is classified in a way that makes it easy to find. Past precedent and the potential for future precedent are very important in cataloging, and should not be discarded without good reason. This is one reason why catalogers want concrete, written guidelines and rules.

Remember that every change will have ramifications of some sort. Classification changes, in particular, should involve reclassification of existing materials to match the new standards, so that the collection as a whole is cohesive and usable. The broader the change, the more work it causes catalogers. Unless there is a clearly defined greater good involved the catalogers probably will not be in favor of the change. Most catalogers have a backlog of work as it is and do not look kindly on having their workload significantly increased without a good reason.

It is not a good idea to change your mind lightly or repeatedly. Undoing and redoing policy that involves a lot of manual labor (whether reprocessing the books, altering the catalog, or both) takes up a significant amount of time. Even a minor change can take up a lot of time. Two minutes per book multiplied by only 200 books equals almost 7 hours of work! Unless a change will allow your staff and the public to have much better access to what they want in your collection, it would be better to spend that time on new material and on keeping the catalog in tip-top shape. Frequent changes in many areas or repeatedly changing one policy back and forth also makes it difficult for catalogers to remember what the current policies are, thus requiring that they look things up or ask, which again takes up time that it would be better to spend on other material.

Whenever possible, keep a record of past practice, current practice, and the reasons why current practices

are what they are. This is especially important for decisions that are difficult, contentious, or where the only factor that finally decides between two equal options is personal preference. Like a collection development policy, a cataloging policy will help new staff in both the children's and cataloging departments quickly learn local variances and get a handle on the underlying organizational philosophies of your collection. A record of past practice will be of great help in showing what else you have tried and why you decided not to continue those practices. Without the historical record, a few years down the line you might consider a "new approach" for a collection, not realizing that you (or your predecessor) had tried that very same approach. By studying this sort of document, you may discover that the reasons why the collection is arranged the way it is are still valid and are more important than the reasons you wanted to change it. Alternatively, you may discover that the original reasons were important at the time, but other changes since then (for example, demographics, technology, or collection size) have rendered the original reasons obsolete, so a change is definitely warranted. Without a record of those reasons, you might have insufficient data to come to an informed decision, which increases the likelihood that the decision may need to be reversed within a few years.

Some of the toughest decisions you will have to make about organizing your collection involve whether to pull out small browsing collections or to interfile but clearly label those collections. Both approaches have advantages and disadvantages. An overall organizational scheme will almost certainly include both — if nothing else, the separation of fiction from nonfiction. Separate browsing collections allow patrons to see just the books they're most interested in, but the collections often tend to overlap, creating grey areas of classification that must be interpreted on a case by case basis. This is an inefficient use of your catalogers' time and can cause confusion among your patrons when a book is not in the browsing collection that they thought it would be in. For example, if you shelve fiction books by genre, where will you look for a detective mystery set on a spaceship and featuring elves, fairies, and dragons? One solution to this problem is to buy multiple copies and classify one in each appropriate collection. This can work in special cases, such as additional reference or staff-use copies. It is a very bad idea as a general practice, as it causes confusion for catalogers when you purchase added copies, and causes confusion in

your desk staff and patrons when they have to look in multiple places to see if there is a copy of a particular item on the shelf. When you do create several browsing collections, similar collections should be described and treated in similar ways whenever possible. This will help catalogers anticipate classification needs, will help desk staff assist patrons in quickly finding desired material, and will help patrons find items throughout the entire collection. Interfiling allows the catalog to stand in for the browsing process, but users who do not know how to use the catalog efficiently (such as most younger children) are left to browse shelf after shelf of items, with little way to find something of interest. Browsing stickers can help in this situation, but if you use too many they blur into an indistinguishable mass of color. It is always easier to add a sticker or extra label later than it is to tear one off or cover one up, so it is best to err on the side of omission. When in doubt, prefer interfiling over creating a new browsing collection, and use displays to highlight specific genres or types of books.

If your library uses the Dewey Decimal system and you want short call numbers for your children's nonfiction material, please do not insist on chopping off all numbers at a brief, absolute maximum length. The Dewey Decimal system does not work that way. Instead of adding one number at a time, it adds groups of one or more numbers that have specific topical meanings. The whole number describes the topic of the item, just as the subjects in your catalog do. If you chop call numbers off at an arbitrary point, one result is large numbers of books with the same call number, sorted by author rather than subtopic. For example, if you cut off all call numbers at two digits past the decimal point, all of your books on pigs, giraffes, hippos, and camels will be interfiled. That can make finding those books frustrating, and it can be overwhelming, even for adults, to browse through large quantities of nonfiction material that all have the same call number. Another reason not to set a short maximum length is that if your collection eventually grows to the point where longer call numbers are necessary, your catalogers will have to reclassify your entire nonfiction collection!

If your children's nonfiction collection is extremely small — the size of a grade-school library — you may be able to get away with a short absolute maximum length, but most libraries will need to be more flexible. A better solution is to eliminate regular use of certain call number subdivisions and set an ideal maximum length of roughly the same length as a phone number.

This would be around four to five digits past the decimal point for small-to-medium-sized libraries, and five to seven digits past the decimal point for medium-to-large-sized libraries. Call numbers should be allowed to exceed the maximum if necessary to express the topic of an item sufficiently, or if a longer number is required to segregate important subtopics from topics with a large number of items. Note that even if you were to allow numbers of unlimited length, more than three-quarters of the call numbers in your collection would not exceed four to seven digits past the decimal point. The only call numbers that would run longer than seven digits past the decimal point are those few that most likely need the length for proper topic identification and segregation.

If your library receives a high volume of material, or your cataloging department regularly has a backlog of new material, it is a good idea to come up with a way of informing your catalogers about new items which need to be given a high priority. This is especially desirable since some types of material can be quite time-consuming to catalog even in the most minimal way. Catalogers generally like to know that the books they handle actually will be used by the public, and this is a way for them to get high demand items done first. Most libraries already do this to some extent, as items that patrons have requested be held or reserved for them tend to be processed first. Be very careful not to abuse this because if every item is a high priority item, then that has the same end result as no items having a high priority.

Both public service staff and catalogers need to keep the good of the patrons in mind rather than focusing on rules and arguing over whether making the public service staff's job easier warrants making the catalogers' jobs more difficult, or vice versa. However, sometimes a patron's inability to find an item does not indicate a failure on the part of the existing cataloging rules and organizational scheme, but rather indicates a need for more training in how to use the library or the catalog.

Finally, and most importantly, these decisions aren't life or death situations. The decisions definitely are important to the library and how well the public can use the library's collection, but they aren't worth creating a vast gulf of hard feelings between you and your cataloging department. It's important to keep a good sense of humor, as well as a sense of perspective.

Following this article are three documents relating to the classification of children's materials at the Niles



Public Library District. These documents are specific to our particular needs and organizational scheme and are included as examples of what can result when a children's department and a technical services department work together. They are intended for illustrative and instructional purposes rather than as a statement of the one and only way to organize a library's children's collection.

The first document is titled "Juvenile Classification Guidelines." It is roughly the classification equivalent to a collection development policy. Every genre or other classification category that we use is defined. Most also include rationales for existence and usage notes, so that new staff can understand quickly why our collection is organized the way it is, where they can expect to find a particular type or category of material, and what they can expect to see in the way of spine labels. Our children's and cataloging departments worked together to create this document, and any changes require agreement from both sides. We use locally created classification slips to streamline the classification process, and each of these three documents (especially this one) is partially designed to be a guideline to the understanding and use of the classification slip for children's material. The template for this slip is included at the end of the "Juvenile Classification Guidelines." Three identical columns are provided, so that each printed page will make three classification slips with little waste of paper.

The second document is titled "Classification and Cuttering of Juvenile Materials: Local Practices and Procedures." Our cataloging department created this document, with input from the children's department, to define the local rules and exceptions particular to our children's nonfiction collection; as such, it could be considered a subdocument to our "Juvenile Classification Guidelines." It is intended as an extension and partial replacement of the Dewey Decimal Classification's manual. Parts of it were based on requests from, and discussions with, our children's department. Since it deals, almost exclusively, with organization of the nonfiction collection, the head cataloger almost always has the final say over the decisions represented by this document.

The third document is our "Juvenile Series List." With a few exceptions, these are fiction series that we want to be shelved by series rather than by author. Since we label our first chapter books with an "Easy" sticker, this list also includes notation on whether or not the books in each series should have that sticker. These decisions are made solely by the children's department, though they are open to suggestions for additions or changes from the catalogers.

A quick explanatory comment: the abbreviation "J/P" is used extensively in these documents. The brief definition is "Juvenile picture book collection"; the full definition is included in the "Juvenile Classification Guidelines."

# Juvenile Classification Guidelines

## Niles Public Library District

(As of 05/20/02)

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(*Bold, Italic words denote a reference to a category described elsewhere in these guidelines.*)

(*"\*" denotes that **Browsing stickers** / **browsing holiday stickers** may be applied*)

**J Fiction** \* This is a standard designation made more specific with browsing/holiday stickers as needed, as discussed below. (J Fiction books about specific holidays are given the relevant **holiday sticker**, but remain shelved with J Fiction rather than being shelved with the other holiday books.)

**J Reader** \* These books tend to have more text than a standard **J P** book, and less than **J Fiction**. They meet the needs of beginning readers approximately at the K-1 reading level. They tend to be labelled "first reader" or "Level 1" books, with simple words and a large typeface accompanied by large pictures; the general layout is fairly standard regardless of publisher and is normally easily recognizable. Non-fiction material in the this format is classified in J Reader with the appropriate **non-fiction** number. Extremely easy J Reader books are given a **Red Dot** sticker.

**J Reader Paperback** As for **J Reader**, except in paperback.

**J Paperback** This is fairly self-explanatory. If the book is part of a series, check the paperback section of the Juvenile Series List and, if it is listed (or needs to be added to the list), add the series title in the appropriate spot on the classification slip. Some popular non-fiction titles (including biographies) may be classified in J Paperback, but generally prefer to classify such books in **non-fiction** or **biography**. Paperback books do not get holiday stickers or any other browsing sticker except for **Easy**, and are never given the "new book" designation.

**J Newbery** Books that have won the Newbery Award for outstanding fiction will have one copy classified here, with additional copies as needed classified as the title normally would be (see the section on **browsing stickers** for directions on handling added copies). Add the year for which the book won the award to the classification slip. Fresh copies of Newbery winners for previous years will be purchased when the J Newbery copy has degraded. Newbery books are never given the "new book" designation, nor are they given any holiday or browsing stickers, though any additional copies that are classified in the general fiction section may indeed have these designations applied.

**J P** This means a juvenile picture book; the vast majority of our picture books get this simple designation. A judgement call is needed when we have a book of picture book physical size, heavily illustrated, but with a lot more text than the typical J P. Generally lean in favor of making these books J P, unless the text and/or subject matter is really too difficult or sophisticated for young readers to comprehend—in which case use either **J Illustrated Fiction** or regular **non-fiction** with an **Easy** designation.

**J P 123** This is a clear designation. The exception is for additional copies of a book by a popular author or illustrator; the selector may indicate that some or all of the additional copies should be classified with the author or illustrator's other works in order to prevent the casual browser from concluding that we do not own a title that is in J P 123 instead. If a book that would otherwise go in this section has a holiday emphasis, classify it in **J P Holiday** instead.

**J P ABC** The philosophy we use in maintaining the *123* collection is also true for the ABC collection. If a book that would otherwise go in this section has a holiday emphasis, classify it in *J P Holiday* instead.

**J P Concepts** This classification was developed to meet frequently expressed needs for book on shapes, colors, opposites, seasons, time, etc.; in general, the abstract concepts that young children need to master in their preschool development. These books are never given holiday treatment of any kind.

**J P Parent** Books in this classification meet the expressed need for "learning to get along in the world" type titles. Books that primarily focus on dealing with strangers, telling lies, sibling rivalry, dealing with newborn siblings, playing fair, dealing with anger, coping with illness or death of a relative, friend, or pet, parents divorce and remarriage, potty training—all from the preschoolers' perspective—are examples. A helpful guideline is that the title selected could frequently be classed as very, very easy *non-fiction* and focuses on an individual's emotional (as opposed to physical) development. If the book does not seem to be intended primarily for preschoolers (e.g. it does not clearly have a *J P* layout—especially if it has more detail on the subject than in the pictures—or its level of sophistication or intensity is judged to be beyond that which preschoolers could deal with) classify it in non-fiction, whether it is actually fictional or not, and add an *Easy* sticker. *J P Parent* books are never given the "new book" designation and are never given holiday treatment of any kind. (This category is named "*J P Parent*" because these are picture books that parents will select for their children, rather than being books the children would normally select for themselves.)

**J P Read Aloud** This designation tends to be used for books that are intended for parents to read *to* their small children, rather than *with* their children or books that the children could read themselves. Most books in this section are (often larger) collections of short stories, each of which could stand on its own, with text that could be typical of a *J P* book or is understandable by and of interest to preschoolers through lower grade children, but with few pictures. Collections of popular fairy tales occasionally have one copy classified here and another in either 398.2 or *J P Folktales* or both. Unless a copy is specifically ordered for this section, prefer classifying these books in *J Fiction* or with the non-fiction fairy tales, as appropriate. These books are never given holiday treatment of any kind.

**J P Religious** These books are stories taken from or based on a religious text (Bible, Talmud, Apocrypha, Koran, Bhagavad-Gita, etc.) or which are books of children's prayers, and are presented in a picture-heavy, word-light format. If a book is not really in a *J P* format, prefer classifying it in non-fiction under the religion or religious holiday, as appropriate. Classify religious texts (Bible, Talmud, etc.) in *non-fiction*, applying an *Easy* sticker as needed. If a book that would otherwise go in this section has a holiday emphasis, generally prefer classifying it in *J P Holiday* instead.

**J P Caldecott** Each year we add one copy of the Caldecott winner for outstanding picture books to this collection, with additional copies as needed classified as the title normally would be (see the section on *browsing stickers* for directions on handling added copies). Add the year for which the book won the award to the classification slip. Fresh copies of Caldecott winners for previous years will be purchased when the *J P Caldecott* copy has degraded. Caldecott books are never given the "new book" designation, nor are they given any holiday or browsing stickers, though any additional copies that are classified in the general *J P* section may have these designations applied.

**J P Folktales** Folk and fairy tales in a *J P* format, appropriate for children in the 2-7 age range. This collection is mostly made up of the "classics" of folk and fairy tales, such as Goldilocks,

Snow White, etc. When these titles are done by popular authors like Paul Galdone or James Marshall, we also may have additional copies classified with the rest of the author's work in regular *J P*. Unless specified otherwise or if the book is extremely picture-oriented with few words, generally prefer to classify these books in 398.2. These books are never given holiday treatment of any kind.

**J P Nursery Rhymes** This classification includes all types of nursery rhymes as well as Mother Goose rhymes. The philosophy we use in maintaining the *J P Folktales* collection is also true for the J P Nursery Rhymes collection, except that J P Nursery Rhymes is generally preferred over classifying these books in 398.8 unless a book is very wordy. These books are never given holiday treatment of any kind.

**J P Board Book\*** All of our titles with heavy cardboard pages receive this classification. Board books are never given the "new book" designation. Board books may have a holiday browsing sticker and seven-day loan sticker, but do not otherwise receive a Holiday designation (treat the same as *J Fiction*).

**J P Language** Books that are intended to help build a young child's vocabulary are classified here. One example of this is a "First 1,000 Words" book, which has little or no plot and consists of a list of words, each word having an accompanying illustration. In general, these are very easy books that would otherwise be classified in the 400's; unless a book fairly clearly belongs here, prefer classing these books in non-fiction. Foreign and bilingual books never receive this designation; prefer classing these books in the 400's or the Foreign Language section as appropriate. (See the Juvenile Classification and Cuttering document for more information on non-English and bilingual language books.) If a book that would otherwise go in this section has a holiday emphasis, classify it in *J P Holiday* instead.

**J P Holiday** Any picture book that discusses holidays in general, discusses a specific holiday or has a holiday as an integral part of its setting is classified here. If the book involves a specific holiday, indicate the holiday on the list which is found following *J Holiday* on the classification slip, using "Other" and writing in the holiday name if necessary. None of the other *J P* designations (e.g. *Language, 123*, etc.) are used in conjunction with J P Holiday; such a book is either classified in the appropriate *J P* designation or in J P Holiday, but not both simultaneously, though multiple copies may be bought so that one can be classified in each section. Holiday books are given the 7-Day loan period.

**J** This line is used for **non-fiction** classification numbers. For *J Reader* non-fiction material, use the *J Reader* line on the classification slip. See the Juvenile Classification and Cuttering document for instructions for non-fiction materials. This line is also used for all categories that do not have their own line on the classification slip.

**J Life Safety** A collection of personal safety books, such as what to do in case of a fire, how to recognize the different parts of a fire truck, bicycle safety, and so forth. Usually, these are books that would otherwise be designated as *J P* or *non-fiction* with an *Easy* sticker.

**J Illustrated Fiction \*** Like *J Reader* and the *Easy* designation, this category helps bridge the gap between *J P* and *J Fiction* books; however it differs from those in that J Illustrated Fiction is based more on presentation than on difficulty of text. These books generally have the standard *J P* layout in regards to illustrations and text placement on the page, but differ from *J P* books in having a reading level in the *J Fiction* range of grades 2-3 or above and/or a level of sophistication or difficult subject treatment beyond what can be handled by the average reader of *J P* books. If in doubt, prefer *J P* (or *J Fiction* when the text is obviously too difficult for the average *J P* reader), and/or ask for input from the Head of the Children's Department. These

books never get an *Easy* sticker; they are otherwise handled the same as *J Fiction* books in regards to new book status, holiday treatment, and so forth.

**J Biography** Juvenile biography of a single person. Include the person's (or family's) last name on the classification slip. If a book deals more with a person's work or field than with the person's life, prefer to classify the book in non-fiction rather than J Biography. (See [the Juvenile Classification and Cuttering](#) document for more details.)

**J Oversize** \* These books are too large to fit on the shelves. This designation is not used except when explicitly requested by the Children's Department, or when approved on a case-by-case basis by the Children's Department if a book comes in that might not fit on the shelves.

**J Parent** \* Essentially a non-fiction collection of adult books geared to child development, family issues, and parenting aids. Books on these topics (whether fiction or non-fiction) that are intended to be read by or with children are instead classed in *J P Parent* or under the subject in regular non-fiction, as appropriate. J Parent books are never given the "new book" designation; when these books deal with a holiday, they are treated the same as *J Fiction* holiday materials.

**J Teacher** \* Essentially a non-fiction collection of adult books geared to teaching aids and curricula, as well as child development from the teacher's point of view. J Teacher books are never given the "new book" designation; when these books deal with a holiday, they are treated the same as *J Fiction* holiday materials.

**J Info Desk** These are usually books that are of more use to a librarian than a patron; most fall in the "reader's advisory" category of bibliographies or are "ready reference" books. As such, this collection also fills the role of the Children's Department's "Professional Collection". Some books that would otherwise be *J Parent*, *J Teacher* or *non-fiction* also go here, when specifically requested by the Children's department. Except for the Info Desk designation, these books are treated as reference books.

**J Reference** Non-circulating non-fiction books.

**J Battle** \* Books, both fiction and non-fiction, that are part of the local schools' "Battle of the Books" contest are given this designation. It is not used except when explicitly requested by the Children's Department for a specific book. Battle books are never given the "new book" designation. They are treated the same as *J Fiction* books in regards to holiday designations.

**J Holiday** \* Non-fiction books that involve holidays in general or have a specific holiday as their central focus are classified here. See the [Juvenile Classification and Cuttering](#) document for more details. If the book deals with a specific holiday, indicate the holiday on the list provided, using "Other" and writing in the holiday if necessary. Holiday books are given the 7-Day loan period.

#### *Other Classification Sections*

**Circulating Reference** Books which would normally be classified in *J Reference* or which used to be classified in reference, but can be checked out; most of this collection consists of encyclopedia sets. This designation is never assigned except when explicitly requested by the Children's Department for a specific book or set. These books are generally treated as regular non-fiction, save that "circulating reference" is indicated on the classification slip and they are given a 7-Day loan period.

**Textbooks** The library acquires copies of many of the textbooks that local elementary schools use. These books are treated as *J Reference* books, except that instead of a call number, they are

labeled with the school district number and the grade level. This designation is never assigned except when explicitly requested by the Children's Department for a specific book.

**J Large Type \*** These are children's books (usually *J Fiction*) in the standard large type format, suitable for adults with sight problems to read to children. The book will almost always specify that it is large type, and in this way it can be differentiated from normal children's books that happen to have an oversized typeface. Except for the addition of the Large Type designation, these books are treated the same as those of the category in which they would normally be classified, even down to shelving.

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## Browsing Stickers

*For all stickers, when in doubt leave the sticker off. It is easier to add it later than cover it up.*

**Historical Fiction:** Use this sticker for novels that are driven by a specific important historical event, organization, or piece of history—regardless of how long ago or how close to the present day the story is set—but not for books that merely take place in the past and/or during an important historical event but are not really impacted by the event. A novel about the life of a Confederate soldier in the Civil War might get this sticker, as might a novel about escaped slaves traveling the Underground Railroad; whereas a novel that happens to be set sometime between 1850-1865 but only mentions slavery or the Civil War in passing or uses it as a backdrop would probably not. A book about the riders of the Pony Express would probably get this sticker; Charles Dickens' David Copperfield and Laura Ingalls Wilder's Little House on the Prairie would not. Err on the side of not using this sticker.

**Science Fiction:** This is generally pretty evident; futuristic setting, interstellar spaceflight, high-tech gizmos, etc.

**Easy:** Use this sticker for easy fiction & non-fiction, children's first "chapter books," generally about a second- to third-grade level. Publishers have done a number of series targeted to this level, and Tech is familiar with them. We've determined a definite need to identify the easy non-fiction; in practice these books are at a first- to third-grade reading level (and often have a "RL: 001-003" designation somewhere on the book or otherwise make the reading level clear). Young children love to be like the "big kids" and our Easy designated paperbacks circulate extremely well. Easy is also used to designate non-fiction books in the *J Reader* format and *J P* books which are being classified in non-fiction as instructed above.

**Teen:** This does not refer to the reading level of the book. These novels involve being a teenager and the problems thereof as their central focus; they have teenage characters, usually in a realistic contemporary setting.

### *Other Browsing Stickers*

**Caldecott:** All added copies of books that have won the Caldecott award are classified in *J P* (or a *J P* subsection, if appropriate) with this sticker included on the spine in addition to any other appropriate browsing stickers.

**Fantasy:** Like *science fiction*, this is generally pretty evident. The presence of magic and/or fantastical creatures like dragons or unicorns is often a giveaway if the flap copy does not clearly indicate the book as fantasy.

**Mystery:** Many titles are easy to place here, but we'll always have to make judgement calls on some titles. Generally go with what we've done with other titles by the author, and by what other libraries in the consortium have done.

**Newbery:** All added copies of books that have won the Newbery award are classified in *J Fiction* (or another fiction section, if appropriate) with this sticker included on the spine in addition to any other appropriate browsing stickers.

**Presidents:** This label is applied to all individual and collective biographies of U.S. presidents.

**Red Dot:** This designates extremely easy *J Reader* books. They are in the standard *J Reader* format, but usually have even larger type and many fewer words per page.

**Short Stories:** Collections of short stories that are going to be classified in *J Fiction* rather than the 800's.

**Sports:** This includes stories in which a sport is the single driving force of the plot, but not books that just happen to include some mention of a sporting event.

**Science Experiments:** This label is given to all non-fiction books (usually classified in 507.8) that include experiments which can be performed in the home; the sort of material that is perfect for students looking for something to undertake for a science fair project.

#### *Rarely-Used Browsing Stickers*

**Animals:** Books with this sticker feature as their main characters animals in the wild, doing activities that typical wild animals would. Books featuring anthropomorphized animals are not included in this section; Roald Dahl's The Fantastic Mr. Fox, E.B. White's Charlotte's Web, and Brian Jacques' Redwall books would not get this sticker. Books about horses or domestic animals get the *Horses* or *Pets* stickers instead, as appropriate. If there is any doubt or question at all, do not assign this sticker.

**Classic:** This sticker is never assigned except when explicitly requested by the Children's Department for a specific book.

**Horses:** Like the *Animals* or *Pets* designations, except that horses are specifically featured. Examples include Marguerite Henry's Misty of Chincoteague and Walter Farley's The Black Stallion. If there is any doubt or question at all, do not assign this sticker.

**Humor:** The primary focus of the book is that it is humorous; many children's books feature humorous situations, but not many feature humor as the driving force of the book. If there is any doubt or question at all, do not assign this sticker.

**Pets:** Like the *Animals* designation, except that domestic animals are specifically featured. In addition, books that feature an examination of the relationship between a person and a pet are suitable candidates for this sticker. If there is any doubt or question at all, do not assign this sticker.

#### *Holiday Browsing Stickers*

J Fiction books about specific holidays are given the relevant holiday sticker, but are otherwise treated exactly the same as other J Fiction books, even down to shelving. The same is true for all categories marked with "\*" and which include the comment, "[Treat] the same as *J Fiction* holiday materials."

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## Series

Some series are classified by series title rather than author name, in order that books in the series will shelve together, despite being by different authors. Include the series title in the Series area of the classification slip. See the [Juvenile Series](#) document for the list of series that are currently in use in the Children's Department.

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## Kits

Kits consist of a book accompanied by a cassette recording of the story, often including incidental music and additional songs. There are three classifications of kits:

**J P Kit \*** All books that would otherwise go in *J P* or one of the J P subsections. Holiday books get holiday browsing stickers only and are otherwise treated the same as J Fiction holiday books; no other browsing stickers may be applied. Cassettes and compact discs that come with lyrics in an accompanying "songbook" are usually classified here.

**J Reader Kit \*** All books that would otherwise go in *J Reader* or *J Reader Paperback*. Holiday books get holiday browsing stickers only and are otherwise treated the same as J Fiction holiday books; no other browsing stickers may be applied, including the *Red Dot* sticker.

**J Fiction Kit \*** All books that would otherwise go in *J Fiction*, as well as *non-fiction* titles; the latter are usually books that would be classified in the 398.2's or 800's. Holiday books get holiday browsing stickers only and are otherwise treated the same as *J Fiction* holiday books; no other browsing stickers may be applied, even the *Easy* sticker.

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## CD-ROMs

Juvenile CD-ROMs are classified as if they were books, but are only given *J P* or *non-fiction* designations. The [Juvenile Classification and Cuttering](#) document explains the few differences between non-fiction classification of juvenile books and CD-ROMs. No holiday or browsing stickers are applied, including the *Easy* sticker. CD-ROMs have their own classification sheets.

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## Other non-book materials

All other non-book materials (videocassettes, CDs, cassettes, etc.) have their own classification slips and guidelines for classification; they are not covered in this document.

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## New Books

All "current year" books in the following areas should be given "New Book" status; other juvenile books new to the building will not receive a "New Book" status except on those occasions when a specific book seems like it should be highlighted in this way, or might benefit from a higher circulation if this is done. (Examples of this include books with intriguing front



covers, books on topics of current interest, and books that seem especially well written and/or well illustrated.)

Cookbooks

Craft books

Entertainment books (*such as the making of the latest Disney movie*)

Fiction (*including J Reader, J P, and all J P subgroups except J P Board Book & J P Parent*)

Folk & Fairy tales

Joke books

Local interest (Local architecture, biography, history, etc., but not local geography)

Pets books

Poetry collections

*"Current year" is defined as the current and previous calendar year, lasting until the overwhelming majority of books coming in are published or copyrighted in the current calendar year or until told otherwise, at which point it is defined as just the current calendar year.*

*Due to their lack of stability when displayed face-out, even when they are given hard plastic covers, paperback books are never given New Book status, even if they fall into the above categories or are otherwise appropriate candidates for New Book status.*

## **7-Day Loan Books**

Some books are circulated for seven days rather than the usual 21. These are:

Circulating Reference

J Holiday

J P Holiday

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JUVENILE CLASSIFICATION

J Fiction \*  
 J Illustrated Fiction \*  
 J Newbery  
 J Reader \*  
 J Reader Paperback  
 J Paperback

Series Title

J P  
 123  
 ABC  
 Concepts  
 Parent  
 Read Aloud  
 Religious  
 Caldecott  
 Folktales  
 Nursery Rhymes  
 Board Book \*  
 Language  
 Holiday

J

J Biography

J Parent

J Teacher

J Info Desk

J Reference

J Battle

J Holiday

Browsing Stickers  
 Valentine's Day  
 Thanksgiving  
 Halloween  
 Christmas  
 Easter  
 Historical Fiction  
 Science Experiments  
 Science Fiction  
 Fantasy  
 Easy  
 Teen  
 Other  
 Format  
 NEW  
 7 Day

JUVENILE CLASSIFICATION

J Fiction \*  
 J Illustrated Fiction \*  
 J Newbery  
 J Reader \*  
 J Reader Paperback  
 J Paperback

Series Title

J P  
 123  
 ABC  
 Concepts  
 Parent  
 Read Aloud  
 Religious  
 Caldecott  
 Folktales  
 Nursery Rhymes  
 Board Book \*  
 Language  
 Holiday

J

J Biography

J Parent

J Teacher

J Info Desk

J Reference

J Battle

J Holiday

Browsing Stickers  
 Valentine's Day  
 Thanksgiving  
 Halloween  
 Christmas  
 Easter  
 Historical Fiction  
 Science Experiments  
 Science Fiction  
 Fantasy  
 Easy  
 Teen  
 Other  
 Format  
 NEW  
 7 Day

JUVENILE CLASSIFICATION

J Fiction \*  
 J Illustrated Fiction \*  
 J Newbery  
 J Reader \*  
 J Reader Paperback  
 J Paperback

Series Title

J P  
 123  
 ABC  
 Concepts  
 Parent  
 Read Aloud  
 Religious  
 Caldecott  
 Folktales  
 Nursery Rhymes  
 Board Book \*  
 Language  
 Holiday

J

J Biography

J Parent

J Teacher

J Info Desk

J Reference

J Battle

J Holiday

Browsing Stickers  
 Valentine's Day  
 Thanksgiving  
 Halloween  
 Christmas  
 Easter  
 Historical Fiction  
 Science Experiments  
 Science Fiction  
 Fantasy  
 Easy  
 Teen  
 Other  
 Format  
 NEW  
 7 Day

# **Classification and Cuttering of Juvenile Materials**

## **Local Practices and Procedures**

### **Niles Public Library District**

*(As of 5/20/02)*

#### **Standard Subdivisions**

*These rules do not generally apply to subdivisions included as part of pre-built numbers in the main schedules (000–999), i.e. 507.8 instead of 500 is used for Science Experiments (500 Science + T1—078 Use of apparatus and equipment in study and teaching). This chiefly occurs in 100–109, 200–209, etc., but is often found elsewhere in the schedules.*

The following are the only standard subdivisions that are generally always to be used when appropriate:

- T1—023 Career books
- T1—03 Dictionaries & Encyclopedias
- T1—078 Science Experiments (*but not other subjects under "Use and apparatus in study and teaching"*)

If a section is large enough to warrant further differentiation, and/or the work in hand warrants it and the resulting number is short enough, subdivisions including (but not necessarily limited to) the following may be applied:

- T1—08 History & description with respect to kinds of persons (*if number length permits this can be added, but use sparingly*)
- T1—09 Historical, geographical, persons treatment (*except for —092; —09 is most often used for geographical treatment, such as for fairy tales of specific areas as described below, and will usually be added to from Table 2, when schedules, length, or local practice allow*)
- T1—092 Persons (*prefer J Biography for both individual and collective biographies. See the note below on T1—092, T1—0922 vs. 920–928 for further elaboration.*)

The following subdivisions are rarely, if ever, applied to our juvenile material:

- T1—01 Philosophy & Theory
- T1—02 Miscellany (except for —023)
- T1—04 Special Usages (*most commonly used for Travel in 910-919*)
- T1—05 Serials
- T1—06 Organizations & Management
- T1—07 Education & Research

#### **Number Building**

If possible, try not to go much beyond 5 places to the right of the decimal point. This is virtually impossible in some areas, such as Music and Medicine, but is a goal to aim for. Generally leave off standard subdivisions if they make the number too long, unless the size of the section requires further differentiation.

## Local Classification & Cuttering Practices

*Notes: All mentions of "the Schedules" and "the Manual" refer to the Dewey Decimal Classification (DDC) Schedules and Manual. "Cutter by" refers to the use of the Cutter-Sanborn Three-Figure Table of 1969.*

### **T1—092, T1—0922 vs. 920–928**

#### **Biography**

Classify all biographies in J Biography. Biographies of an individual or a family are classified with only the subject's last name. (See the [Juvenile Classification Guidelines](#) for more details.) For all non-family collective biographies (i.e. more than one person), follow standard Dewey practice and use the number for the subject area or 920–920.7, but do not add T1—092 or T1—0922 except when the base number is a class number—e.g. 700 becomes 709.22. (These books are shelved in their own section of the Biography shelves, so T1—092 & T1—0922 are generally not necessary.) Treat biographies of corporate bodies, including musical groups or bands (e.g. the Beatles), as collective biographies, as described in the manual. If a book deals significantly more with a person's work or field than with the person's life, prefer to classify the book in non-fiction rather than J Biography.

Classify in non-fiction any non-biographical treatment of persons as instructed in the schedules, adding T1—092 when directed and when the size of the section warrants it.

### **T5—96 vs. T1—96073**

#### **Specific Ethnic Groups, African-Americans**

The only time to add the full number from Table 5 for African-Americans (T5—96073) is in 305; otherwise, only add T5—96. Since almost all of the books we have that would have T5—96–96099 added are about African-Americans, further numeric differentiation is unnecessary.

### **016.001–016.999 vs. T1—016**

#### **Bibliographies & Indices of specific subjects**

Unlike the practice in the Adult collection, follow the primary instructions in the schedules and prefer classing these books in 016.001–.999 over the subject area and adding T1—016.

### **220.9505 vs. 222–229**

#### **Bible Stories.**

Classify Bible stories based on a specific book of the Bible with the book, but do not add from table under 221–229; e.g. the story of David & Goliath (based on 1 Samuel) in 222.43, or Noah and the Ark in 222.11. Classify Bible stories not based on a specific book as well as comprehensive works at 220.9505. For picture books, consider classifying in J P Religious instead.

## **291.13 vs. 398.2**

### **Mythology vs. Folk tales.**

For retellings of mythological tales, class in Mythology (291) rather than Folk Tales (398), using 292–293 instead when appropriate.

## **292.1–.9 vs. 292.07–.08**

### **Classical (Greek & Roman) religion/mythology.**

Classify specific elements regardless of culture in 292.1–292.9, building numbers as instructed by adding from 291.1–.9; e.g. Greek goddesses 292.211 instead of 292.08. Classify general classical mythology regardless of culture in 292.13. Classify Greek & Roman myths & tales in 292, regardless of whether they are told from a religious perspective (e.g. Hamilton's *Mythology*) or not (e.g. an adaptation by a modern author of the tale of Orpheus).

## **293**

### **Germanic religion/mythology.**

This includes Norse mythology. Classify specific elements in 293.1–293.9; ignore the rest of the add table under 292–299. Classify general mythology in 293.13; see the instructions in the Schedules under 291.1–.9 for other specific elements.

## **394.2**

### **Holiday books.**

Classify non-fiction about a holiday or holidays in J Holiday 394.25–394.26, expanding as applicable. If the book is about a specific holiday, and is not a J Parent or J Teacher book, indicate the holiday in the holiday area of the classification slip, using "Other" and writing it in if necessary. Classify a technology, craft etc. associated with the holidays with the technology or craft, e.g. making fireworks in J Holiday 662.1, decorating Easter eggs in J Holiday 745.5944. If a book is in a J P format, use J P Holiday instead.

## **394.265–.267 vs. 200–299**

### **Religious holidays.**

Classify books about religious holidays that focus on religious aspects of the holiday in the appropriate number in 200–299, e.g. the story of the birth of Christ in 232.92, Jewish holidays in 296.43, Islamic holidays in 297.36, expanding if applicable. However, if a book is about the secular customs associated with religious holidays, classify in 394.265–.267. If a book is about a specific holiday, and is not a J Parent or J Teacher book, indicate the holiday in the holiday area of the classification slip, using "Other" and writing it in if necessary, using the authorized form of the holiday's name—if no form is authorized, use the predominant form. Classify a technology, craft, etc. associated with the holidays with the technology or craft as for other holiday books. If a book is in a J P format, use J P Holiday instead.

## 398.2

### **Folk & Fairy tales.**

Classify fairy tales by place or ethnic group whenever possible.

When classifying by place, use the base number 398.209 and add from Table 2 for the country, e.g. fairy tales from France go in 398.20944. Use subject headings, book jacket, the text itself, and—if necessary—reference sources to determine place. If a region applies rather than a country, use the region number from Table 2, e.g. Scandinavian fairy tales are classified in 398.20948, folk tales of the southern U.S. are classified in 398.20975, folk tales of Georgia go in 398.209758, and folk tales of Hawaii go in 398.209969. Apply this to both individual tales and collections when the place is explicit. Generally classify by country of origin rather than country of setting, e.g. if an author takes the Grimm version of Cinderella and rewrites it to take place in Italy, classify it in 398.20943 instead of 398.209430945 or 298.20945; in this way, adaptations of the same fairy tale are kept together on the shelf. However, when the setting is obviously very different, e.g. on a different continent, generally classify by country of setting rather than origin in order to avoid situations such as Grimm's Cinderella set in Japan and featuring a very "Japanese" flavor being labelled and shelved as Germany—be sure to verify such decisions with the head of Technical Services and the head of the Children's Department before proceeding. In addition, include the country/region name on the classification slip; if the book is about a specific state or region in North America, include the country and region name on the classification slip (using North, South, East, West, and so forth for general areas, rather than artificial constructions like "West (U.S.)" or "New Southwest").

Classify in 398.2089 tales which specify and emphasize an ethnic group rather than a physical locale, adding notation T5—03-99 (as per instructions in T1—089). This will often result in very long numbers; try to keep numbers in this area to a manageable length whenever possible. Thus, general Native American folk tales go in 398.208997, Inuit folk tales go in 398.20899712, Jewish folk tales go in 398.2089924, and Ashanti folk tales go in 398.2089963385. Include the name of the ethnic group on the classification slip, using the form found in the latest edition of the Library of Congress Subject Headings, with the exceptions of using "Jewish" rather than "Jews" for Jewish folk tales, "Native American" rather than "Indians of North America" for Native American folk tales which do not specify a tribe, and "African American" rather than "Afro-American" for African American folk tales. Additionally, treat all "Eskimo" folk tales as "Inuit" folk tales (and classify them in T5—9712). If a book of what might be ethnic fairy tales specifies a place but does not indicate the ethnicity (e.g. a book of folk tales from western Africa), classify it with the place in 398.209.

In general, Cutter fairy tales by author, adapter, or reteller if there is one, and title if there is not. See the exceptions list below. Add a two-letter workmark from the title if Cutting by author, as usual.

Individual tales and collections of tales that do not designate place or ethnicity should be classified in 398.2; this includes most books that would otherwise be classified in 398.21–.27. The exception to this is ghost/horror stories, which are classified in 398.25 even if they specify a setting (which would otherwise require that they be classified in 398.209) or ethnicity (which would otherwise require that they be classified in 398.208); books about

ghost stories, however, are classified in 398.47 as normal with the other books in 398.3–.4 on the history and criticism of folk & fairy tales.

#### Table of Specifics and Exceptions

Tale from:	Class in:	Cutter:	Country Name:	Workmark for:
Aesop's Fables	398.2	A254	(None)	Title
Andersen, H.C.	398.209489	A544	DENMARK	Title
Arabian Nights	398.2095	A658	ARABIA	Title
Asbjornsen, P.C.	398.209481	A799	NORWAY	Title
Brothers Grimm	398.20943	G864	GERMANY	Title
King Arthur	398.20942	A788	ENGLAND/KING ARTHUR	Author
Perrault, C.	398.20944	P454	FRANCE	Title
Robin Hood	398.20942	R656	ENGLAND/ROBIN HOOD	Author
Tall tales	(Country)	(Author)	(Country)/TALL TALES	Title

### 398.8

#### Nursery Rhymes & Mother Goose Stories.

If the book is primarily a picture book (i.e. in a J P layout), classify it in J P Nursery Rhymes; otherwise, classify in 398.8.

If a book going in 398.8 is specifically a book of Mother Goose nursery rhymes, Cutter by M918 and add a workmark for the author.

### 400

#### Foreign and Bilingual Picture Dictionaries

Classify foreign and bilingual "picture dictionaries" (whether called that in the title, the subject headings, or both—e.g. the non-English or bilingual equivalent of a J P Language book) in the proper numbers in 400–499, rather than J P Language. Do not add a language label, as the call number will adequately reflect the language.

### 400 vs. 800

#### Language vs. Literature.

In general, treat books in a foreign language as if they were in English. As stated in the Manual, however, classify books *about* a given language in 400–499. In other words, books about learning a language go in 400–499; books of drama, poetry, etc. in a language go in 800–899. For books *in* a language, add the name of the language to the classification slip.

## **610 vs. 362**

### **Disease narratives**

For books about living with a disease, prefer 610 over 362. Exceptions to this include blindness, deafness, and possibly also AIDS.

## **616, 618 vs. 649**

### **Illness/Pediatrics vs. Parenting "special" children**

Prefer 616 or 618 over 649, expanding for the specific ailment. (649 adds from 371 rather than 616, so the numbers there often do not adequately express the specific illness.) As stated in the Manual, classify books specifically about childhood illnesses in 618; classify books that do not specify age group or that deal with people of all ages who have an illness in 616.

## **629.222, 629.2221 vs. 629.2222**

### **Passenger cars vs. Specific passenger cars**

Use 629.2222 for books about a single, specific make or model of car; cutter these books by the make or model name, and add a workmark for the author. Use 629.2221 for books about sports cars in general. Use 629.222 for books about cars in general, and for the listed types of cars (dune buggies, minivans, etc.). Cutter books in 629.222 or 629.2221 normally.

## **793.735 vs. 398.6**

### **Riddles & Jokes.**

Classify all collections of riddles and/or jokes in 793.735.

## **800–899**

### **Literature.**

Classify foreign language books (both fiction and non-fiction) as if they were in English, and add the language name to the classification slip. (They are shelved in their own area of the department, so it is more advantageous to mimic the main collection than classify all foreign books in 830–890.)

Classify literature in the appropriate language number in 800–899 according to literary form from Table 3, e.g. Spanish literature in 863. Do not add literary period numbers to literature except for American and English literature (81– & 82– respectively); note that an author will only have a single period number that applies to all of their works (usually the number that covers the bulk of the author's work) even if the author wrote in more than one of the listed periods. Classify translations with the language of the translation rather than the original language, e.g. a French story translated into Polish goes with the books that are in Polish. Do not add from Table 3C or otherwise add for form, especially in 890–899, except for area of 808–809 with enough books to warrant such differentiation.

Cutter by author and workmark by title unless a book is literary criticism. For criticism, Cutter by the name of the subject, add a capital "Y", and then workmark by author/editor; e.g. a criticism of Keats by John Smith would be Cuttered K25Ysm. For criticism of a single



work, add a single-letter workmark for the work's title (longer if necessary to differentiate between two works), then add a capital "Y", then workmark by author/editor; e.g. a criticism of Keats' "Ode to a Grecian Urn" would be Cuttered K25oYsm.

If a book is equally biography and criticism, follow the guidelines for criticism.

## 813

### **Fiction.**

Generally prefer classing these books in J Fiction, even for some of the "great authors" of literature.

## 913–919 vs. 909, 930–999

### **Geography/Travel vs. History**

Classify all books about a specific geographic place in 930–999, regardless of whether it is about travel, geography, or history. Classify CD-ROMs in 913–919 or 930–999 as appropriate. (Thus, follow the Manual when classifying CD-ROMs, but not when classifying other juvenile materials.) Classify travel/vacation planning guides, especially those in the J Parent collection, in 913–919, but do not add —04 from the 913–919 add table. Classify comprehensive works in 909. Only add historical period numbers to history books about foreign countries, history books about large geographic regions of the United States (see 973–979 for details), and general books about ancient peoples, e.g. Norwegian Vikings in 948.022. For specific cities, add expanded notation from Table 2 if the city is deemed important; use the presence of the city in the Relative Index to DDC, the quantity of similar materials in the collection, and the regional significance to judge the importance of a city.

## 970.1–.5, 972, 980.1–.5

### **History of native & indigenous peoples**

Treatment of native and indigenous peoples varies by country. However, indigenous peoples of the prehistoric era will always be classified with the country/countries, with historical period numbers if appropriate. Do not add the country or tribe name to any of these books. Use the optional numbers under 970.1–.5 and 980.1–.5 rather than classifying by place and adding —00497 from the 930–990 add table.

#### *North America, including Central America:*

If the book deals with North American native peoples in general, classify it in 970.1. If it deals with a specific tribe or native people, classify it in 970.3, even if it also deals with a specific place. If it deals comprehensively with the native residents of a specific place in North America, classify in 970.4 and add notation following —7 in T2—71–79 as appropriate. If it deals with history or policy of government relations with native peoples of North America or with a specific tribe or native people, classify in 970.5.

Classify indigenous peoples of the prehistoric era in the base number for the modern country that best describes the area the people lived in, followed by any applicable period numbers; e.g. books on the Aztecs before the arrival of the Spanish go in 972.018 (972 Mexico + 018

Aztec period). Classify books that discuss native peoples in both the prehistoric and modern eras in 970.1–.5 as appropriate.

Cutter books classified in 970.3 by the name of the tribe and workmark by author.

*South America:*

If the book deals with South American native peoples in general, classify it in 980.1. If it deals with a specific tribe or native people, classify it in 980.3, even if it also deals with a specific place. If it deals comprehensively with the native residents of a specific place in South America, classify in 980.4 and add notation following —8 in T2—81–89 as appropriate. If it deals with history or policy of government relations with native peoples of South America or a specific tribe or native people, classify in 980.5.

Classify indigenous peoples of the prehistoric era in the base number for the modern country that best describes the area the people lived in, followed by any applicable period numbers; e.g. books on the Incas before the arrival of the Spanish go in 985.019 (985 Peru + 019 Inca period). Classify books that discuss native peoples in both the prehistoric and modern eras in 980.1–.5 as appropriate.

Cutter books classified in 980.3 by the name of the tribe and workmark by author.

**973–979**

**United States geography & history**

For books about the history of specific non-state colonies (e.g. Plymouth Colony, but not Massachusetts Colony), add to the state number any applicable expanded notation from Table 2; classify specific state colonies in the number for the state and add any applicable historical notation.

For books about specific cities, add any applicable expanded notation from Table 2, e.g. New York City in 974.71.

Always add any applicable historical period numbers to books about large regions of the United States, e.g. books on the Old West in 978.02.

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# Juvenile Series Lists

## Niles Public Library District

As of 05/20/02

*(Underlined part of the Spine Label is to be aligned with the spine, facing out.)*

Series Title	Author	Spine Label	Level
<b>J Fiction</b>			
Arthur	Krensky, et al.	<u>Arthur</u>	Easy
Dear America, My Name is America	Various	<u>Dear America</u>	
Disney	Various	<u>Disney</u>	(Varies)
Star Wars	Various	<u>Star Wars</u>	(Varies)

Series Title	Author	Spine Label	Level
<b>J Reader</b>			
Between the Lions	Various	<u>Between the Lions</u>	Reader
Rugrats	Various	<u>Rugrats</u>	Reader
Sesame Street	Various	<u>Sesame Street</u>	Reader
We Both Read	Various	<u>We Both Read</u>	Reader

Series Title	Author	Spine Label
<b>J Picture Book</b>		
Barney, Barney Goes To...	Various	<u>Barney</u>
Between the Lions	Various	<u>Between the Lions</u>
Blues Clues	Various	<u>Blues Clues</u>
Bob the Builder	Various	<u>Bob the Builder</u>
Curious George	Rey, et al.	<u>Curious George</u>
Disney	Various	<u>Disney</u>
Rugrats	Various	<u>Rugrats</u>
Sesame Street	Various	<u>Sesame Street</u>
Teletubbies	Various	<u>Teletubbies</u>

Series Title	Author	Spine Label	Level
<b>J Paperback</b>			
A to Z Mysteries	Hughes	<u>A to Z Mysteries</u>	Easy
(New) Adventures of Mary-Kate & Ashley	Various	<u>Adventures of Mary-Kate &amp; Ashley</u>	Easy
Aladdin Angelwings	Napoli	<u>Angelwings</u>	
AllStar Sportstory	Bowen	<u>AllStar</u>	
Amazing Days of Abby Hayes	Mazer	<u>Abby Hayes</u>	
American Diaries	Duey	<u>American Diaries</u>	
Angel Park All Stars, Soccer Stars, Hoop Stars	Hughes	<u>Angel Park</u>	
Animal Ark, Animal Ark Pets	Baglio	<u>Animal Ark</u>	
Animorphs	Applegate	<u>Animorphs</u>	
Arthur Chapter Book	Krensky, et al.	<u>Arthur</u>	Easy
Baby-Sitters Club	Martin	<u>Baby-Sitters Club</u>	
Baby-Sitters Little Sister	Martin	<u>Baby-Sitters Little Sister</u>	Easy
Bailey City Monsters	Jones/Dadey	<u>Bailey City Monsters</u>	Easy
Bailey School Kids	Dadey	<u>Bailey School Kids</u>	Easy
Berenstain Bears	Berenstain	<u>Berenstain Bears</u>	Easy
Berenstain Bear Scouts	Berenstain	<u>Berenstain Bear Scouts</u>	Easy
Black Cat Club	Saunders	<u>Black Cat Club</u>	Easy
Bone Chillers	Haynes	<u>Bone Chillers</u>	
Boxcar Children	Warner	<u>Boxcar Children</u>	
Broadway Ballplayers	Holohan	<u>Broadway Ballplayers</u>	
Cam Jansen	Adler	<u>Cam Jansen</u>	Easy
Captain Underpants	Pilkey	<u>Captain Underpants</u>	Easy
Choose Your Own Adventure	Various	<u>Choose Your Own Adventure</u>	
Clue	Weiner	<u>Clue</u>	
Clue Jr.	Various	<u>Clue Jr.</u>	Easy
Cul-de-sac Kids	Lewis	<u>Cul-de-sac Kids</u>	Easy

Culpepper Adventures	Paulsen	<u>Culpepper Adventures</u>	
Deltora Quest	Rodda	<u>Deltora Quest</u>	
Digimon: Digital Monsters	Bright	<u>Digimon</u>	
Disney's Doug Chronicles	Various	<u>Doug Chronicles</u>	Easy
Disney's Doug Funnie Mysteries	Various	<u>Doug</u>	
Dog Tales	Hubbard	<u>Dog Tales</u>	
Encyclopedia Brown	Sobol	<u>Encyclopedia Brown</u>	
Fairy School	Herman	<u>Fairy School</u>	Easy
Fifth Grade Monsters	Gilden	<u>Fifth Grade Monsters</u>	
Football Club	Korman	<u>Football Club</u>	
From the Files of Madison Finn	Dower	<u>Madison Finn</u>	
Full House Michelle	Various	<u>Full House Michelle</u>	Easy
Full House Sisters	Various	<u>Full House Sisters</u>	Easy
Full House Stephanie	Various	<u>Full House Stephanie</u>	
Get Real	Ellerbee	<u>Get Real</u>	
Ghostwriter	Weiner	<u>Ghostwriter</u>	
Give Yourself Goosebumps	Stine	<u>Give Yourself Goosebumps</u>	
Girlhood Journeys	Various	<u>Girlhood Journeys</u>	
Goosebumps Series 2000	Stine	<u>Goosebumps 2000</u>	
Hank the Cowdog	Erickson	<u>Hank the Cowdog</u>	
Hardy Boys	Dixon	<u>Hardy Boys</u>	
Hardy Boys Casefiles	Dixon	<u>Hardy Casefiles</u>	
Heartland	Brooke	<u>Heartland</u>	
History Mysteries	Various	<u>History Mysteries</u>	
I was a Sixth Grade Alien	Coville	<u>Sixth Grade Alien</u>	
Incredible Worlds of Wally McDoogle	Myers	<u>Wally McDoogle</u>	
Jewel Kingdom	Malcolm	<u>Jewel Kingdom</u>	Easy
Jigsaw Jones Mystery	Preller	<u>Jigsaw Jones</u>	Easy
Junie B. Jones	Park	<u>Junie B. Jones</u>	Easy
Kids of the Polk Street School, New Kids at the Polk...	Giff	<u>Polk Street School</u>	Easy

(Mercer Mayer's) LC & the Critter Kids	Farber, etc.	<u>LC and the Critter Kids</u>	Easy
Littles	Peterson	<u>Littles</u>	Easy
Magic School Bus	Various	<u>Magic School Bus</u>	
Magic Tree House	Osborne	<u>Magic Tree House</u>	Easy
Magic Tree House Research Guide	Osborne	<i>(Classify in J Non-fiction)</i>	
Mandie Mysteries	Leppard	<u>Mandie</u>	
Monday Night Football Club	Korman	<u>Monday Night Football Club</u>	
Mystery Files of Shelby Woo	Various	<u>Mystery Files of Shelby Woo</u>	
Nancy Drew	Keene	<u>Nancy Drew</u>	
Nancy Drew Files	Keene	<u>Nancy Drew Files</u>	
Nancy Drew Notebooks	Keene	<u>Nancy Drew Notebooks</u>	Easy
Nancy Drew & Hardy Boys	Keene	<u>Drew/Hardy</u>	
Nightmare Room	Stine	<u>Nightmare Room</u>	
Once Upon America	Various	<u>Once Upon America</u>	
Pee Wee Scouts	Delton	<u>Pee Wee Scouts</u>	Easy
Petsitters Club	Krailing	<u>Petsitters Club</u>	Easy
Pokemon (Scholastic)	West, et al.	<u>Pokemon</u>	
Pokemon	Varies	<u>Pokemon</u>	(Varies)
Polka Dot, Private Eye	Giff	<u>Polka Dot Private Eye</u>	Easy
Pony Pals	Betancourt	<u>Pony Pals</u>	Easy
Pony Tails	Bryant	<u>Pony Tails</u>	Easy
Powerpuff Girls	Varies	<u>Powerpuff Girls</u>	Easy
Remnants	Applegate	<u>Remnants</u>	
Replica	Kaye	<u>Replica</u>	
Ricky Ricotta's Giant Robot	Pilkey	<u>Ricky Ricotta</u>	
Riding Academy	Hart	<u>Riding Academy</u>	
Rugrats Chapter Books	Various	<u>Rugrats</u>	Easy
Sabrina the Teenage Witch (Archway/Pocket/Simon Pulse)	Various	<u>Sabrina</u>	
Sabrina the Teenage Witch (Simon Spotlight)	Various	<u>Sabrina</u>	Easy

Sabrina the Teenage Witch Salem's Tails	Various	<u>Sabrina Salem's Tails</u>	Easy
Saddle Club	Bryant	<u>Saddle Club</u>	
Santa Paws	Edwards	<u>Santa Paws</u>	
School Daze	Spinelli	<u>School Daze</u>	
Scooby Doo Mysteries	Various	<u>Scooby Doo</u>	Easy
Scrappers	Hughes	<u>Scrappers</u>	
Secret World of Alex Mack	Various	Secret World of <u>Alex Mack</u>	
Secrets of Droon	Abbott	<u>Secrets of Droon</u>	Easy
Seventh Tower	Nix	<u>Seventh Tower</u>	
Sisters	Kaye	<u>Sisters</u>	
Something Queer	Levy	<u>Something Queer</u>	Easy
Space Brat	Coville	<u>Space Brat</u>	Easy
Star Trek, Star Trek: Starfleet Academy	Various	<u>Star Trek</u>	
Star Wars	Various	<u>Star Wars</u>	
Super Diaper Baby	Pilkey	<u>Super Diaper Baby</u>	Easy
Sweet Valley Jr. High	Various	Sweet Valley <u>Jr. High</u>	
Sweet Valley Kids	Stewart	<u>Sweet Valley Kids</u>	Easy
Sweet Valley Twins (& Friends)	Suzanne	Sweet <u>Valley Twins</u>	
Tashi	Feinberg	<u>Tashi</u>	Easy
Thoroughbred	Various	<u>Thoroughbred</u>	
Three Investigators	Various	Three <u>Investigators</u>	
Time Warp Trio	Scieszka	<u>Time Warp Trio</u>	
Tom Swift	Appleton	<u>Tom Swift</u>	
Triplet Trouble	Dadey/Jones	<u>Triplet Trouble</u>	Easy
Two of a Kind	Various	<u>Two of a Kind</u>	
Unicorn Club	Johansson	<u>Unicorn Club</u>	

Unicorns of Balinor	Stanton	<u>Unicorns of Balinor</u>	
Wild Rose Inn	Various	<u>Wild Rose Inn</u>	
Wishbone Classics, Adv. of Wishbone, Wishbone Mysteries	Various	<u>Wishbone</u>	
Wishbone, the Early Years	Various	<u>Wishbone</u>	Easy
Wolfbay Wings	Brooks	<u>Wolfbay Wings</u>	
X-Files	Martin, et al.	<u>X-Files</u>	
Young Mandie Mystery	Various	<u>Young Mandie</u>	
Zack Files	Greenburg	<u>Zack Files</u>	Easy

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# The Reference Policy: An Important Aspect of Reference Services to Young People

Jan Watkins  
Skokie Public Library

Those of you who serve youth are committed to helping young people find the information and resources that they need or want. A Reference Policy provides guidelines for this service, that, when followed, insures that our young patrons are treated equally and in the best possible manner by library staff.

What does a Reference Policy consist of? This should be a living document tailored to your own library. It may include the number of books that can be pulled for a patron, or your policy on answering contest or trivia questions, as well as your expectations for desk staff with respect to the level of service that you provide.

A written policy serves as a training tool, whereby new staff can become more familiar with your service philosophy and procedures, and as a reminder for all staff.

A basic component of any Reference Policy is to define your expectations for the staff members who work at your service desk. Whether they are MLS librarians or have a BA or BS degree with a teaching background, they provide the link between the patron and the library resources. It is important, therefore, that each staff member be:

- able to communicate effectively with people of all ages;
- approachable and friendly, yet act in a professional manner;
- knowledgeable about library materials and services;
- discreet when handling sensitive questions;
- familiar with library policies and procedures;
- able to exercise good judgment in handling exceptional situations.

Training is an ongoing process, and supervisors should encourage staff to attend workshops and meetings that will promote improvement of reference skills, and increase knowledge of library practices and standards.

You should be specific as well as state your broad

library goals. For example, reference service is available to all persons served by the library regardless of age, sex, religion, race, social or economic status, or home library.

Establish written guidelines for desk service. Examples are provided below. Be sure to discuss with all staff what your priorities are, and own what you decide on!

1. Service to the public comes first. Projects on which you are working are secondary to in-person or telephone transactions.
2. In-person requests are handled before telephone requests. Respond to voice mail as soon as possible when you aren't handling an in-person request.
3. Notify co-workers if you must be away from the desk for any length of time.
4. Record statistics (decide where and how to report these).
5. Note unanswered questions and collection needs.
6. Be sure to include the patron's name and phone number where follow-up is requested.
7. Utilize referral to other departments or outside sources.
8. Always cite the source of an answer to a person who is in the library, on the phone, or contacted through e-mail. Avoid expressing your personal opinion, unless you are recommending good books to read for reader's advisory.
9. Instructing young people on how to use reference tools is a major component of answering questions.
10. A reference interview should be conducted for each question, in order to clarify the request and to obtain the best possible answer or resources.
  - Identify the "real subject."
  - How much information is needed?
  - How will the information be used?

*A basic component of any Reference Policy is to define your expectations for the staff members who work at your service desk.*

- What is the reading level of the young person?
- What materials are available at this level?

## Specific Guidelines for Service

### In Person:

1. Never assume that a person knows how to locate library materials. Offer assistance whenever it appears to be needed. This may include helping the person use the library online catalog, explaining how things are organized, and accompanying the person to the shelves.
2. If several people are waiting for assistance, determine if there may be questions that can be answered briefly, before more time-involving ones. The important thing is to acknowledge everyone who is waiting, and to return to each to be sure all questions have been answered.

### Telephone Service:

1. Decide on the correct way to answer the desk phone, such as “Hello. This is The Youth Services Department. How may I help you?” Everyone should use this same greeting. It is never appropriate simply to answer “Hello.”
2. Determine and share with the patron if you will be able to answer the question right away, if the patron will have to wait a few minutes, or if you will need to call the person back after you do a search.
3. If a question is transferred to another department, explain to the patron why and where. Be sure to explain to the other department the sources that you have already checked, and be sure they understand the question fully. A Question Referral form will ease the transition from the Youth department to the Adult department.
4. Decide how much “homework” help you will provide on the phone. You may want to recommend that a student come to the library for more involved questions.

### Specific Question Guidelines:

1. Is homework intended to be a learning experience for the student? If so, the librarian will guide the student to the appropriate resources, but not provide the specific answer. For example, math dictionaries, calculators, tables, and formulas may be shared with the student in order for him to arrive at the answer on his own.

2. How will you handle trivia contest questions? Will you set a time limit for answering individual questions? Will you guarantee your answer as correct?

### Assignments:

1. Do you have a service designed for teachers to use to notify you about class assignments? How do you promote this service? Do you make it easy for teachers to notify you — phone, fax, e-mail?
2. Will you hold books on reserve for student use in the library? Will you pull books and have them set aside for checking out? These questions and others you will want to answer by talking with the teacher about the assignment.
3. A sample “Assignment Alert!” form is included in the Communications section of the manual.
4. During the school year and at the end, have you taken notes on an assignment’s impact on the collection?

### Scheduling the Reference or Service Desk — sample policy:

1. Schedules should be turned in by a certain time each week for the following week.
2. Projects that require a great deal of time away from the desk should not be attempted during time scheduled at the desk.
3. When it is necessary to leave the desk for longer than a few minutes with a patron, let your co-worker know where you will be.
4. Breaks should be taken on a staggered schedule during quieter times.

# Evaluating Reference Books for a Youth Services Collection

Pat Cederoth

Oswego Public Library District

In selecting reference materials several factors must be considered:

- The budget
- The availability and accuracy of nonbook sources
- The range of abilities of users
- The relation of the Youth Services Reference Collection to the Adult Reference Collection

All reference collections need standard works, such as encyclopedias and dictionaries; works with undated content, such as field guides to trees and insects; and items that must be current and, therefore, updated, like almanacs.

Criteria for selecting a reference book includes format, authority, presentation, scope, arrangement, and special features.

- Format: Is the work inviting? Is the text clear and understandable? Are the graphics relevant?
- Authority: Does the author/editor have background in the subject? Is the publisher reputable? Is this a new work or a revision? Are sources identified?
- Presentation: Does the work appeal to the intended reader? Is the text readable?

- Scope: Does the work meet its purposes? What are its range and limitations? Is it up-to-date?
- Arrangement: Is the sequence of material logical? Are the indexes full and accurate? Are the appendixes helpful?
- Special features: Is the book unique? Do these features facilitate its use?

## References:

- Connor, Jane Gardner. *Children's Library Services Handbook*. Oryx Press, 1990.
- DeLong, Janice A. and Schwedt, Rachel E. *Core Collection for Small Libraries*. Scarecrow Press, 1997.
- Gillespie, John T. and Folcarelli, Ralph J. *Guides to Collection Development for Children and Young Adults*. Libraries Unlimited, Inc. 1998.
- Horning, Kathleen T. *From Cover to Cover: Evaluating and Reviewing Children's Books*. HarperCollins, 1997.
- Peterson, Carolyn Sue and Fenton, Ann D. *Reference Books for Children*, 4th ed. Scarecrow Press, Inc. 1992.

# Reference Training for YS Staff

Meb Ingold

LaGrange Park Public Library

**N**ew paraprofessional employees often do not have a good knowledge of everyday reference sources that are the tried and true friends of professional librarians. A good way to familiarize these new employees with your reference collection is to create a “treasure hunt” quiz. Try to remember some of the everyday questions that can be answered in your reference collection. Don’t forget about the *World Almanac*, which is full of wonderful information. Make up a few questions so that most of your main sources are used.

It’s helpful to give your new employees some hints about some of the sources. What really is in that *Index to Children’s Poetry*? How do you use *A to Zoo*? Once you’ve given them the orientation, you can set them free to discover the wonders of your reference shelves.

## ORIENTATION TO REFERENCE QUESTIONS

The following questions are examples of the types of questions asked in the Children's Department. Your task: Find the sources that will have the answers to these questions. Write the title and call number of the source you found.

A student would like to become an oceanographer. Where can he find information about what schooling is needed?

I need a picture of the flag of Arizona and need to know the state bird.

How tall are reindeer?

A patron is looking for poems by Langston Hughes. Do we have a book with one of his poems?

Who is the current leader of Sweden?

Are there any story books about potty training? My daughter is having a hard time getting the idea.

I'm doing a report about Wisconsin and want to know some famous people who are from that state.

When was Tomie dePaola born?

Where can I find information about Matthew Henson. I think he's black, but that's all I know. I need to write 2 pages about him.

What crops do the people of Kenya grow?

What kind of dwellings did Blackfoot Indians live in? Where is their reservation now?

What are the seven wonders of the ancient world?

I keep hearing about computer chips. What are they? What do they do?

I need to take a picture of President John Kennedy to school. Where can I find one?

When were most of the pyramids made?

I'm doing a report about aluminum. I need to know lots of facts about it including its atomic number. Where can I look for information?

Where can I find information about Barbara Walters?

When did Mt. Saint Helens erupt?

My mother has been diagnosed with rheumatoid arthritis. I'd like to find out more about it. Where do I look?

Is a pill bug a bug? How does it breathe?

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# Customer Service Tips

Amy Teske

Geneva Public Library District

**C**reate a customer service vision for your department. It could answer the question: When patrons leave your department, how do you want them to feel?

Set customer service goals that make your vision more concrete. For example: It is the goal of this department to smile and greet each person that enters the Youth Services area.

Here is a Customer Service exercise for your department or library. Think of stores that you have visited and give examples of good and bad customer service. Identify behaviors that keep you away from a store and behaviors that keep you coming back. Which behaviors are modeled in your department? Which do you want to be modeled in your department?

Remember: All positions in the library are created to fulfill a patron need. All positions—including reference staff, shelvers, catalogers, processors, storytellers, maintenance workers—have an impact on how the patron thinks of your library.

## When Customer Service Becomes Difficult

If at all possible, ask an unhappy patron, especially one who is complaining loudly, to come into an office area so that other patrons do not see the interaction.

Most importantly, *listen*. Validate the feelings of the patron with comments like “I can understand why you would feel that way.” Whatever the outcome, in order to have a chance that the patron will come back, the patron must feel that his or her concern was heard and taken seriously.

Explain the library’s position in terms of policy and why the policy has been set up that way. Do not make exceptions to policy without talking with the Director first. Never let the patron know that you disagree with a policy. If you think a policy should be changed, work through the chain of command and procedures to ask for a change.

## Customer Service Further Reading

Anderson, Kristin and Ron Zemke. *Delivering Knock Your Socks Off Service*. New York: American Management Association, 1991.

Yates, Rochelle. *A Librarian’s Guide to Telephone Reference Service*. Hamden, Conn.: Library Professional Publications, 1986.

# Tips for Youth Services Reference Interviews

Amy Teske

Geneva Public Library District

- Smile! Greet patrons as they enter your department. Someone who has been greeted is far more likely to ask questions.
- If you are working on the computer when a patron approaches the desk, greet the patron warmly and excuse yourself while you save your work. You could say something like, “Hello. Let me save this so I don’t lose it. Now, how can I help you?”
- Give the patron your undivided attention. An adult speaking on the child’s behalf can complicate the reference interview. Invite the child to talk.
- Clarify the question. For example: “Do you want stories about dogs or information about dogs?” “You need information about Italy. Is this for a report or for fun?”
- Verbalize your search to the patron as you look for the item on the computer. Take every opportunity to teach the patron how to use the library.
- Take advantage of voice mail if it is available at your library. The patron in front of you took the time to come to the library. The person on the phone can leave a message—just be certain to check messages and return calls in a timely manner.
- Walk the patron to the shelf. Patrons of all ages often don’t know how the shelves are organized. Remember, children under 3rd grade probably do not read well enough on their own to find any specific area or item without adult help.
- When you lead the patron to the shelf, pull off a few items that look likely to answer the question. Invite the patron to look through the area of shelves that is of interest. Before leaving the patron at the shelf, say something like, “If you don’t find what you need, or think of something else, please come back to the desk and we can look further.”
- Follow up with patrons you’ve helped to make sure their needs were met.
- As you see people leave, ask, “Did you find what you needed?”
- Watch for patrons who are wandering or look lost. Be pro-active by asking if you can help the patron find something.
- Have a form ready to write down more involved questions that can not be answered on the first try. The form should include the patron’s name, phone number, and the patron’s deadline for needing the information. Include a list of sources that have been checked.
- Share these questions with co-workers to see if they have other ideas. Some regional library systems have contracts with backup reference services that are available to their member libraries. Some listservs are also helpful for submitting questions, but make sure that the question fits in with the purpose of the listserv.
- Always remember to cite your source, whether the patron is in the library or calling on the telephone.



# Youth Reference Desk Transaction: Parent and Child

Jan Watkins  
Skokie Public Library

**M**om and her 3rd grade son approach the Youth Reference Desk. Mom steps IN FRONT OF her son as she begins to speak.

**Mom:** “Jimmy has to do this report on the Cherokee Indians, and I’ve already looked in your books on the Cherokee. Is this ALL you have? My son will need more than what’s here!”

**Librarian:** (peers around Mom to try to establish eye contact with Jimmy) “What do you need to know about the Cherokee, Jimmy?”

**Jimmy:** (stepping around Mom) “I have to know where they live, and what kind of houses they have, and what they eat, and oh, yeah, what games did the children play?”

**Mom:** “So just what am I going to do? There aren’t any more Cherokee books on the shelf! I don’t know how teachers can expect a 3rd grade boy to do a report like this!”

**Librarian:** (to Mom and Jimmy) “Well, why don’t we take a look at the books you have, and see if Jimmy’s questions can be answered with them. (Turns to Jimmy and smiles) Jimmy, did your teacher give you an assignment sheet, that has a list of the things you need to find out?”

**Jimmy:** “Oh, yeah, I forgot that. It’s in my social studies book” (and he hurries over to a table to retrieve it).

**Mom:** “He’s SO forgetful, and he always gets so upset about these assignments!”

**Librarian:** (as Jimmy returns to the desk with his assignment sheet) “Jimmy, you be sure to ask at this desk the next time you need help with a school assignment, or want to find a good book to read!”

# Open-Ended and Closed-Ended Questions: Reference Interview with Children

Jan Watkins  
Skokie Public Library

## **Open-ended questions:**

- Invite the child to talk
- Make the child focus on what he wants
- Allow the librarian to get to the point quicker
- Often begin with WHO, WHAT, WHERE, WHEN, or WHY

Example:

Question “Do you have any books on Africa?”

Response “WHAT do you need to know about Africa?”

## **Closed-ended questions:**

- Restrict the child’s response
- May embarrass the child
- Are guesswork on our part
- Take longer to get to the answer

Example:

Question “I need some information on St. Augustine.”

Response “Do you mean the place in Florida?”

# Matching User to Source

Jan Watkins  
Skokie Public Library

What are the general considerations?

- What is the AGE/GRADE of the child or student?
- Are there materials in the reference collection that reflect their reading and interest level?

What is the REQUEST?

- Define it before you begin to look.
- Is the Reference collection the only place that the information is available?
- Or, will these sources be used to supplement other information (books that can be checked out, pamphlets, videos, and/or software)?

What is your POLICY on providing copies of material that cannot be checked out?

- Do you do so if the child has no money?
- Do you make free copies only if you cannot provide materials that can be checked out?
- Do you offer a FORM to the student that states when material is not available in any, or a specific, format?
- Do you VERBALIZE YOUR SEARCH in the reference collection?
- Do you KEEP THE STUDENT INFORMED as you decide where to look?
- When you find the best resource, do you explain as you go along how to find the SPECIFIC INFORMATION in a book?
- Look in the Index. Is arrangement alphabetical or by date? Is there a Table of Contents?

# Plagiarism

Gail Junion-Metz

Information Age Consultants

## Why is Plagiarism Such an Important Topic?

More and more kids are cheating on homework assignments. According to the publishers of *Who's Who Among American High School Students*, four out of five high achieving senior high school students, surveyed in 1998, admitted to cheating on their schoolwork.<sup>1</sup> Kids can easily locate thousands of “prefab” research papers, book reports, and essays on the Internet. Many of them are free for the taking or relatively inexpensive.

Most librarians and teachers aren't addressing this issue head-on with kids, nor are they giving kids homework assignments that make it difficult for them to use pre-written papers. A growing number of parents know or suspect that their kids download, and submit as their own, papers they've “borrowed” from other students or Internet cheatsites, but many choose to do and say nothing to their kids or their kids' teacher(s).

## Why Kids Plagiarize

- Kids don't really know what plagiarism is, so they don't know they're plagiarizing.
- They don't know how to do research correctly and write a paper, book report, or essay.
- They don't manage their time well or forget about an assignment deadline. Kids forget where they got specific facts or ideas and don't bother, or don't have time, to locate them again.
- They don't think they're good enough writers to get a good grade on a paper. Kids see other students' writing and research as superior to their own.
- They're looking for the easiest way to get a research and writing assignment done. Kids believe that borrowing parts of papers, or even entire papers, is OK.
- They get pressure from fellow students to try to “get away with it.”

- They think plagiarism, like hacking, it is a game they can play and win.
- They believe their teachers “haven't got a clue” about Internet paper mills.

## Plagiarism

“To use another person's ideas or expressions in your writing without acknowledging the source is to plagiarize.”<sup>2</sup> The word plagiarize comes from the Latin word *plagiarius* which means kidnapper/plunderer, therefore plagiarism literally means “kidnapping” another person's facts or ideas and presenting them as your own.

Kids can unintentionally or intentionally be guilty of plagiarism: 1) if they use someone else's ideas or facts without enclosing them in quotation marks and citing the source(s) in a bibliography; 2) if they rephrase someone else's facts or ideas without enclosing them in quotation marks and giving the person credit in a bibliographic reference; 3) if they copy and submit an essay, book report, or term paper they “borrowed” from another person, with or without that person's knowledge; 4) if they download and submit as their own, a research paper, book report, or essay from a plagiarism Web site.

*...many kids  
don't understand  
when they need  
to cite a source and  
when they don't.*

## To Cite or Not to Cite, That is the Question

Besides not knowing what constitutes plagiarism, many kids don't understand when they need to cite a source and when they don't. Here's a brief summary that should help you easily explain it to kids. Facts or ideas that most people already know, or that are readily available in encyclopedias, reference books, and textbooks — such as Boulder Dam is in Arizona — don't have to be quoted and cited. However, facts or ideas that are not commonly known or readily available in printed and/or online resources must be quoted and cited. This applies to facts and ideas found in new texts

protected under the copyright laws, as well as facts and ideas found in older texts that have passed into the public domain. Images and statistics also can be plagiarized if they are displayed as created by the artist/researcher and used without proper acknowledgement.

### **About Paper Mills**

Before the Internet, and even today, there were lots of ways for kids to get “borrowed” papers without going online. Kids can raid their older brother’s or sister’s desk looking for papers they’ve written; they can ask their friends a grade or two ahead to lend them papers they’ve written; or they can ask athletes to look for papers in highly unofficial test and paper files designed to help school sports stars “make their grades.” With the advent of the Internet, the number of places kids can go to find papers, book reports, and essays, and the number of papers they can actually find, has increased dramatically.

Internet papers mills (or cheatsites) make it their business, or anarchistic mission, to supply papers to students in desperate need of research or writing assignments. Many cheatsites state unequivocally that their papers are to be used only as “models” to help students improve the quality of their own papers (as if anyone *really* believes that).

Paper mills fall into two general categories: those that give away old and badly written papers, and those that hire out-of-work graduate students to write customized papers for a fee and/or sell prefab papers at an average cost of \$40. Many of the custom papers are pretty good and therefore hard to detect as coming from a paper mill, but most of the prefab papers, like their free cousins, are generally low quality.

There are lots of paper mills and cheatsites on the Internet. Listed below are just a few of the most popular ones. Take time to connect to them and look at a few of their papers. In addition to the URLs for each site, I also indicate the number of papers I found at each site and the cost per paper (or per page). Just for fun, I searched each site for papers on Shakespeare’s *Hamlet* (a common high school assignment). I was amazed, as well as disturbed, at the large number I found. Teachers and home-schoolers also might be surprised when they look at these sites because the papers they find just might look eerily familiar.

#### **Academic Term Papers**

<http://www.Academic-Term-Papers.com/>

Number of papers: 30,000 prefab

Cost: \$7.00 per page

Number of Hamlet papers: 36

#### **A1 Term Papers**

<http://a1-termpaper.com/>

Number of papers: **20,000** prefab (also custom papers)

Cost: \$20 - \$100 per paper.

Number of Hamlet papers: 54

#### **The Evil House of Cheat**

<http://www.cheathouse.com/uk/index.html>

Number of papers: 9,500 prefab

Cost: \$9.95 per year (all papers) 2,000 free papers

Number of Hamlet papers: 0

#### **Chuckiii’s College Resources**

<http://www.chuckiii.com/report-links.shtml>

Number of papers: 17,000 prefab

Cost: free

Number of Hamlet papers: 20

#### **Jungle Page**

<http://www.junglepage.com/asp/index.asp>

Number of papers: unknown (also custom papers)

Cost: \$19.97 per paper

Number of Hamlet papers: 19

#### **Other People’s Papers**

<http://www.OPPapers.com/>

Number of papers: 25,000 prefab (also custom papers)

Cost: \$8.95 per page

Number of Hamlet papers: 77

#### **12,000 papers**

<http://www.12000papers.com/>

Number of papers: 12,000 prefab (also custom papers)

Cost: \$8.85 per page

Number of Hamlet papers: 30

#### **Term Papers on File**

<http://www.termpapers-on-file.com/>

Number of papers: 20,000 prefab (also custom papers)

Cost: \$8.95 per page

Number of Hamlet papers: 160

#### **Research Papers Online**

<http://www.ezwrite.com/>

Number of papers: unknown

Cost: \$4.95 per page

Number of Hamlet papers: 3

#### **School Sucks**

<http://www.schoolsucks.com/search/>

Number of papers: 4,500 prefab (also custom papers)

Cost: free (\$15.00 to download all the papers)

Number of Hamlet papers: 55

## What Teachers, Librarians, and Parents Can Do

### • Teach kids about plagiarism

Don't assume that kids know what plagiarism is. Discuss the differences between appropriate and inappropriate use of someone else's facts and ideas. Show kids the difference between a properly quoted and cited direct quote and/or paraphrase and an improperly handled direct quote and/or paraphrase. For books that will help you teach kids about plagiarism, see the "Read more about it" section at the end of this article.

### • Tackle the ethical issues

Explain that plagiarism is both stealing (appropriating another person's ideas and/or words) and lying (claiming that another person's words or ideas are yours). Show how quotations and citations strengthen rather than weaken any research paper or book report. Print out copies of a few papers you downloaded from plagiarism sites, and show kids just how low-quality most cheatsite and "borrowed" papers are.

### • Learn how to spot a plagiarized paper/book report

Here are some clues that a paper or book report might come from a cheatsite:

- The citations are in different style sheet formats.
- There are exceptionally well-written sections that are not cited.
- Page margins are inconsistent and text contains formatting, spelling, or capitalization anomalies.
- Parts of the paper relate directly to the assignment, but other parts seem off topic.
- There are no citations to recent books or articles.
- You find text like "Thanks for using cheater.com." (The fact that kids actually forget to edit out these incriminating statements supports the notion that cheaters, besides being unethical, are also not too bright.)

### • Create assignments that discourage plagiarism

Have kids turn in preliminary outlines and drafts, bibliographies, and final drafts of papers well before the final version is due. Change paper topics each semester or each year. Have kids create an annotated bibliography that includes a summary of each source and an evaluation of its usefulness. Have kids photocopy and submit the text of sources that they cite. Finally, have kids orally report to you, or to the class, about their research and writing experiences.

### • Make the penalties for plagiarism clear

Your library or school Internet Use Policy must:

1) clearly explain what plagiarism is and isn't; 2) explain to kids what will happen to them if they are caught intentionally submitting a paper from an Internet cheatsite or "borrowing" a paper from another student; and 3) explain what will happen if they unintentionally fail to quote and cite a source in a research and/or writing assignment.

### • Use software to help spot plagiarized text

Teachers quickly get good at identifying suspect facts, ideas, or inconsistencies in kids' papers, essays, and book reports. We, as librarians, must make time to look critically at student papers in order to become as adept as teachers at spotting textual and writing style "red flags." Once you, or a teacher, spot questionable text, your next job is to try and locate the actual source of the text, an often difficult and potentially time-consuming task.

Before you get too depressed at the thought of lots of long, drawn out hunts for text sources, consider using plagiarism-spotting software instead. It's designed to compare student prose/text to similar cheatsite papers, encyclopedia articles, and information databases. Using exact phrases and/or key word terms from a student's paper, this software can identify the source(s) from which facts and ideas were plagiarized. Lots of colleges and universities are already using plagiarism-spotting software and it's gaining popularity in high schools all around the country.

Check out these Web sites to see which software package might work best in your library or school:

#### **Plagiarism.com**

<http://www.plagiarism.com>

#### **Plagiarism.org**

<http://www.plagiarism.org>

#### **Wordcheck**

<http://www.wordchecksyste.ms.com>

#### **Integriguard**

<http://www.integriguard.com>

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2. Gibaldi, J., and P. Franklin. *MLA Handbook for*

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### **Read More About It**

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# Kids and the Internet: Challenges and Opportunities

Gail Junion-Metz

Information Age Consultants

“For the first time in history, children are more comfortable, knowledgeable, and literate than their parents about an innovation (the Internet) central to society.”

Don Tapscott — *Growing Up Digital: The Rise of the Net Generation* \*

When I first read the above quote, I found myself having a whole bunch of simultaneous, and opposite, reactions to it. My first, almost instantaneous, reaction was to fret about that fact that many kids and teens seem to effortlessly learn about, and use, the Net/Web, and how it isn't quite so easy for those of us well beyond our mid-twenties. But after fretting a few seconds, I realized that what I really wanted to do was to start learning as much of the “techie stuff” as I could so that I could catch up (and keep up) with the “Net Genners.”

My next knee-jerk reaction was to worry about the kids and teens in libraries being more Net/Web “literate” than their parents, teachers, and in some cases, their librarians. But, after worrying a few seconds, I started thinking about the things I could learn and teach to kids and teens that they probably hadn't learned yet, but needed to know. I also questioned whether or not kids and teens are, in fact, really Net/Web “literate” or if they just think they are. I then found myself starting to think about how I could help them attain actual, not just perceived, Net/Web literacy.

My third reaction was to feel threatened by all the new tools that the Net/Web brings into libraries and schools, overwhelmed by the enormity of the task ahead of us as librarians, and daunted by the speed with which all things technological are changing. After feeling threatened, overwhelmed, and daunted, I was surprised that almost immediately I began to think about the unique and creative opportunities that all these new tools, new technologies, and ever-increasing

number of changes bring to us as librarians/teachers/information explorers.

I hope that this article will encourage you to more fully examine your reactions to all of the issues relating to kids and the Internet; to acknowledge, but not get bogged down by, all the challenges (and their accompanying negative emotions); to start seeing the opportunities imbedded inside every challenge (challenges/opportunities to grow professionally); to think more creatively about how to best teach kids and teens to use the world of information that your library provides; and to accept the reality that, in the future, we'll need

to continue learning new stuff right along with, and in collaboration with, our kids and teens.

*...take time to  
get creative about  
how to make  
learning new things  
easier...*

## Challenges

Below are three major challenges, related to kids/teens and the Internet that we face right now. I hope you'll take time to think about different ways you can turn them into opportunities to help, teach, and encourage kids and teens to learn.

### Catch up and keep current — ALSC VII.2 \*\*

Most of us, if we are honest, will acknowledge that we need to spend lots more time learning (and catching up on) all the “Net tech” stuff that so many of our kids and teens seem to know already. Once we've caught up (or at least gotten closer to catching up), we also need to strategize about ways to help us keep ourselves current and “tech savvy.”

Following are a few more specific challenges/opportunities for you to think about:

- Learn all about, use, and watch for the best new Web tools/Web sites designed just for kids and pre-teens.
- Read journals (like *Wired* and *Learning and Leading With Technology*) that describe the latest Net/Web innovations that will help make locating Web-based



information simpler and faster. Learn about some of the new ways that searching is being automated.

- Learn and use the programs and technologies that kids and teens are using such as Chat and IM.
- Spend time reading about, using, and watching for the latest versions of browser “plug-ins” so that you’ll be able to use them and teach kids and teens to use them (as well as alert tech staff when new versions becomes available.)
- Keep up with all the new products that are designed to help parents, teachers (and, if necessary, libraries) filter Net/Web access for minors.

### **Learn, and then teach, things your kids probably haven’t learned yet — ALSC IV.C.1**

As librarians, we are uniquely qualified to take a critical look at the Net/Web-based resources that kids and teens use, the search techniques they use (or don’t use), and the online information that teens and kids ultimately base their homework assignments and research papers on. We are also uniquely qualified to teach kids and teens to evaluate Net/Web-based information, properly cite Net/Web sources, and provide kids and teens with a focused information search strategy that is appropriate to their age and reading level.

Following are a few more specific challenges/opportunities for you to think about:

- Teach kids and teens that the Web is just one of a whole universe of information tools. Show the Net/Web’s strengths and weaknesses.
- Teach kids and teens that the Web is not always the first information tool they should use. Show older kids and teens how long it takes to use the Web as opposed to tools like reference books/CD resources.
- Learn all about and create online and paper lessons/exercises, and then teach kids starting in grades 4-6 to evaluate Net/Web-based information. Teach different levels of evaluation techniques to different age kids and teens.
- Learn all about the various ways that you can print/e-mail/save the information you locate on the Net/Web, then create fun exercises so that kids and teens can learn it too.
- Teach kids and teens to properly cite Net/Web/e-mail-based information.
- Teach kids, teens, and parents about copyright, information ethics, and plagiarism.

### **Think more strategically about kids/teens and the Net/Web — ALSC I**

As information professionals we also need to take a broader look at the issues related to kids/teens and the Net/Web, not just focusing on the tools and techniques that come along with each new technology, but looking at, and thinking more strategically about, bigger issues like child and adolescent developmental and learning differences in relation to new technologies.

Following are a few more specific challenges/opportunities for you to think about:

- Spend time thinking about how (and more importantly when) to teach different age kids and teens how to search for information on the Net/Web.
- Think about how kids and teens with different learning styles use the Net/Web as well as paper- and CD-based library tools. Create different handouts and exercises for kids and teens with different learning styles.

### **Opportunities**

Here are three major opportunities we face right now as librarians. I hope you’ll take time to think about how much fun it will be to teach kids, teens, parents (and even other library staff members) this stuff!

### **Teach kids and teens about a whole bunch of exciting Net/Web tools and techniques — ALSC IV.C.5**

Instead of being overwhelmed by all the new stuff you have to learn, learn the stuff that relates best to what being a librarian is all about: information source selection, search strategies, evaluating information, and citing it properly. Once you “get” that all you have to do is take these familiar library skills and apply them to Net/Web-based resources, it’s not that much of a challenge anymore!

Following are a few more specific opportunities for you to think about:

- Show and teach kids and teens about the latest Web tools designed especially for them. Show them which sites are most appropriate for different age groups/reading levels/learning styles.
- Show kids and teens new Web-based tools and search techniques that will make locating Web-based information simpler and faster. Show them how to focus searches, use field searches, and use Web site review sources.
- Work with kids and teens to guide them in the use of

- programs and technologies that they're most fond of.
- Show them neat new ways to use IM or Chat, or interesting and safe Chat/IM areas designed just for them.
- Teach kids, teens, and parents about the limitations of Net/Web filtering programs, and instead, teach them about responsible and appropriate Web/Net use. Show them examples of sites that look like they contain reputable information, but do not. Talk about your library's filtering program, if you have one. Describe how it doesn't/can't filter out everything kids and teens shouldn't see.
- By installing the latest tool/browser "plug-ins," kids and teens will have access to live/interactive Web-based information that will make learning more fun.

### **Make using, and learning about, the Net/Web simple and fun for kids and teens — ALSC IV.C.8**

What often happens is that we don't realize how much both kids and teens equate using the Net/Web with play and games. If you doubt the truth of this, just spend a bit of time objectively observing kids and teens while they are using any of your library's computers, and if you still don't believe it, read *Growing Up Digital*. In it, Don Tapscott will provide you with proof aplenty. Once you are convinced, start designing your handouts, exercises, workshops, and even one-to-one mini-lessons with a whole bunch more fun and humor built into them.

Following are a few more specific opportunities for you to think about:

- Show kids and teens how to use the Net/Web right along with other information tools when doing homework assignments or research. Consider creating a "Top 10 reasons to use more than the Web when doing homework" list à la Dave Letterman.
- Design fun exercises so that kids and teens will learn that the Net/Web may not always be the best information source. Consider making the exercises not only paper-based but also Web-based. Use loony, funny examples in exercises. Learning doesn't have to be so serious.
- Provide kids, starting in grades 4-6, easy and fun ways to learn to evaluate Web-based information. Create online exercises and checklists of evaluative criteria. Locate lots of nutty/funny Web sites for kids and teens to evaluate.

- Teach kids and teens lots of ways they can print, e-mail and archive information that they've found on the Net/Web. Show them how they can save time and money by selecting the best document delivery option.

### **Think creatively about to how best to help kids, teens, and parents learn — ALSC VI.2**

As librarians, take time to get creative about how to make learning new things easier not only for kids and teens, but also for parents, teachers, and library staff. Take time to look at the big picture as it relates to how adults and children learn best.

Following are a few more specific opportunities for you to think about:

- Work individually with kids and teens of differing ages/reading levels to locate Web sites and Web tools to match both their information needs and their cognitive and reading development.
- Take time to work with kids and teens with differing learning styles before recommending either specific Web-based or paper-based information tools. Match every tool (whether it be the Net/Web or not) to the learner.
- Spend time working with parents, caregivers, teachers (and library staff) to get them to think more creatively about the best way to match kids and teens with information resources, both traditional and online.

### **Notes**

- \* Tapscott, Don. *Growing Up Digital: The Rise of the Net Generation*. New York: McGraw-Hill, 1998.
- \*\* Relevant ALSC competencies are referenced after each challenge and opportunity.

This is the sign posted by the Internet Terminal in the Children's Department of The Urbana Free Library.

## **Internet Use in the Children's Department**

**Workstations in the Children's Department are intended for use by children.**

These workstations are limited to children in grade 6 and under, or adults accompanied by children in this age range.

**Accessing E-mail and chat-rooms, and downloading to personal floppy disks, are not permitted.**

**Parents are responsible for use of the Internet by their children.**

Parents are responsible for their children's access to the Internet, whether or not they have accompanied their children to the Library.

Children under the age of 8 must be accompanied in the Library and at any workstation by a responsible person, age 14 or older.

**Users must sign up for Internet workstations.**

Sign up in person only. No phone reservations.

Same-day reservations only.

Maximum is 30 minutes per day per person.

Reservations will be cancelled if users are more than 5 minutes late or abandon their workstations.

**Users may have the first 10 pages of printing free each day.**

All subsequent pages are charged at a rate of 15 cents per page, payable at the Question Desk.

Users are responsible for pages they print by accident.

**Users should exit the Internet browser when they have finished their session.**

# Online Reference Sources for Youth Services

Mary Spevacek

Heritage Trail Library System

## **OCLC FirstSearch**

Please don't rule out OCLC FirstSearch. It is perfectly valid for 6th–12th grade. For full-text articles use WilsonSelectPlus and PerAbs. NetFirst gives you searchable, selected Web sites. For subject-specific databases use ABI Inform for Business, HealthInfo, and ERIC for Education.

## **KidsClick!**

<http://sunsite.berkeley.edu/KidsClick>

The youthful equivalent of the Librarians' Index to the Internet is Berkeley's KidsClick! The most exciting aspect of this resource is a click at the bottom of the page that reveals the Dewey numbers behind the subject system.

## **KidsConnect**

<http://www.ala.org/ICONN/kidsconn.html>

Need help finding information? KidsConnect is a question-answering, help, and referral service to K-12th grade students on the Internet. The goal of the service is to help students access and use the information available on the Internet effectively and efficiently. AASL and Drexel University are partners in this great service for kids. Don't miss the KC Favorite Web Sites and the FAQs on this page.

## **Internet Public Library**

<http://www.ipl.org/youth>

The Internet Public Library is often overlooked as a Youth Reference source. Its organization of basic reference sources, such as encyclopedias and dictionaries, makes it fundamental to reference help. Its biggest downfall is the lack of a search capability, but with enough study of its categorization, it can supply quality sources for students. The Teen site is even more loosely organized. While these sites are comprehensive, they can be frustrating for those looking for a quick answer.

## **MarcoPolo: Internet Content for the Classroom**

<http://marcopolo.worldcom.com/>

The MarcoPolo program provides no-cost,

standards-based Internet content for the K-12th grade teacher and classroom. It was developed by the nation's content experts. Online resources include panel-reviewed links to top sites in many disciplines, professionally developed lesson plans, classroom activities, materials to help with daily classroom planning, and powerful search engines. Hint: You can tailor the search engine by subject and grade level!!! This is where you'll find printable maps.

## **Great Sites for Kids**

<http://www.ila.org/kids/links.html>

Less valuable are listings of Web sites for youth, such as the Illinois Library Association's "Great Sites for Kids," but if you can recall that that's where you saw the Bill Nye, the Science Guy site, it can serve a purpose in your reference repertoire. This one is organized alphabetically by the name of the site.

## **BWI's TitleTales**

<http://www.bwibooks.com/index.php>

If you are new to Youth Services, try out BWI's TitleTales. You don't have to use it for purchasing, but its sort capabilities of children and young adult resources, its core collection lists, and its full-text reviews make this both a great source for reader's advisory and for collection development. Hint: Use this site when someone says, "I need 3rd grade books on oceanography."

## **General News Source:**

### **Time Warner's Pathfinder**

<http://cgi.pathfinder.com/time/index.html>

Time Warner's Pathfinder provides access to more than 150,000 pages for over 90 of the largest news, information, and entertainment magazines including *Time*, *Money*, *Sports Illustrated*, *People*, and *Fortune*. You can search for information on the main search utility or go directly to specific magazines and search.

## **Primary Sources:**

### **American Memory Project**

<http://rs6.loc.gov/amhome.html>

The American Memory Project is an online resource compiled by the Library of Congress National Digital Library Program. Millions of the Library's unique American History collections are being digitized and made available for free to teachers, students, and the general public over the Internet.

## **Almanacs:**

### **Information Please Almanac**

<http://www.infoplease.com>

### **Internet Movie Database**

<http://www.imdb.com>

### **PDR.Net - Healthcare Information**

<http://www.pdr.net>

### **World Fact Book**

<http://www.odci.gov/cia/publications/factbook/index.html>

## **Biographical Source:**

### **Biography.com**

<http://www.biography.com>

## **Dictionary:**

### **Merriam-Webster Online**

<http://www.m-w.com>

## **Encyclopedias:**

### **Compton's Encyclopedia and Fact-Index**

<http://www.comptons.com/encyclopedia>

### **Microsoft Encarta Online**

<http://encarta.msn.com>

## **Geographical Sources:**

### **MapQuest**

<http://www.mapquest.com>

### **The National Atlas of the United States of America**

<http://www-atlas.usgs.gov>

The following sites have two problems: advertising and games. Should we be concerned? If you've ever seen a child lost in a game on a computer, you cannot believe that any brain action is going on. The other ethical dilemma we have to ask is whether or not we're in the business of promoting the latest Disney movie. Yahoo!igans cleverly places its banner ads on the second layer in. Then the ads are placed prominently at the top of each link. Ask Jeeves for Kids has a banner ad for a filter company at the top of all pages. Both sites have a separate Games icon prominently placed on the main page.

### **Ask Jeeves for Kids**

<http://www.ajkids.com>

There is a place for natural language inquiry that can put kids at ease with reference sources. This site also includes "News Resources" and "Study Tools." However, kids can spend an awful lot of time putting in off-color questions to see if they can get a rise out of Jeeves.

### **Yahooligans**

<http://www.yahooligans.com>

This search engine looks easier and is more appealing for young patrons.

# ***ELECTRONIC RESOURCES USAGE***

## ***INSTRUCTIONS***

**Why collect this kind of information?**

- 1. The library director must gather statistics for state reports, such as, the Illinois Public Library Annual Report (IPLAR).**
- 2. Tracking these statistics answers questions, such as:  
Does the library really need to upgrade technology?  
Is there a need for more computers?  
Will this information help in writing a technology or training grant?**

### ***Daily Tally Sheet***

**Step 1. Inform the staff why and how the tally sheets will be completed. Each Daily Tally Sheet has reminders of the objective, definition, set-up of form, and directions.**

**Step 2. Make copies of the daily tally sheets for all departments or areas of the library that have computers. How many copies do you need? Answer these questions first.**

- A. How many days is the library open?                      Ex.   6       \_\_\_\_\_**
- B. How many departments have computers?                        x 3       \_\_\_\_\_**
- C. Multiply A x B. This is the number of copies                        18       \_\_\_\_\_  
that are needed for all departments or areas.**

**Step 3. All departments send the Daily Tally Sheets to the person in charge of gathering the statistics who will transfer the totals from all of the Daily Tally Sheets to the sheet titled Number of In-House Users of Electronic Resources in a Typical Week.**

**The following information is gathered for the IPLAR (Illinois Public Library Annual Report).**

# ***ELECTRONIC RESOURCES USAGE***

## ***DAILY TALLY SHEET***

**OBJECTIVE**      Count the number of patrons using electronic resources in the library in a typical week. Staff are not included in this count.

**DEFINITION** Electronic resources include but are not limited to

Internet (www, email, telnet, other)	Software
Online indexes	Online catalog
CD-ROM reference sources	

**SETUP OF FORM**      This is a ‘seat-count.’ A count will be taken of patrons who walk up to a computer workstation to use it.

- >If someone walks away then returns to the workstation, that counts as a new visit.
- >If someone is ‘parked’ at a workstation for any length of time, that counts as 1 visit.

**DIRECTIONS**      Use one sheet each day. Use a tally mark for each visit. *### = 5 visits*

<b>DEPT:</b> _____ <b>DAY OF WEEK:</b> _____ <b>DATE</b> _____ , 200__	
<b>A: Morning Visits. Morning is from ___ a.m. to noon, or ___ hours</b>	<b>TOTAL</b>
<b>B. Afternoon Visits. Afternoon is from noon to ___ p.m., or ___ hours</b>	<b>TOTAL</b>
<b>C. Evening Visits. Evening is from ___ to ___ (closing time), or ___ hours</b>	<b>TOTAL</b>
<b>Total of Morning, Afternoon, and Evening Visits for one day:</b>	

## *ELECTRONIC RESOURCES USAGE*

### NUMBER OF IN-HOUSE USERS OF ELECTRONIC RESOURCES IN A TYPICAL WEEK

DATES \_\_\_\_\_ - \_\_\_\_\_, 200\_\_\_\_  
MONTH DAY DAY

<b>A: Morning Visits.</b>		<b>TOTAL</b>
<b>Sunday</b>	___ a.m. to noon, or ___ hours	
<b>Monday</b>	___ a.m. to noon, or ___ hours	
<b>Tuesday</b>	___ a.m. to noon, or ___ hours	
<b>Wednesday</b>	___ a.m. to noon, or ___ hours	
<b>Thursday</b>	___ a.m. to noon, or ___ hours	
<b>Friday</b>	___ a.m. to noon, or ___ hours	
<b>Saturday</b>	___ a.m. to noon, or ___ hours	
<b>B. Afternoon Visits.</b>		<b>TOTAL</b>
<b>Sunday</b>	noon to ___ p.m., or ___ hours	
<b>Monday</b>	noon to ___ p.m., or ___ hours	
<b>Tuesday</b>	noon to ___ p.m., or ___ hours	
<b>Wednesday</b>	noon to ___ p.m., or ___ hours	
<b>Thursday</b>	noon to ___ p.m., or ___ hours	
<b>Friday</b>	noon to ___ p.m., or ___ hours	
<b>Saturday</b>	noon to ___ p.m., or ___ hours	
<b>C. Evening Visits.</b>		<b>TOTAL</b>
<b>Sunday</b>	___ to ___ (closing time), or ___ hours	
<b>Monday</b>	___ to ___ (closing time), or ___ hours	
<b>Tuesday</b>	___ to ___ (closing time), or ___ hours	
<b>Wednesday</b>	___ to ___ (closing time), or ___ hours	
<b>Thursday</b>	___ to ___ (closing time), or ___ hours	
<b>Friday</b>	___ to ___ (closing time), or ___ hours	
<b>Saturday</b>	___ to ___ (closing time), or ___ hours	
<b>Total of Morning, Afternoon, and Evening Visits for a Typical Week</b>		



**Skokie Public Library  
Youth Services Department Question Referral**

**To: Reference Desk -----Adult Services  
From: Youth Services Desk**

**This student/patron needs more information on:**

**Sources already checked:**

**Librarian initials \_\_\_\_\_**







<b>Week of</b>	<b>Sun</b>	<b>Mon</b>	<b>Tue</b>	<b>Wed</b>	<b>Thu</b>	<b>Fri</b>	<b>Sat</b>	<b>Weekly Total</b>
<b>Total for 26 weeks</b>								

# Readers' Advisory Training

Sara Pemberton

Downers Grove Public Library

**T**raining is a key element in helping youth services staff develop into knowledgeable, confident readers' advisors. Staff often begin a youth services job with limited knowledge of children's literature and few experiences in talking to children about books. Through a planned training program, supervisors can direct their staff's reading and growth in readers' advisory work to make the best use of the time available to them.

There are several training tools I use at the Downers Grove Public Library to introduce new staff to readers' advisory work. The Readers' Advisory Training Checklist lists, in developmental order, the most important resources, skills, and activities that we want to communicate and assign to new staff members.

This first training I do is talking about how to talk to children about books—the readers' advisory interview. We discuss how to talk with children and suggest techniques for eliciting information and making reading suggestions.

The second part of training covers resources to help staff do readers' advisory work. A new staff member with limited knowledge will need to rely on resources like bibliographies, booklists, and co-workers to help answer RA questions.

The third part of training concentrates on directing the reading of new staff to help them become familiar with important authors and titles in a variety of genres. I start this process by assigning new staff to read a list of 30 classic and popular picture books that every youth services staff member should know.

After an employee has finished the picture book assignment, I assign the J/Fiction Reading Assignment #1. I have several purposes for this assignment:

- to introduce an employee to outstanding and popular titles in the most requested genres
- to direct their reading to benchmark titles that will help them do their job
- to introduce staff to the idea that no one can read everything, and that it can be enough for now to become familiar with important titles.

*Staff often begin  
a youth services job  
with limited knowledge  
of children's literature...*

After employees have read an assigned title in one of the genres, I have them tell me about their reading so that they gain experience in discussing and analyzing books, and write a brief annotation of the book so they practice condensing plots into brief, enticing descriptions.

The J/Fiction Reading Assignment #1 may take new employees up to 6 months to complete. I follow it up with J/Fiction Reading Assignment #2, which introduces core titles in 6 additional genres. This may take a new employee through the first year of training. Additional readers' advisory training is done on an ongoing basis with the entire department staff, consisting of individual yearly reading goals, group reading assignments, and genre discussions.

# Readers' Advisory Training Checklist

Children's Services

Name \_\_\_\_\_

Downers Grove Public Library

Completion date \_\_\_\_\_

The readers' advisory interview \_\_\_\_\_

Introduction to RA sources \_\_\_\_\_

- Review of department bibliographies
- Using co-workers as resources
- Annotation file
- Request notebook
- Series card file (black box) & "hard-to-find" file (blue box)
- Reference collection & parenting collection resources
- Reference worksheet #6 assignment date \_\_\_\_\_

Readers' Advisory Project \_\_\_\_\_

- Genre lists
- Personal reading notebook
- Calculating reading levels
- Writing annotation cards
- Staff reading assignments & reading goals
- Group genre studies
- Sharing reading with co-workers

Children's book awards \_\_\_\_\_

- Newbery / Caldecott / Caudill  
what, how, stickers, bookmarks, shelving, reference sources
- Other major awards  
Desk file, reference sources

Reading assignments \_\_\_\_\_

- JE Assignments Due \_\_\_\_\_
- 1<sup>st</sup> J/Fiction assignment Due \_\_\_\_\_
- 2<sup>nd</sup> J/Fiction assignment Due \_\_\_\_\_

Personal reading goal(s):

# J/Fiction Reading Assignment #1

Children's Services Department  
Downers Grove Public Library

Below you will find lists of outstanding fiction titles from each of 6 popular literature genres.

Please examine all of the books on these lists – these are books you need to be familiar with to do Readers Advisory work. Get to know the covers and plot outlines for these titles. I have tried to make these lists reflect a mix of the best and the most requested titles within these genres.

Pick one title in each genre to read. As you finish a book, write an annotation card for that title. Turn in the completed annotation cards as you finish them. Please complete this project by reading 1 book from each list and turning in one annotation cards to me per month, beginning \_\_\_\_\_.

## **Realistic Fiction**

Creech – Absolutely Normal Chaos  
Paterson – Bridge to Terabithia  
Spinelli – Wringer

## **Historical Fiction**

Curtis – Bud, not Buddy  
Cushman – Midwife's Apprentice  
Lowry – Number the Stars

## **Mysteries**

Byars – Dark Stairs  
Nixon – The Weekend Was Murder  
Roberts – The View from the Cherry Tree

## **Fantasy**

Levine – Ella Enchanted  
Lewis – The Lion, the Witch and the Wardrobe  
Rowling – Harry Potter and the Sorcerer's Stone

## **Humor**

Pilkey – Captain Underpants (your choice of titles)  
Rockwell – How to Eat Fried Worms  
Sachar – Sideways Stories from Wayside School

## **Science Fiction**

Christopher – The White Mountains  
Lowry – The Giver  
Shusterman – The Dark Side of Nowhere



# J/Fiction Reading Assignment #2

Children's Services Department  
Downers Grove Public Library

Below you will find lists of outstanding fiction titles from each of 6 popular literature genres.

Please examine all of the books on these lists – these are books you need to be familiar with to do Readers Advisory work. Get to know the covers and plot outlines for these titles. I have tried to make these lists reflect a mix of the best and the most requested titles within these genres.

Pick one title in each genre to read. As you finish a book, write an annotation card for that title. Turn in the completed annotation cards as you finish them. Please complete this project by reading 1 book from each list and turning in one annotation cards to me per month, beginning \_\_\_\_\_.

## **Adventure & Survival**

Fleischman – The Whipping Boy  
George – My Side of the Mountain  
Paulsen – Hatchet

## **Books for Boys**

Sachar – Holes  
Rawls – Where the Red Fern Grows  
Cleary – The Mouse on the Motorcycle

## **Supernatural**

Your choice of book by John Bellairs  
Hahn – Wait till Helen Comes  
Your choice of book by Betty Ren Wright

## **Animals**

Your choice of book by E.B. White  
Jacques - Redwall  
Your choice of book by Dick King-Smith

## **Junior High**

Avi – Nothing but the Truth  
Duncan – I Know What You Did Last Summer  
Hinton – The Outsiders

## **Transitional**

Danziger – An Amber Brown title  
Park – a Junie B. Jones title  
Kline – A Horrible Harry title

# Characteristics of Various Genres

Joyce Saricks

Downers Grove Public Library

## Characteristics of the Literary Fiction Genre

1. Literary style is important. Attention is paid by authors and readers to words and how they are woven together. Elegant, often poetic language is employed. The structure of the novel itself may be more complex, even experimental.
2. Characters emerge as more important than story lines, and the philosophical questions central to these books are often explored more through character than through story. Characters, even secondary characters, are multi-dimensional and often act in ways that are unpredictable.
3. Story lines are provocative. Literary Fiction operates in the realm of ideas as well as protocol, and these novels often consider universal dilemmas. Endings are often open or ambiguous.
4. Pacing is slower, as these are usually densely written books. Complex characters and/or story lines, as well as obscure language or style, force readers to read more slowly in order to understand the layers of embedded meaning. There is generally more description than dialogue.
5. The tone of Literary Fiction may be bleaker, darker, because of the seriousness of the issues considered.

## Characteristics of the Adventure Genre

1. The story line focuses on action, usually a mission, and the obstacles and dangers met along the way. Survival may be a common theme. Physical adventure and danger are paramount, as the hero is placed in life and death situations from which he must rescue himself and others. There is generally a happy ending, with the hero safe and order restored.
2. There is always an identifiable hero, a character readers like and to whom they relate. Through ingenuity and skill, he succeeds in overcoming obstacles and accomplishing a desperate mission.
3. Pacing is generally brisk, as the hero escapes from one dangerous episode to the next. As in Suspense, Adventure novels often take place within a short

time span. Even larger books feel as if they are fast-paced; the action creates a sense of movement that suggests quick pacing, although historical detail may slow those with historical settings.

4. Detailed settings are important. These stories are set “elsewhere,” and this foreignness underlines the sense of danger and obstacles to be overcome. Maps often accompany these stories.

## Characteristics of the Science Fiction Genre

1. This is speculative fiction, usually set in the future, which explores moral, social, intellectual, philosophical, and/or ethical questions, against a setting outside of everyday reality.
2. Setting is crucial and invokes otherness of time, place, and/or reality. This relates to the physical setting of the story as well as to the tone, which often is constructed to disorient readers.
3. Technical and scientific detail form an important part of the story.
4. Characters are generally secondary to issues and atmosphere. However, authors do use aliens and otherworldly creatures to emphasize the otherness of their stories.
5. Because of the complexity of creating another world, authors often write series which feature continuing characters or at least characters that inhabit the same world for more than one book.
6. Pacing depends on the focus of the book. If there is more physical action, the pacing is usually faster; if ideas are emphasized more, the book generally unfolds at a more leisurely pace.

## Characteristics of the Fantasy Genre

1. Magic figures prominently in the story.
2. Story lines feature Good (light) versus Evil (dark), and protagonists battle and ultimately conquer the dark forces.
3. Characters, clearly defined as good or bad, often

attain special magical gifts, and the story lines explore ways to discover one's own potential, magical or otherwise.

4. Characters may include mythical creatures — dragons, unicorns, elves, wizards — as well as more common animals, and the story line may be based on a myth, legend, or other traditional tales.
5. Detailed settings describe another world, often Earth, but out-of-time.
6. In general books start slowly as the author sets the scene, often involving a large group of characters in a strange world. Pacing increases later as more adventure elements appear.
7. Books are frequently part of a series. There is often a continuing story, told over several books.

### **Characteristics of the Mystery Genre**

1. A crime, usually a murder, has been committed, and there is a body.
2. An investigator (or investigative team) attempts to discover “who-dun-it.” Mysteries are often written as a series, following the investigator through several cases.
3. Secondary characters, whether suspects or supporting characters in the investigation, play an important role in the appeal of the Mystery. They may also be series characters.
4. The investigator follows clues, working to solve the puzzle. Readers know “who-dun-it” and usually why at the end. Order is restored, but justice “by the book” does not always result.
5. The frame in which the Mystery is set — whether physical location, additional details, or tone — plays a crucial role in the appeal of the Mystery.

### **Characteristics of the Suspense Genre**

1. The reader empathizes with the protagonist and feels the same sense of peril. However, the reader often follows the antagonist's thoughts and actions too and thus knows more than the protagonist.
2. The action usually takes place within a narrow time frame, often in only a few days, and the reader is made aware of the danger to the protagonist early on, generally in the first chapter or even in a prologue.
3. Stories follow a similar pattern, with unexpected danger from an unknown source intruding into the

protagonist's normal life. The resolution is brought about through a confrontation between the hero/ine and villain, and the protagonist survives.

4. A dark, menacing atmosphere is essential and underscores the danger to the protagonist. As the story unfolds, tension grows, and the reader, because he knows the danger, feels a sense of uneasiness, uncertainty, even before the protagonist senses anything is amiss.
5. Settings are present-day.

### **Characteristics of the Psychological Suspense Genre**

1. Elaborately constructed plots create stories characterized by frequent mental twists, surprises, and layers of meaning. Endings may be unresolved. Madness, acknowledged or discovered, often features in these stories. Key to the impact on the reader is the atmosphere, the nightmare quality created.
2. The pacing is more measured and the physical action less intense than in related genres. These are often densely written novels with more description than dialogue.
3. Protagonists are often misfits, who may or may not be sympathetic characters. Readers observe the characters rather than participate in their dilemmas.
4. Writing style is important, and these are often elegantly written.

### **Characteristics of the Romance Genre**

1. The evocative, emotional tone demands that readers be drawn in, that they experience this love story with its requisite happy ending.
2. The story features either a misunderstanding between the hero and heroine or outside circumstances which force them apart, followed by the ultimate resolution of their romantic relationship.
3. Characters are easily identifiable types. Men are handsome, strong, distant, and dangerous; women are strong, bright, and independent, and often beautiful.
4. Although Romances usually can be read fairly quickly and are called fast-paced by their fans, they can be stopped and started easily, without losing the story line.
5. Language plays an important role in setting the stage. The language of a Romance is instantly recognizable, with extensive use of descriptive adjectives

to delineate characters, setting, and romantic and/or sexual interludes.

5. A sense of uneasiness, generated by the building Suspense, prevails even in quieter moments and affects the tone of these novels.
6. Romantic Suspense rarely features series characters.

### **Characteristics of the Thriller Genre**

1. Extensive details and technical language related to each subgenre (and occupation) are vital, and they are woven into the story in a way that does not detract from the pacing.
2. Stories center on the plot and the action generated by the intricately involved narrative. There is often a political focus with either national or international ramifications.
3. To achieve their goal, protagonists must pass through frightening perils, which may be physical or emotional. Violence or the threat of violence is often present.
4. Readers generally call these fast-paced, even though some are densely written, and readers may only feel that the story moves quickly because it is so compelling. The sense of action/movement increases the pace, but the action may be more cerebral than physical.
5. Protagonists are usually strong, sympathetic characters who sometimes operate under their own personal codes. Secondary characters are less well-developed and may even be caricatures. Protagonists often operate alone, as they can never be certain, in their worlds of betrayal and deception, whom they can trust.

### **Characteristics of the Western Genre**

1. The hero, a likeable protagonist, is often a loner, who arrives to right wrongs and then moves on. Heroes use strategy before guns to win arguments, although they are often forced to use violence in the end.
2. The exterior descriptions of the landscape and terrain frame the books. There is a romantic, nostalgic tone. These are often set in unidentified places (simply The West) and in an unspecified past time, adding to the feeling of timelessness.
3. Plots may be complex or more straightforward. Common themes include the redemptive power of the West, the difficulties surviving in a harsh landscape, revenge, and the lack of law along with the necessity of creating good laws.
4. The pacing is not necessarily fast. These are short books but not always page-turners, although books with more action certainly move at a faster pace.

# The Reader's Advisory Interview

Karen Grost, Ravinia School Library  
Linda Zeilstra, Skokie Public Library

**T**he Reader's Advisory interview is often one of the most daunting to perform in the library. For example, kids may say, "Do you know the book that has a pink cover and is about a dog?" YIKES! Your first line of defense is to read widely in your collection, and just be aware of what is out there in the realm of children's literature. Here is a plan as a second line of defense.

When a reader comes to you and needs aid in finding a particular genre of book, these are questions you could ask:

- Have you read any mysteries/fantasies/historical fiction before?
- If yes, which ones have you read?
- What is one book that you really liked? This can be any book.
- What did you like about that book?
- What was the last book that you read? (This will help determine their reading level.)
- Do you have any requirements from your teacher about this book? (For example, how many pages does it have to be?)

When a reader comes to you and doesn't even know where to start looking for a book (they may be a non-reader, have a low reading level, be bored, or just indecisive), these are questions you might ask:

- What book have you read that you liked? It can be any book.
- What subject do you like in school?
- What do you like to do for fun?
- What is your favorite TV show/movie?
- What kind of book do you want? Name the genres available.
- Is this book for a book report or for free reading?

First of all, smile, act interested, and take time to listen. Start the interview with questions, and then you can do one of many things. Walk with the child toward the section where the books are located, start looking through your Rolodex, or start paging through your notebook of bibliographies to find that elusive book.

Selling the book:

- Make **ANY** connection you can to the books you suggest and ones that they have mentioned. Connections include character traits, genre, mood of the book, setting, author, length (pages), awards, and cover art. It can be anything to make a bridge for the reader.
- Tell a little bit of the story, page through and refresh yourself on characters, setting, or any hook to get them interested.
- Tell the reader that you have given this to other readers their age and their feedback was positive.
- Tell them it's just like Harry Potter (just kidding).

*...best of all read,  
read, read, read,  
read, oh yeah  
and read.*

Ideas to help readers find and read books:

- Have a new book cart.
- Have a staff recommendations list/notebook.
- Have the children in your community do brief write-ups of their favorite books and have this list available for other children to browse.
- Replace ratty and/or yellowing copies with fresh ones.
- Be aware of re-issues and new cover art.
- Label as many spines of books as you can with genre stickers (i.e., fantasy, mystery, ghost stories/horror).
- Make displays with a bibliography bookmark that they can take.
- Display as many books face out as you can (think Barnes and Noble).

- At the reference desk or checkout area make a display of books with high appeal that kids can grab on their way out (think candy in the checkout line).
- Make a self-service notebook with lists of bibliographies.
- Generate read-alike lists.
- Place a read-alike sticker on the last page of a book directing the reader to similar titles.
- There are Reader's Advisory stumpers lists, such as the ones on PUBYAC, that can help you locate that difficult to find title.
- And best of all read, read, read, read, read, oh yeah and read.

Ideas to help you do Reader's Advisory:

- When you get a bibliography of books, actually go to the shelves and pull that list. By touching the books, seeing the covers and finding where they reside on the shelves, you are better able to retrieve them later.
- When you have a source like *Great Books for Boys*, it is overwhelming. Pull five books a week and read them, look at them, and try and make some connection to other books you already know.
- Share with your co-workers what you are reading, as well as the titles they are reading.
- Remember, imitation is the biggest form of flattery. Do a display in your library that you have seen in a bookstore, or at another library.
- Keep a notebook, Rolodex, or card file at your desk filled with bibliographies, read-alikes, and book suggestions.
- Don't forget your online catalog. Using keyword searching, you can search the subject fields and summaries to find that book about a dog and a cat whose lives change when a rabbit moves in.
- If the book has sequels, mention this. The reader will be easy to serve for the next couple of visits.
- Ask the reader to let you know their opinion of the book when they return. Be sincere, they will seek you out. Also, tell them it is okay if they don't finish the book. No one has to finish a book they don't like.
- If you can think of one, let them know that there is another book they may like if they really like this one.
- Write down on a slip of paper some other books they may like and place it in the book they are taking.

When you have helped a reader to find that perfect book, here are some good comments to make/ things to do:

Once you figure out your method to doing Reader's Advisory, it is not that difficult. Just keep reading and adding books to your repertoire. Remember that this is fun!

# Patron Personal Reading Lists

Colleen Costello

Vernon Area Public Library District

**P**ersonal Reading Lists can be used as a reader's advisory tool to supplement longer bibliographies that are usually provided by libraries. By answering a questionnaire, the reader can provide information about reading level, reading preferences, and personal interests that can help the librarian choose books especially for him/her. It is often impossible to have the time to give this level of personalized help to the child when he/she comes to the library. The librarian may offer some suggestions right away, but then give the child the form to complete at the library or at home. When the form is turned in, the librarian may be able to think of additional titles of interest to the child. The reading lists are especially useful for strong readers who feel they have read everything, or for reluctant readers who need help with book choices. Parents who do not know what to pick for their children are also grateful for this service.

Naperville Public Libraries

PERSONAL READING LIST

For independent readers

Dear Reader,

With all the books that are in the library, we know that it is often difficult to choose a book to read. You can ask a friend, brother, or sister for suggestions, but what they enjoy reading, may not be what you enjoy. Everyone has different tastes in reading. So we have designed this program to help.

By answering all the questions below, you will provide us with the information we need to create a reading list of ten books just for you! Return this to the youth services staff at Nichols Library or Naper Blvd. Library and we will call you when your personal reading list is complete. All information will be held in confidence.

Name \_\_\_\_\_

Address \_\_\_\_\_

Phone number \_\_\_\_\_ Library Card # \_\_\_\_\_

Age \_\_\_\_\_ Grade \_\_\_\_\_ Circle one: Boy Girl

1. Circle where will you pick up your list: Nichols Library Naper Blvd. Library

2. Circle the types of books you like to read:

Historical Fiction Adventure Sports Scary Stories Time Travel

Science Fiction Mystery Humor Poetry Supernatural

Animal Stories Biographies Fantasy Family Stories School Stories

Non-Fiction (What subject area? \_\_\_\_\_)

Other types of books not mentioned \_\_\_\_\_

3. What book or books did you read most recently *that you liked*? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

4. What book or books did you read most recently *that you did not like*? \_\_\_\_\_

\_\_\_\_\_



5. What are some of the best books that you have ever read? \_\_\_\_\_

---

---

6. If you have a favorite author, who is it? If there is more than one, we'd like to know. \_\_\_\_\_

---

7. Put a check mark by the sentence that best describes your reading habits.

I read whenever I can. Reading is what I do for pleasure.

I read occasionally. There are some other things I'd rather do for pleasure.

I never read for pleasure. I'd rather do almost anything else.

8. Is there anything else you can tell us about what you like to read? \_\_\_\_\_

---

---

9. Do you have a favorite animal? \_\_\_\_\_ What is it? \_\_\_\_\_

10. What are your hobbies or activities outside of school? \_\_\_\_\_

---

---

Thank you for filling out this questionnaire. When you are finished with the books we select, feel free to ask for more books!

# Reader's Advisory Reference Sources

Pat Cederth, Oswego Public Library District

Karen Grost, Ravinia School Library

Alice Krzak, Lisle Public Library

Sara Pemberton, Downers Grove Public Library

Linda Zeilstra, Skokie Public Library

*A to Zoo: Subject Access to Children's Picture Books* by Carolyn W. Lima and John A. Lima. Westport, CT: Bowker-Greenwood, 2001.

Comprehensive subject guide covers over 23,000 picture books.

*Barnes & Noble Guide to Children's Books* by Holly Rivlin and Michael Cavanaugh. New York: Barnes & Noble Books, 1999.

Highlights picture books, easy readers, fiction, poetry, and anthologies. Includes a section on how to use the Internet to look for children's books.

*Best Books for Children: Preschool Through Grade 6* edited by John T. Gillespie. Westport, CT: Bowker-Greenwood, 2001.

Lists books currently in print by genre.

*Beyond Picture Books* by Barbara Barstow and Judith Riggle. New Providence, NJ: R.R. Bowker, 1995.

Contains annotated bibliographies of 2,500 first readers. Includes subject, title, illustrator, series, and reading level indexes.

*Children's Books from Other Countries* edited by Carl M. Tomlinson. Lanham, MD: Scarecrow Press, Inc., 1998.

A guide to international children's literature that includes picture books, transitional books, fiction, and informational books.

*Dr. Fry's Informal Reading Assessments K-8* by Edward Fry. Westminister, CA: Teacher Created Materials, 2001.

Evaluates literacy needs using twenty-two assessments: oral reading, phonics, onset and rime, phoneme segmentation, letter and word recognition, comprehension, spelling, etc. The graph readability is very helpful for learning about publisher reading levels.

*Great Books About Things Kids Love* by Kathleen Odean. New York: Ballantine, 2001.

*Great Books for Boys* by Kathleen Odean. New York: Ballantine, 1998.

*Great Books for Girls* by Kathleen Odean. New York: Ballantine, 1997.

Each volume contains over six hundred books, including picture books, novels, and mysteries. *Great Books for Boys* includes suggestions for encouraging boys to read. *Great Books for Girls* shows women in active roles. *Great Books About Things Kids Love* contains fifty-five subjects, organized in broad categories including cats, horses, baseball, robots, dinosaurs, knights, wizards, cars, trucks, and trains.

*High Interest-Easy Reading: An Annotated Booklist for Middle School and Senior High School*, 7th ed. Urbana, IL: National Council of Teachers of English, 1996.

Helpful for fifth grade and up, this guide contains a useful breakdown of genres and topics.

*Junior Genreflecting: A Guide to Good Reads and Series Fiction for Children* by Bridget Dealy Volz, Cheryl Perkins Scheer, and Lynda Blackburn Welborn. Englewood, CO: Libraries Unlimited, 2000.

This guide is a good reference for anyone looking for good fiction books for grades 3-8. Easy to use, it categorizes the books by subject and gives a lot of information about the titles listed.

*Once Upon a Heroine: 450 Books for Girls to Love* by Alison Cooper-Mullin and Jennifer Marmaduke Coye. Chicago: Contemporary Books, 1998.

This guidebook is arranged by age group and describes books chosen by the authors based on recommendations from teachers, librarians, and book reviews.

*Radical Change: Books for Youth in a Digital Age* by Eliza T. Dresang. New York: H.W. Wilson, 1999.

The author identifies three types of radical change: changing forms and formats (graphics in new forms and formats, nonlinear organization...); changing perspectives (multiple perspectives...); and changing boundaries (previously forbidden subjects and overlooked settings...). This title highlights books that

appeal to young people through new formats and innovative illustration.

*Reading in Series* by Catherine Barr. New York: Bowker, 1999.

Lists series in alphabetical order with indexes by title, author, genre, and subject. Within a given series, the titles are listed in chronological order. This is particularly helpful with the *Chronicles of Narnia* series.

*What do Children Read Next? A Reader's Guide to Fiction for Children*, Vol. 4 by Janis Ansell. Farmington Hills, MI: Gale, 2002.

Each entry contains information about the book and lists "other books you might like." Indexes awards, time periods, geographic settings, subjects, age levels, authors, titles, and character names.

*World's Best Thin Books: What to Read When Your Book Report is Due Tomorrow* by Joni Richard Bodart. Lanham, MD: Scarecrow Press, 2000.

All books listed are under two hundred pages. Indexes author, title, genre, curriculum area, subject, and readability (quick, average, thoughtful).

## Reader's Advisory Web Sites and Listservs

### The BookHive: Your Guide to Children's Literature & Books

<http://www.bookhive.org/>

This Reader's Advisory site is designed for children age birth through twelve. It offers a variety of genres and a "Top 20 Reading Lists" by grade. Sponsored by the Public Library of Charlotte and Mecklenburg County.

### The Children's Literature Web Guide

<http://www.acs.ucalgary.ca/~dkbrown/>

The Children's Literature Web Guide is an attempt to gather together and categorize the growing number of Internet resources related to books for children and young adults. It includes links to author Web sites and children's literature award Web sites.

### Cooperative Children's Book Center

<http://www.soemadison.wisc.edu/ccbc/>

The CCBC is a unique and vital gathering place for all who are interested in youth literature. On their Web site, you can find CCBC collections, services, publications, upcoming events, past events, and CCBC-NET. In addition, links to other resources in the field including award-winning children's books are found.

### Edgar Allan Poe Awards

<http://www.mysterywriters.org/awards.html>

This award, sponsored by the Mystery Writers of America, celebrates the late Edgar Allan Poe, father of the modern detective story. Award categories include best young adult mystery and best children's mystery. Current winners, as well as past winners and nominees, are found here.

### Harper Collins Children's Listserv

<http://www.harperchildrens.com/hch/parents/librarians.asp>

HarperCollins Children's Books' electronic news subscription is the first children's book publishers' listserv dedicated to serving teachers and librarians for children K through 12.

### Multnomah County Library's Kids Page Reading Lists

<http://www.multcolib.org/kids/read3.html>

Contains great reading lists for all ages, including great books for boys, mysteries, and classics.

### Pronouncing Dictionary of Authors' Names

<http://mainst.Monterey.k12.ca.us/library/libpg/Dictionary/dict.html>

This helpful tool assists with those hard to pronounce author names.

### Scholastic

<http://www.scholastic.com/>

Visit this site for activities and news about the latest titles for children published by Scholastic.

### Simon and Schuster Kids' Librarians

#### New Email Newsletter

<http://www.simonsayskids.com>

As a subscriber, you will receive periodic e-mails for Simon & Schuster, featuring the latest news about awards, best sellers, starred reviews, author appearances, giveaways, etc. This newsletter is created by the Education & Library Marketing Department at Simon & Schuster Children's Publishing.

## Subscription Databases

### NoveList

<http://www.epnet.com/public/novelist.asp>

Allows readers to use a favorite author or title as a template to locate other authors and titles of interest. Contains materials for all ages including picture books, chapter books, young adult titles, and books for adult readers. Database also includes full-text reviews, feature articles, book discussion guides, and booktalks.

**What Do I Read Next?**

Published by the Gale Group, this subscription features more than 96,000 highly recommended adult and children's fiction titles. The database provides plot summaries, award citations, recommended reading lists, and biographical information.

# Bibliography of Professional Resources

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