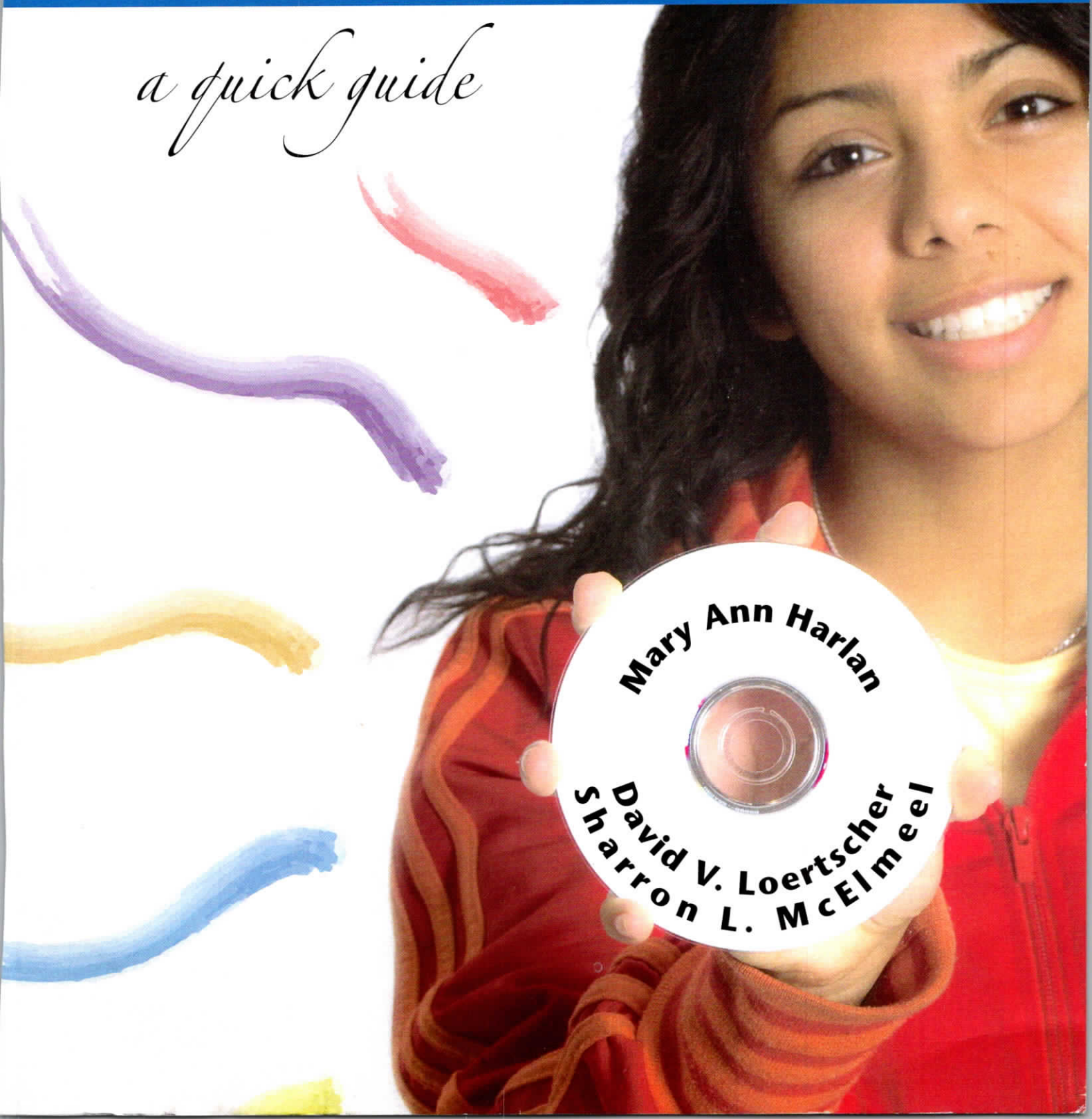


Young Adult Literature *and* Multimedia:

a quick guide



Mary Ann Harlan

David V. Loertscher
Sharon L. McElmeel




**Young Adult Literature and
Multimedia
A Quick Guide**

**Mary Ann Harlan
David V. Loertscher
Sharron L. McElmeel**

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This book is supplemented by a website with a growing number of specialty topics for teens written by students as their mini-expert projects. These pages can be accessed at www.lmcsource.com/tech/reviews.html under Book Extensions.

Acknowledgements

Appreciation is extended to graduate students in Young Adult Materials at San Jose State University who wrote and contributed to some of the pages in this volume. Their names are included on the specific pages they helped to construct. And thank you to Rebecca Brodegard who wrote a number of the pages and served as general editor for the entire project.

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Introduction

In the past twenty years, the world of young adult literature and multimedia has exploded. In schools of education and in library science many new courses focusing on teenagers have developed since courses in children's literature that traditionally covered teenage titles became overwhelmed with new content. Textbooks for young adult literature have become so large and so expensive that the authors decided to create a quick guide for preservice teachers, preservice librarians, and for anyone who would like to become acquainted with the basics of the new teen world of literature and multimedia.

For many persons, courses in printed literature have predominated the study of materials for either children or young adults. However, to ignore the world of multimedia and teens, including the Internet, is like ignoring the part of the iceberg that is underwater.

This book is organized into the following three sections: Understanding Young Adult Literature, Entering the Teen World of Literacy, and Issues to Consider in Young Adult Literature and Multimedia. Each genre treated is a two- to four-page introduction to the genre followed by valuable lists, a spotlight on an important aspect, ways to keep up with the genre, and finally some thought questions to stir conversation and stimulate research. Instructors or workshop developers can use the result to introduce a particular topic and then expand the topic as needed.

An additional feature of the book is to provide web resources with a similar format written by students of young adult materials. Initially, mini-expert projects by graduate students in Materials for Young Adults at San Jose State University have been included on the website. Students or practitioners working with young adults are invited to submit other projects for inclusion on the web. Since the entire field is now too large for anyone to know well, the authors have not presumed to know everything. At the end of this book, instructions are given on how to submit your projects to the authors. These projects are published at www.lmcsource.com/tech/reviews.html under Book Extensions.

Other Recommended Professional Books on Teenagers and their Literature:

- Donelson, Kenneth L. and Alleen Pace Nilsen. *Literature for Today's Young Adults*. 7th edition. Pearson Education Inc., 2005.
- Jones, Patrick. *Connecting Young Adults and Libraries*. 3rd edition. Neal-Shuman, 2004.
- Herald, Diana Tixier. *Teen Genreflecting: A Guide to Reading Interests*. 2nd Edition. Libraries Unlimited, 2003.
- Krashen, Stephen D. *The Power of Reading: Insights from the Research*. 2nd edition. Libraries Unlimited, 2004.
- York, Sherry. *Children's and Young Adult Literature by Latino Writers: A Guide for Librarians, Teachers, Parents, and Students*. Linworth, 2002.
- Walter, Virginia A. and Elaine Meyers. *Teens & Libraries: Getting It Right*. ALA, 2003.



- Anderson, Sheila B. *Extreme Teens Library Services to Nontraditional Teens*. Libraries Unlimited, 2005.
- Farmer, Lesley S.J. *Digital Inclusion, Teens, and Your Library: Exploring the Issues and Acting on Them*. Libraries Unlimited, 2005
- Koelling, Holly. *Classic Connections: Turning Teens on to Great Literature*. Libraries Unlimited, 2004.
- Carman, L. Kay. *Reaching Out to Religious Youth: A Guide to Services, Programs, and Collections*. Libraries Unlimited, 2004.
- Nichols, C. Allen. *Thinking Outside the Book: Alternatives for Today's Teen Library Collections*. Libraries Unlimited, 2004.
- Anderson, Sheila B. *Serving Older Teens*. Libraries Unlimited, 2003.

Section I



Understanding Young Adult Literature

Section 1 provides an introduction to the world of literature for teenagers. It begins with a review of children's titles that should have been read before the 6th grade and then introduces the young adult novel and the teenager for whom this literature is written. Specific topics are addressed in two parts:

Part A: Building A Background for Understanding Young Adult Literature	3
Part B: Building a Background for Understanding the Young Adult Reader and Consumer of Media	14

Teen Survey

3 The only way to really know what is going on in teen literature and media is to connect with teens themselves. But you need to talk and communicate with them about their world of media. Designing a questionnaire might help you question them verbally or doing a survey might help to collect broader data.

Why do a survey when you might work with teens every day? The simple answer is that you interact with only a subset of teens in your daily activities. For example, a public librarian might interact well with teens that frequent the public library, but what about all those who don't come? A school librarian might experience the same customers every week but does not know the quiet patrons, those who never come in, or those who gave up coming long ago. Teachers might know their students in general, but the specifics of individual students might escape them.

A bank of questions might help in creating a brief questionnaire for the specific purpose you have in mind. Some sample questions are listed below. Try them out on a few teens and see if you are getting back the kind of information you want before giving the questionnaire to a larger group.

1. Do you like to read? No Sometimes Yes
2. About how many books have you read in the past year? None One Several
10-20 More than 20 (change the time frame to month, school year, summer)
3. How often do you read just for fun? Often Sometimes Never
4. When you read for personal enjoyment, how often do you use the following kinds of media?

Magazines	Never	Sometimes	Often
Newspapers	Never	Sometimes	Often
The Internet	Never	Sometimes	Often
Paperback books	Never	Sometimes	Often
Hardback books	Never	Sometimes	Often
5. Of the books you have read recently, how many were on the following topics?

General YA fiction	None	Several	Almost All
Science fiction or fantasy	None	Several	Almost All
Adventure	None	Several	Almost All
Mystery	None	Several	Almost All
Romance	None	Several	Almost All
Science and technology	None	Several	Almost All
Sports	None	Several	Almost All
Self-help or religious	None	Several	Almost All
Adult books	None	Several	Almost All
Narrative Non-fiction	None	Several	Almost All
6. What libraries do you use to find books to read?

Classroom library	Never	Sometimes	Usually
School library	Never	Sometimes	Usually
Public library	Never	Sometimes	Usually
College library	Never	Sometimes	Usually

Touchstones in Children's Books

Never in the history of the world has there been more and better children's literature than in late 20th century pushing into the new millennium. The grandparents of the current generation had relatively few memorable children's books to enjoy. Of course there was Mother Goose, the fairy tales, myths and legends, and a few books we now call classics, such as *Treasure Island*, *Peter Pan*, and *Tom Sawyer*, but for the most part, the lavish picture books, the gorgeous illustrated books, the toy books, and the televised or full-length movies of children's literature did not exist.

It is a fun activity with teens to reminisce at favorite books too good to have missed in childhood, to think of favorite authors and titles, their themes, and what makes them appealing even today. Perhaps teachers and librarians can use nostalgia excuses to help teens step back a bit to enjoy the best of the new crop or refresh their memories of former friends that they want to introduce to their family, to younger kids in school, or to their grandparents as suggestions for what to read. Certainly, the movies *Holes*, *Because of Winn Dixie*, and the *Harry Potter* movies might spark interest again in the world of the younger set without having to admit a lack of maturity.

Our "Can't Resist List"

Picture Books

- *The Cat in the Hat* by Dr. Seuss
- *Tikki Tikki, Tembo* by Arlene Mosel/Blair Lent
- *Where the Wild Things Are* by Maurice Sendak
- *The Story of Ferdinand* by Munro Leaf
- *The Polar Express* by Chris VanAllsburg

Chapter Books

- *Ramona* by Beverly Cleary
- *Charlie and the Chocolate Factory* by Roald Dahl
- *Charlotte's Web* by E.B. White
- *The Phantom Tollbooth* by Norton Juster
- *Sadako and the Thousand Paper Cranes* by Eleanor Coerr, Ronald Himle
- *The Cay* by Theodore Taylor
- At least one childhood series, such as *Nancy Drew*, *The Hardy Boys*, or *The Babysitter's Club*
- *The Black Cauldrin* by Lloyd Alexander
- *Roll of Thunder, Hear My Cry* by Mildred Taylor
- *Where the Red Fern Grows* by Wilson Rawls
- *Harry Potter and the Sorcerer's Stone* by J.K. Rowling

Classics

- *Mary Poppins* by P.L. Travers
- *Wizard of Oz* by L. Frank Baum
- *The Secret Garden* by Frances Hodgson Burnett
- *Anne of Green Gables* by Lucy Maud Montgomery
- *Little Women* and *Little Men* by Louisa May Alcott
- *Winnie the Pooh* by A. A. Milne
- *Alice in Wonderland* by Lewis Carroll

Keeping Up

- Vandergrift's Children's Literature page at www.scils.rutgers.edu/~kvander/ChildrenLit/index.html
- Association for Library Services to Children at www.ala.org/ALSCTemplate.cfm?Section=alsc
- Carol Huyrst's Children's Literature Site at www.carolhurst.com/

Thought Questions

- 1) What's your own list of books that are too good to miss?
- 2) How do you know that the current teen crowd would appreciate your list?

Our List of Favorite Children's Authors Too Good to Miss

- | | | | |
|--|--|--|--|
| <input type="checkbox"/> Aardema, Verna | <input type="checkbox"/> Dahl, Roland | <input type="checkbox"/> Kimmel, Eric A. | <input type="checkbox"/> Sachs, Marilyn |
| <input type="checkbox"/> Alexander, Lloyd | <input type="checkbox"/> Danziger, Paula | <input type="checkbox"/> Kjelgaard, James | <input type="checkbox"/> San Souci, Robert |
| <input type="checkbox"/> Alexander, Sue | <input type="checkbox"/> dePaola, Tomie | <input type="checkbox"/> Konigsburg, E.L. | <input type="checkbox"/> Say, Allen |
| <input type="checkbox"/> Alike | <input type="checkbox"/> Diaz, David | <input type="checkbox"/> Kurtz, Jane | <input type="checkbox"/> Sayre, April P. |
| <input type="checkbox"/> Anno | <input type="checkbox"/> DiCamillo, Kate | <input type="checkbox"/> Lawson, Robert | <input type="checkbox"/> Scieszka, Jon |
| <input type="checkbox"/> Asch, Frank | <input type="checkbox"/> Dillon, Diane | <input type="checkbox"/> L'Engle, Madeline | <input type="checkbox"/> Selden, George |
| <input type="checkbox"/> Avi | <input type="checkbox"/> Dillon, Leo | <input type="checkbox"/> Lewis, C. S. | <input type="checkbox"/> Sendak, Maurice |
| <input type="checkbox"/> Base, Graeme | <input type="checkbox"/> Duncan, Lois | <input type="checkbox"/> Lobel, Anita & Arnold | <input type="checkbox"/> Seuss, Dr. |
| <input type="checkbox"/> Beatty, Patricia | <input type="checkbox"/> Fisher, Aileen | <input type="checkbox"/> Lowry, Lois | <input type="checkbox"/> Shannon, David |
| <input type="checkbox"/> Blume, Judy | <input type="checkbox"/> Fitzhugh, Louise | <input type="checkbox"/> MacLachlan, Patricia | <input type="checkbox"/> Sierra, Judy |
| <input type="checkbox"/> Bond, Michael | <input type="checkbox"/> Fleischman, Paul | <input type="checkbox"/> Marshall, James | <input type="checkbox"/> Silverstein, Shel |
| <input type="checkbox"/> Brett, Jan | <input type="checkbox"/> Fleischman, Sid | <input type="checkbox"/> Martin, Bill Jr. | <input type="checkbox"/> Simon, Seymour |
| <input type="checkbox"/> Brown, Marc | <input type="checkbox"/> Fox, Mem | <input type="checkbox"/> Mayer, Mercer | <input type="checkbox"/> Sis, Peter |
| <input type="checkbox"/> Brown, Marcia | <input type="checkbox"/> Fox, Paula | <input type="checkbox"/> McCloskey, Rob | <input type="checkbox"/> Skurzynski, Gloria |
| <input type="checkbox"/> Bunting, Eve | <input type="checkbox"/> Freedman, Russell | <input type="checkbox"/> McKissack, Patricia | <input type="checkbox"/> Small, David |
| <input type="checkbox"/> Burton, Virginia | <input type="checkbox"/> Fritz, Jean | <input type="checkbox"/> McPhail, David | <input type="checkbox"/> Smith, Cynthia |
| <input type="checkbox"/> Byars, Betsy | <input type="checkbox"/> Gag, Wanda | <input type="checkbox"/> Milne, A. A. | <input type="checkbox"/> Sneve, Virginia |
| <input type="checkbox"/> Carle, Eric | <input type="checkbox"/> Galdone, Paul | <input type="checkbox"/> Mohr, Nicholas | <input type="checkbox"/> Driving Hawk |
| <input type="checkbox"/> Carlson, Nancy | <input type="checkbox"/> George, Jean C. | <input type="checkbox"/> Most, Bernard | <input type="checkbox"/> Soentpiet, Chris |
| <input type="checkbox"/> Carroll, Lewis | <input type="checkbox"/> Giff, Patricia R. | <input type="checkbox"/> Naylor, Phyllis | <input type="checkbox"/> Spier, Peter |
| <input type="checkbox"/> Casanova, Mary | <input type="checkbox"/> Goble, Paul | <input type="checkbox"/> Nixon, Joan L. | <input type="checkbox"/> Spinelli, Jerry |
| <input type="checkbox"/> Christopher, Matt | <input type="checkbox"/> Hahn, Mary D. | <input type="checkbox"/> O'Dell, Scott | <input type="checkbox"/> Stanley, Diane |
| <input type="checkbox"/> Ciardi, John | <input type="checkbox"/> Haley, Gail | <input type="checkbox"/> Oxenbury, Helen | <input type="checkbox"/> Steptoe, John |
| <input type="checkbox"/> Cleary, Beverly | <input type="checkbox"/> Halperin, Wendy | <input type="checkbox"/> Park, Linda Sue | <input type="checkbox"/> Stevens, Janet |
| <input type="checkbox"/> Cole, Joanna | <input type="checkbox"/> Hamilton, Virginia | <input type="checkbox"/> Paterson, Kath. | <input type="checkbox"/> Stevenson, James |
| <input type="checkbox"/> Collier, Chris | <input type="checkbox"/> Henry, Marguerite | <input type="checkbox"/> Paulsen, Gary | <input type="checkbox"/> Stine, R. L. |
| <input type="checkbox"/> Collier, James L. | <input type="checkbox"/> Hobbs, Will | <input type="checkbox"/> Peck, Richard | <input type="checkbox"/> Taback, Simms |
| <input type="checkbox"/> Cooney, Barbara | <input type="checkbox"/> Hughes, Langston | <input type="checkbox"/> Peet, Bill | <input type="checkbox"/> Tafuri, Nancy |
| <input type="checkbox"/> Creech, Sharon | <input type="checkbox"/> Hurst, Carol Otis | <input type="checkbox"/> Pinkney, Brian | <input type="checkbox"/> Taylor, Mildred |
| <input type="checkbox"/> Crews, Donald | <input type="checkbox"/> Hyman, Trina Schart | <input type="checkbox"/> Pinkney, Jerry | <input type="checkbox"/> Taylor, Theodore |
| <input type="checkbox"/> Cummings, Pat | <input type="checkbox"/> Janeczko, Paul | <input type="checkbox"/> Polacco, Patricia | <input type="checkbox"/> Uchida, Yoshiko |
| <input type="checkbox"/> Curtis, C. Paul | <input type="checkbox"/> Keats, Ezra Jack | <input type="checkbox"/> Potter, Beatrix | <input type="checkbox"/> Van Allsburg, Chris |
| <input type="checkbox"/> Cushman, Karen | <input type="checkbox"/> Kellogg, Steven | <input type="checkbox"/> Prelutsky, Jack | <input type="checkbox"/> Viorst, Judith |
| | | <input type="checkbox"/> Ransome, James | <input type="checkbox"/> Voigt, Cynhtia |
| | | <input type="checkbox"/> Rey, H. A. | <input type="checkbox"/> Waber, Bernard |
| | | <input type="checkbox"/> Rey, Margret | <input type="checkbox"/> Watson, Wendy |
| | | <input type="checkbox"/> Ringgold, Faith | <input type="checkbox"/> White, E. B. |
| | | <input type="checkbox"/> Ross, Tony | <input type="checkbox"/> Wiesner, David |
| | | <input type="checkbox"/> Rubel, Nicole | <input type="checkbox"/> Wilder, Laura I. |
| | | <input type="checkbox"/> Ruckman, Ivy | <input type="checkbox"/> Wiles, Deborah |
| | | <input type="checkbox"/> Ruurs, Margriet. | <input type="checkbox"/> Willard, Nancy |
| | | <input type="checkbox"/> Ryan, Pam Muñoz | <input type="checkbox"/> Williams, Vera |
| | | <input type="checkbox"/> Rylant, Cynthia | <input type="checkbox"/> Winthrop, Eliz. |
| | | <input type="checkbox"/> Sachar, Louis | <input type="checkbox"/> Wisniewski, David |
| | | | <input type="checkbox"/> Wood, Audrey |
| | | | <input type="checkbox"/> Wood, Don |
| | | | <input type="checkbox"/> Wright, Betty R. |
| | | | <input type="checkbox"/> Yates, Elizabeth |
| | | | <input type="checkbox"/> Yolen, Jane |
| | | | <input type="checkbox"/> Young, Ed |
| | | | <input type="checkbox"/> Zemach, Margot |

Children's Lit Quizzes

What do you know about children's literature classics? Take one of the quizzes: Classics at www.pbs.org/now/quiz/quiz13.html and at www.pbs.org/parents/issuesadvice/talkingandreading/quiz.html.

See how aware you are of the classics that we might assume young adults have in their schema. Ask two or three young adults to take the same quiz and see how they do.

This quiz changes monthly—www.readingrockets.org/books/quiz.php

Take the children's literature author quiz at: www.memorablequotations.com/childlitquiz.html

Building a Background for Understanding Young Adult Literature

6

What is this phenomenon known as the teenage years? And why is it important in our culture, our literature, and our world?

For much of the world's history, there were only two distinct age groups of human beings: children and adults. In agrarian societies, every hand was needed to eek out a living. Everyone worked. Even today in many third world countries, as soon as a child passes through puberty, they are married and are considered as adults with full responsibility for sustenance and adult contributions to the community.


When the Industrial Revolution emerged in the nineteenth century, children and teenagers were employed as soon as they could physically operate a machine. Numerous activists began to publicize the horrors of child labor and its effect on the rising generation. Mechanization also caused many menial adult jobs to be eliminated, and it became apparent that the jobs that would survive required much more education and training. Western society adopted child labor laws and at the same time required young people to finish high school. Thus, by the end of World War II, a new species was created: the teenage animal. Suddenly there was a new class of individuals who were in school, but they also had leisure time—time for recreation and for mischief.

Historically, as books and literature became available to the masses, children read the limited children's literature available and then skipped directly to adult works. Teachers and librarians, plus these newly dubbed "teenagers," aged 12–18, were looking for things to read that related to teen life. There were a few books teenagers read, such as *A Tree Grows in Brooklyn* (1943) and the shocking *Seventeenth Summer* (1942), plus lots of other sentimental drivel. When 17-year-old S.E. Hinton published *The Outsiders* in 1967, followed by Robert Cormier's *The Chocolate War* (1974), the young adult novel was born and has proliferated ever since.

In recent years, the teen culture changed as its desire toward ultimate consumerism required more than just pocket change. Today, most teens are back in the work force doing the low-paid jobs no one else wants in order to pay for the things they want to buy. With less free time, the reading of the young adult novel has declined despite the increase in its production. At the beginning of a new millennium, advertisers have developed a new group of "clients" to whom they are targeting their advertising: the "Tween"—the group that ages 8–12, or upper elementary school youth in grades 4–6, or even as low as grades 3–5.

In this quick guide, the authors target the traditional middle school and high school age groups, realizing that the tween market is developing rapidly. But before we go any further, some definitions are in order, since we will guide the reader far from the young adult novel. Our quick guide covers a range of materials for the young adult for teachers and librarians who are serving this age group. Thus a few definitions to get us started:

1. Young adult literature (the juvenile novel or YA novel): Books written for young adults and about young adults between the ages of 12 and 18.

- 
2. Young adult literature: That literature enjoyed by young adults, whether borrowed from children's literature, adopted from adult literature by teens, or expanded to include genres such as comics, Internet sites, or their own writings as teenagers.
 3. Young adult literature: That literature which adults think teenagers should experience before they go to college ranging from classical authors such as Shakespeare to the best of many cultures around the world.
 4. Young adult literature: That developing body of interesting non-fiction both aimed at teenagers, adopted by teens from the adult world, or forced upon teens in school. There is a growing genre of literary non-fiction aimed at young adults, but also the world of Google and the databases targeted at filling their research assignments.
 5. Multimedia for young adults: That part of music, dancing, movies, and television adopted by teenagers as their own.
 6. Multimedia for young adults: That part of high culture including drama, art, music, dancing, television, and the Internet that adults think teenagers should experience.

So, as the authors approach the topic of teen literature and multimedia, we realize that we are covering a tug-of-war body of materials consisting of those being pushed into teen's experience and those they identify as their own whether we like it or not.

Characteristics of a Young Adult Novel

While the following characteristics are typical of most young adult novels, the absence of one characteristic does not necessarily keep the novel from being designated as being part of this genre. Many books are characterized by the emotional and social appeal to young adults.

- Written from the perspective of a young adult character (often the narrative is written in first person).
- Majority/main characters are approximately the age of the intended reader (or slightly older).
- Characters engaged in activities with which young readers can identify.
- Must include characters that the reader will care about.
- Ends with a sense of hope.
- Young person responsible for own destiny—Formula fiction and much of the mainstream fiction for young adults finds a method of absenting the parents from the picture so that the youthful characters can figure out and be responsible for solving their own problems.
- Fast-paced narratives reach for fast action and powerful images.

YA Novels Too Good To Miss: 1960–1999

8

1960s

- Knowles, John. *A Separate Peace*. (1961)
Lee, Harper. *To Kill A Mockingbird*. (1962)
L'Engle, Madeleine. *A Wrinkle in Time*. (1962)
Hinton, S.E. *The Outsiders*. (1967)
Lipsyte, Robert. *The Contender*. (1967)
Potok, Chaim. *The Chosen*. (1967)
Zindel, Paul. *The Pigman*. (1968)
Cleaver, Vera and Bill. *Where the Lilies Bloom*. (1969)
Armstrong, William. *Sounder*. (1969)

1970s

- Plath, Sylvia. *The Bell Jar*. (1971)
Gaines, Ernest. *The Autobiography of Miss Jane Pittman*. (1971)
Anonymous. *Go Ask Alice*. (1971)
Mathis, Sharon Bell. *A Teacup Full of Roses*. (1972)
Potok, Chaim. *My Name is Asher Lev*. (1972)
White, Robb. *Deathwatch*. (1972)
Kerr, M.E. *Dinky Hocker Shoots Smack*. (1972)
Green, Betty. *Summer of My German Soldier*. (1973)
Childress, Alice. *A Hero Ain't Nothin' But A Sandwich*. (1973)
Peck, Robert Newton. *A Day No Pigs Would Die*. (1973)
Sleator, William. *House of Stairs*. (1974)
Cormier, Robert. *The Chocolate War*. (1974)
Hinton, S.E. *Rumblefish*. (1975)
Blume, Judy. *Forever*. (1975)
Yep, Lawrence. *Dragonwings*. (1975)
Guest, Judith. *Ordinary People*. (1976)
Peck, Richard. *Are You in the House Alone?* (1976)
McCaffrey, Anne. *Dragonwings*. (1976)
Cormier, Robert. *I Am the Cheese*. (1977)
King, Stephen. *The Shining*. (1977)
Duncan, Lois. *Killing Mr. Griffin*. (1978)
McKinley, Robin. *Beauty: A Retelling...* (1978)

1980s

- Adams, Douglas. *A Hitchhiker's Guide to the Galaxy*. (1980)
Le Guin, Ursula K. *The Beginning Place*. (1980)
Garden, Nancy. *Annie On My Mind*. (1982)
Walker, Alice. *The Color Purple*. (1982)
Cisneros, Sandra. *The House on Mango Street*. (1983)
Cormier, Robert. *The Bumblebee Flies Anyway*. (1983)
Voigt, Cynthia. *Dacey's Song*. (1983)
Paulsen, Gary. *Dogsong*. (1985)
Card, Orson Scott. *Ender's Game*. (1985)
Paulsen, Gary. *Hatchet*. (1987)
Myers, Walter Dean. *Fallen Angels*. (1988)

1990s

- Avi. *The True Confessions of Charlotte Doyle*. (1990)
Lowry, Lois. *The Giver*. (1993)
Crutcher, Chris. *Ironman*. (1995)
Pullman, Philip. *The Golden Compass*. (1996)
Thomas, Rob. *Rats Saw God*. (1996)
Hesse, Karen. *Out of the Dust*. (1997)
Levine, Gale Carson. *Ella Enchanted*. (1997)
Soto, Gary. *Buried Onions*. (1997)
Sachar, Louis. *Holes*. (1998)
Hickham, Homer. *Rocket Boys/October Sky*. (1999)

Significant Authors

Several authors have emerged in the young adult field. Among these authors are the winners of the Margaret A. Edwards Award. The Edwards Award honors authors who have contributed significantly to the body of young adult literature. Consult the Awards list for specific titles cited. The author list includes S.E. Hinton who was the first to be given this award.

Winners of the Margaret A. Edwards Award

- Ursula K. LeGuin
- Nancy Garden
- Paul Zindel
- Robert Lipsyte
- Chris Crutcher
- Anne McCaffrey
- Madeleine L'Engle
- Gary Paulsen
- Judy Blume
- Cynthia Voigt
- Walter Dean Myers
- M.E. Kerr, pseudo. (Maryjane Meaker)
- Lois Duncan
- Robert Cormier
- Richard Peck
- S.E. Hinton

Consult the awards list at www.ala.org/ala/yalsa/booklistsaward/margaretaedwards/margaredwards.html

Spotlight: S.E. Hinton

The first book that embraced real society was Susan Eloise (S.E.) Hinton's *The Outsiders* (Viking, 1967). Written by a female writer, and a teenager at that, this book has been heralded as the first in the new lexicon of young adult literature. At the time Susan was writing her groundbreaking novel, she flunked her high school writing class. Egged on by her younger sister who wanted a car so the two of them could have a little fun, Susan allowed a friend's mom, a literary agent, to submit her manuscript to a publisher. The rest is history. She became the first recipient of the Margaret A. Edwards award for her contribution to literature for young adult readers.

Books by S.E. Hinton

The Outsiders (Viking, 1967)
That Was Then, This Is Now (Viking, 1971)
Rumblefish (Delacorte, 1975)
Tex (Delacorte, 1979)
Taming the Star Runner (Delacorte, 1988)
Hawkes Harbor (Tor Books, 2004)



Keeping Up

- Donelson, Kenneth L. and Alleen Pace Nilsen. *Literature for Today's Young Adults*.
- ALA Booklists: www.ala.org/ala/yalsa/booklistsawards/booklistsbook.htm
- *Voya Magazine*

Thought Question

- 1) Do a quick survey of some teens you know asking them about their consumption of media, including print, film, TV, computer, and radio. How much of their day do they spend with each of these media? What are the implications for you as you begin to try to understand the world of teen literature and multimedia?

Awards and Recognition

In 1921 when Frederic G. Melcher proposed the idea of an award for recognizing outstanding contributions for children's literature, he probably could not have conceived of the number of awards recognizing excellence in children's and young adult literature that would follow. The Newbery medal was the first to honor children's literature in 1922 when it recognized *The Story of Mankind* by Hendrik Willem van Loon. In the years that followed, the United States was introduced to several other awards sponsored by the American Library Association and its divisions, as well as state awards and "choice" awards.

The John Newbery award is awarded by the Association for Library Services to Children (ALSC) and recognizes excellence in children's literature, with children defined as ages 8–14. For many years this was enough, but throughout the twentieth century the world of children's literature grew and the genre of young adult literature appeared, allowing new awards to be developed. These awards include the Pura Belpré award, the Sibert award, and the Laura Ingalls Wilder Award—all recognize an outstanding work generally published in the preceding year or over a lifetime. Awards overseen by ALSC are awarded to the creators of children's literature. Early teen literature is included in these awards.

Award	2005 Winner
Newbery	<i>Kira-Kira</i> by Cynthia Kadohata
Printz	<i>how i live now</i> by Meg Rosoff
Margaret A. Edwards	Francesca Lia Block
Coretta Scott King	<i>Remember: The Journey to School Integration</i> by Toni Morrison
Robert F. Sibert	<i>The Voice that Challenged a Nation: Marian Anderson and the Struggle for Equal Rights</i> by Russell Freedman

Multicultural Awards

One of the oldest awards that recognize literature for teens is the Coretta Scott King (CSK) award for both authors and illustrators. First awarded in 1970, it was not an official ALA recognized award until 1982. The CSK award is awarded to an author of African descent who promotes understanding of the American dream. The range of books that have received the award, or honor status, range from picture books to books with teen protagonists and adult problems, such as the 2004 winner *The First Part Last* by Angela Johnson. Social Responsibilities Roundtable sponsors the Coretta Scott King awards. Both the King Award and the Pura Belpré Award recognize literature of a multicultural nature. Established in 1996, the Pura Belpré Award recognizes a Latino/a that best represents and celebrates the Latino culture. Winners include *Esperanza Rising* by Pam Muñoz Ryan and *Parrot in the Oven: Mi Vida* by Victor Martinez.¹

Informational Books

Not only fiction books have outstanding merit. However, informational books were often overlooked in the past. The Robert F. Sibert award celebrates the best informational book published in a year. Established in 2001, winners include *An American Plague: The True and Terrifying Story of the Yellow Fever Epidemic of 1793* by Jim Murphy and *The Life and Death of*

¹ For an interesting debate on multicultural awards see Horning In archives at www.hbook.com/horningin.html

Adolf Hitler by James Cross Giblin. The Newbery Medal, Printz Award, and the Coretta Scott King award can, and have, recognized outstanding informational books as well.

YALSA Awards

Recognizing that award committees were not considering a significant body of work, the Young Adult Library Services division of ALA has three awards that address this particular problem. Established in 1988 the Margaret A. Edwards lifetime achievement award honors authors who have been popular with teens over a period of time. Past winners include Robert Cormier, Richard Peck, M.E. Kerr, and Cynthia Voigt. The Michael L. Printz award recognizes an outstanding piece of literature for the previous year. A relatively new award, it was first awarded to Walter Dean Myers for *Monster* in 2000. Finally, the YALSA division of ALA also awards the Alex awards to outstanding books published for adults with young adult appeal. The Alex award list began in 1998 and has consistently recognized books with crossover appeal between adults and teenagers.

Awards from Other Organizations

ALA, and its various divisions, is not the only organization awarding outstanding young adult books. The Assembly on Literature for Adolescents (ALAN) honors an individual who has made an outstanding contribution to the field of young adult literature. The Boston Globe-Horn Book Awards have been in existence since 1967. The winners and honorees often fall in the younger spectrum of the young adult audience, but these winners are worth knowing. The National Book Awards also recognizes excellence in Young People's Literature. The 2004 winner was *Godless* by Pete Hautmann. The Golden Kite Award is presented by the Society of Children's Book Writers & Illustrators, an award given by peers for outstanding work. Previous awardees include Jerry Spinelli's *Milkweed* and Virginia Euwer Wolff's *True Believer*.

Where to find award information:

- **ALAN**
www.alan-ya.org/
- **Boston Globe-Horn Book**
www.hbook.com/index.html
- **National Book Awards**
www.nationalbook.org/nba.html
- **The Golden Kite Award**
www.scbwi.org/awards/htm
- **ALA Booklists and Book Awards**
www.ala.org/ala/yalsa/booklistsawards/booklistsbook.html

State and Regional Choice Awards

There are a number of state and regional awards. The significance of the state and regional awards is that they are often "choice" awards. Choice awards are selected through a combination of teens and adults. Nominations come from teens, adult professionals (often librarians and English teachers) then narrow the list, and finally teens read and vote on the short list. This is one of the places that teens can have a voice in recognized literature; their input is also welcomed in Best Books for Young Adults and Teens Top Ten of the Year.



Selected State Choice Awards

Gateway (links) to websites for State and Regional Awards available at www.mcelmeel.com/curriculum/bookawards.html

Selected State Choice Awards



Grades 6–8 Focus

Delaware: Blue Hen Book Award
 Florida: Sunshine State Young Reader's Award
 Illinois: Rebecca Caudill Young Readers' Book Award
 Maine: Student Book Award
 Michigan: Great Lakes Book Award
 Minnesota: Maud Hart Lovelace Book Award
 Missouri: Mark Twain Book Award
 Ohio: Buckeye Children's Award
 Oklahoma: Sequoyah Book Award
 Pennsylvania: Young Readers Award
 Wisconsin: Golden Archer Awards

Grades 6–8 & 9–12

Pacific Northwest Library Association's Young Reader's Choice Award
 Arizona: Young Reader's Award
 California: Young Reader Medal
 Kansas: The Heartland Award for Excellence
 Kentucky: Bluegrass Award
 Maryland: Black Eyed Susan Award

Grades 6–8 & 9–12 (continued)

Nebraska: The Golden Sower Award
 Nevada: Young Readers Award
 New Mexico: Land of Enchantment Book Award
 New York: Charlotte Award
 Volunteer State Book Award
 Utah: Beehive Award
 Vermont: Dorothy Canfield Fisher Children's Book Award
 Virginia: State Young Readers Program

Grades 7–12 Focus

Colorado: Blue Spruce Young Adult Book Award
 Georgia: Peach Book Award for Teen Readers
 Indiana: Eliot Rosewater Indiana High School Book Award
 Missouri: Gateway Book Award
 New Jersey: Garden State Book Awards
 Iowa: Teen Award
 Iowa: High School Award
 Rhode Island: Teen Book Award
 Washington: Evergreen Young Adult Book Award
 Wyoming: Soaring Eagle Book Award

Lists

There are lists developed on a yearly basis that recognize the best books published in the preceding year. While publications such as Horn Book, *VOYA*, and *School Library Journal* publish best of the year lists there are other lists to investigate as well. ALSC develops several lists of Notable Children's Media including books. YALSA develops a list of Best Books for Young Adults, Quick Picks for Reluctant Readers, Popular Paperbacks, and Audio Books. They are also investigating the possibility of a graphic novel list of the best graphic novels published in a given year. ALA lists can be found at www.ala.org/alsc or www.ala.org/yalsa

Don't overlook other lists including Bulletin of the Center for Children's Books Blue Ribbon Awards, International Reading Association "Choice" lists, and individual subject associations lists, such as Outstanding Science Books compiled by National Science Teachers Association on an annual basis.

Websites:

- Bulletin Blue Ribbon Awards
www.lis.uiuc.edu/puboff/bccb/
- International Reading Association
www.reading.org
- Online reading groups with Annual Best of the Best list.
- www.teenreads.com — Reader's Recommendations
- www.amazon.com — Editor's Choice in Teen section
- www.bookdivas.com

Spotlight: *The First Part Last* by Angela Johnson

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The First Part Last by Angela Johnson was the most decorated book of the ALA 2004 award season. It is the story of a young man who finds himself raising a daughter, Feather; it was successful both critically and with teens. Told in alternating chapters of "Then" and "Now," Bobby narrates his girlfriend's pregnancy, the tragedy that occurs to Feather's mother, and the difficulties and amazing wonder of being Feather's father. His voice is touching and sincere, and Johnson's narrative is both sparse and poetic.

The First Part Last was awarded the Michael L. Printz Award and the Coretta Scott King Award. It was a Top Ten Best Book for Young Adults, and a Top Ten Quick Pick selection. Its presence on the top ten lists indicates its popularity with teens; the Printz award indicates the quality of the narrative.

Thought Questions

- 1) Is there a role for multicultural awards?
- 2) How important is popularity in teen awards?
- 3) Should books that are being recognized be books that teens will willingly read?

Teen Psychology

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Adults who determine to work with the teenagers of today are brave or crazy, depending on your point of view. It is certain that those who dedicate their lives to this age group have to love their subjects and spend a career in fascinated puzzlement.

We have all been teenagers at one time or another, experiencing those wonderful, terrible, and unexpected changes, but we cannot assume that our own experience is representative of those whom we aim to serve. A good dose of teenage psychology, keeping up with the research, and a healthy dose of common sense will prepare us and keep us on our toes of understanding.¹ It is certain that those who dislike or fear teens should find another vocation.

So many young adults come from dysfunctional homes, lack English skills, or are from such a wide variety of cultural backgrounds that teachers and librarians have to stretch understanding constantly to communicate effectively with these budding adults. To communicate your respect and your certainty of the teen's worth is to gain their trust and respect while keeping a measure of professional distance. Today's teens need advocates—adults who are willing to step in when society, the school, the law, or other community institutions are abusing their “power” over teenagers.

The Four Spheres of Development

As a teen teacher/librarian/advocate, think, read, and plan in advance for how to deal with four significant aspects of development during the teen years. Here is our list of considerations. Add and revise as you build understanding and discuss these critical characteristics.

Physical Development

- ❑ There are certain things we can't change: skin color, height, zits, handsome or ugly, early or late development...It's all in the genes. Accept it and move on.
- ❑ Puberty comes to all at various times during the teen years. There is nothing you can do to control the time of this event. Correct information will minimize the surprises.
- ❑ Teenage diseases are both genetic and environmental and can be the consequence of our behavior or out of our control.
- ❑ Healthy eating, exercise, sleep, and cleanliness will contribute or detract from our sense of wellbeing and predict what will happen to us physically in our adult life.
- ❑ Risky behaviors often have deadly consequences (sex, drugs, alcohol, and the excess of almost anything).

Spiritual Development

- ❑ Teens often question family traditions of religion, churches, or the lack thereof. Have the courage to investigate fully before making life-long decisions.
- ❑ A moral and ethical sense not only helps us get along in society, but it is the foundation of a healthy, well-rounded person.

¹ A useful and inexpensive collection of current articles on teenage psychology with an excellent outline of concerns and issues is: Duffy, Karen G. *Adolescent Psychology 04/05*. Annual Editions series. McGraw-Hill, 2005.

Social Development

- ❑ Friendships are a vital part of growing up.
- ❑ Deciding the difference between a true friend and a fair weather friend is a critical skill to develop.
- ❑ Being your own self, with your own standards, should be acceptable to a true friend.
- ❑ It's often who you know as much as it is what you know.
- ❑ "Fun" need not involve self-destructive behavior.

Emotional Development

- ❑ Everyone feels depressed at times, but if this is an all-day, everyday experience, seek help.
- ❑ Changes in our physical bodies during puberty affect our emotions as well as our bodies. Many crazy feelings are usually only temporary as we learn to cope in the adult world.

Resources for Adults working with teens:

- Duffy, Karen G., Ed. *Adolescent Psychology 4th edition*. McGraw-Hill/Dushkin. — This book comes out annually, so make sure you have the most recent edition. Also on the web at www.dushkin.com/online
- www.psychologyinfo.com/depression/teens.htm
- www.psychology.org/links/Environment_Behavior_Relationships/Adolescent/
- Panzarine, Susan. *A Parent's Guide to the Teen Years*. Facts on File, Inc., 2000.
- Pollack, William. *Real Boys: Rescuing Our Sons from the Myths of Boyhood*. Henry Holt and Company, 1998.
- *CQ Researcher on Teens in America*. CQPress, Congressional Quarterly, 2001.
- Rollin, Lucy. *Twentieth-Century Teen Culture by the Decades: A Reference Guide*. Greenwood Press, 1999.

Self-help resources for teenagers:

- Packer, Alex J. *How Rude! The Teenagers' Guide to Good Manners, Proper Behavior, and Not Grossing People Out*. Free Spirit Publishing, 1997.
- Schwager, Tina and Michele Schuerger. *Gutsy Girls: Young Women Who Dare*. Free Spirit Publishing, 1999.
- Daldry, Jeremy. *The Teenage Guy's Survival Guide*. Little Brown and Company, 1999.
- Pelzer, Dave. *A Child Called "It"*. Health Communications, Inc., 1995. All other "It" titles as well.
- Kalergis, Mary Motley. *Seen and Heard*. Stewart, Tabori & Chang, 1998.
- *Adolescent Health Sourcebook*. Ed. Chad T. Kimball. Omnigraphics, 2002.
- Klebanoff, Susan and Ellen Luborsky. *Ups & Downs: How to Beat the Blues and Teen Depression*. Price Stern Sloan, Inc., 1999.

Many current books, pamphlets, and Internet sites advise teens how to survive the teen years and live to tell about it. All materials contain the biases of their authors and are thus open to controversy in a typical community of parents and teenagers from varying backgrounds, cultures, and religious orientations. The quandary for adults is to select and help teens gain access to the information they desire. For example, some books might stress responsible drinking and others advise total abstinence from alcohol. Librarians and teachers who follow intellectual freedom guidelines try to include a wide range of opinions in the information they provide. Such policies, however, may not be popular in a very conservative community and may result in public controversy. Every teacher and librarian needs to be able

to defend the array of information being provided to teens and have policies and procedures in place when questions arise. If your school or library does not have a policy for handling controversial materials, you are inviting trouble that can escalate out of control overnight.

Questions to ask about as one selects information for teens:

- What are the credentials of the author? (Education? Promoting an organizational viewpoint?)
- What is the bias of the author? (conservative to liberal)
- What messages are contained in the media aimed at teens? (magazines aimed at teen girls stressing thinness and things).
- Are the materials something that teens would actually read, view or listen to?
- How does the material fit in with the community in which it will be used?
- How does the material support the agenda of the school or community? (Making this school safe, building a drug-free zone in a neighborhood)

Spotlight on The 7 Habits of Highly Effective Teens

Written by the son of the famous author of the 7 Habits book, Sean Covey speaks to teens about habits, paradigms, being proactive, setting goals, will power, relationships, positive thinking, understanding others, making yourself understood, keeping time for yourself, and having the motivation to do all this. It is written in a positive, motivating, and easy-to-read style. There are interactive activities throughout the book, helping teens to understand the concepts, set goals, and be able to achieve those goals.



Collection Development and Selection

One of the most interesting challenges both school and public librarians have is to develop collections of information, printed materials, and multimedia that will serve the needs of the teachers and teens. School librarians concentrate more on collections that support the school's curriculum while public librarians see teen needs in a larger framework of community information needs. From the patron point of view, the task seems quite simple: Just stock what I need, when I need it, in the format I desire, in the language and reading level I prescribe, and have this at my elbow 24/7/365. Oh, and by the way, if you don't do it, Google will. (Not!)

The best way to keep current with teen trends and young adult materials is to talk to and listen to the teens you work with. However, this will not help you lead teens to materials they need, enjoy, or might be interested in if they knew about them. There are other resources that will help with this task. Our job as young adult advocates who serve teenagers requires we know not only what teens know, what is current, and what is on the horizon, but also that we know about what teens need and the materials that meet those needs. Professional reviews and professional peers who work with young adults are excellent resources, but it is important to understand your community and the needs of that community when selecting materials.

Teens are an excellent source of recommendations. They are often plugged into what is available, and they know what they want. A survey to establish the different types of media that teens are consuming is often very helpful in decisions regarding your collection. Talking to the teens you work with will also help you determine the needs of teens and what is available. Become a consumer of teen media. Knowing what teens watch, listen to, and read will help open up conversations, as well as keep you up to date on the trends.

It is also important to know the curriculum standards and needs of the teens you serve. Each state has different standards, but there are commonalities in curriculum. Collaborating with other professionals, teachers, and librarians (both public and school) helps those involved to know what research assignments teens will be working on. As teens begin to recognize the library as an information resource, they will use the library to meet personal information needs as well. Remember, adolescence can be a confusing time in life. Teens are building personal identities and defining their individualism. Often they will have information needs built around that search for identity. Teens may not approach an adult for help in finding what they need, so it is important to keep in mind the emotional and physiological issues teens may be facing. Also pay attention to what the hot topics are in the news surrounding teenagers. What adults are saying about teenagers may spark debate and interest among teen patrons.

Professional Reviews

There are several resources for professional reviews. Publications include books, serial publications, and the Internet. Published six times a year, *VOYA's (Voices of Youth Advocates)* magazine is an excellent starting point. *VOYA* includes articles on programs and facilities, but its primary focus is materials. The reviews, written by volunteers and teens, are assigned a popularity rating as well as a quality rating, the only journal to do so. *VOYA* also reviews websites and graphic novels. The staple for school librarians is *School Library Journal (SLJ)*. Like *VOYA*, *SLJ* relies primarily on volunteer reviewers, which can lead to an uneven quality in reviews. *SLJ* includes reviews for all ages with a category for 5th grade and up, as well as adult books for young adults, reference materials, audio books, and other media. Reviews can

also be found in review journals with a broader focus, such as *Booklist*, *Kirkus Reviews*, and *Publisher's Weekly*. *Horn Book for Children* has reviews for older readers, despite having a focus on the younger ages, and can be an excellent resource. Another avenue to investigate when determining the worthiness of a title for addition to a collection is Amazon, which posts editorial reviews from major review journals as well as reviews from staff. (Note: These are different than customer reviews.)

Review Journals

- **Booklist:** Professional Reviewers; reviews presumed to be positive and are more annotative in nature
- **School Library Journal:** Reviewers are primarily volunteers and has a limited number of reviews. Reviews consider quality.
- **VOYA:** Reviews written by volunteers, including teens. Reviews are finite and consider quality.
- **Kirkus:** Focus on public libraries. Reviewers are anonymous and paid but are mostly working professionals. The anonymity allows reviews to be sharper and more direct. Includes positive and negative reviews.
- **Library Media Connection:** Reviewers are volunteers. Focuses on curriculum applications.
- **Publisher's Weekly:** Focus on booksellers
- **Amazon and B&N.com:** Each pays for professional review reprint rights. Excellent resource for investigating individual titles, but not for developing a collection of multiple titles.

Associations

The Young Adult Library Services Association (YALSA) is also an excellent resource for keeping current in regards to teen materials and quality materials for libraries. YALSA is responsible for a number of lists that they compile on a yearly basis. The lists include Best Books for Young Adults, Popular Paperbacks, Quick Picks for Reluctant Readers, Selected Audio Books, and Selected DVDs and Videos. They also sponsor Teen's Top Ten, in which teens can vote online for their favorites during Teen Read Week in October. Every five years YALSA publishes a list of Outstanding Books for the College Bound. YALSA also sponsors a listserv called "YALSA Bk" that helps develop lists of titles, keeps users current in new material, and, on occasion, discusses books. Books that annotate and recommend books are among the organization's publications. Titles include *ALA's Guide to Best Reading* (2002), *Best Books for Young Adults* (Carter, 2000), and *Hit List for Young Adults 2* (Lesene, Chance 2002).

Another organization that focuses on young adults is The Assembly on Literature for Adolescents (ALAN). ALAN is an independent assembly of the NCTE (National Council of Teachers of English). ALAN may feature a larger diversity of members than YALSA because of its connection to the NCTE; there are more English teacher members. ALAN publishes *The Alan Review* three times per year. This journal has in-depth articles about young adult books as well as "clip and save" reviews. The articles are often focused on the teaching of literature but can be an excellent way to collaborate with English teachers to use young adult literature in their classroom. On the ALAN website concise reviews are posted under "Bill's Best Books." The "New Voices" page highlights up and coming authors.

The International Reading Association (IRA) is a worldwide network of professionals who promote literacy and life-long reading. Each year the IRA works with different regions in the United States to develop a list of new books that encourage the reading habit. Each year the list has thirty titles selected by teens with the guidance of librarians and teachers. The

association also publishes a Teacher's Choice list, which has an advanced level that includes 6th-8th grades. Choice lists are an excellent way of keeping up with what is new.

Online Groups

The online environment has provided new avenues to keeping current with what is popular, what is quality, and, hopefully, what quality materials are popular with teens. Listservs and online communities may be difficult to keep up with but are an excellent resource for information and opinion. YALSA Bk receives nearly 100 messages a day but can be a valuable tool. For more in-depth conversations, and more mail, Child Lit is a well-known and frequently used discussion list. A smaller online community can be found through Yahoo groups. Adbooks is a group that discusses one or two titles a month, plus various recommendations and titles. Adbooks also explores older titles with an author study during the summer. While keeping up with online lists or discussion groups can be daunting, even "lurking" (monitoring the list without participation) can provide insight into available titles to help with selection.

Book Listservs for Librarians

- **YALSA Book:**
www.ala.org/yalsa
Select Electronic Lists
- **Child Lit:**
www.rci.rutgers.edu/~mjoseph/childlit/about.html
- **Adbooks:** www.adbooks.org
- **Booktalking:**
groups.yahoo.com/group/booktalking

Internet Sites

There are several Internet sites geared to teens that focus on books. One of these is Teen Reads (www.teenreads.com). Teen Reads provides reviews, featured authors, polls, and links to websites. There are also contests and reading group guides. Another site is Book Divas (www.bookdivas.com). You must apply to participate in the message boards, but you can still read reviews written by the divas, usually teen readers. Genrefluent (www.genrefluent.com) explores the world of genre fiction. Each entry has a brief annotation and review. There is also a teen page with comments from teens and a form for teens to submit comments. Carol Hurst's website (www.carolhurst.com/index.html) has hundreds of reviews, mostly children's titles, but she also covers grades 6-9. Reading Rants (tln.lib.mi.us/~amutch/jen/) is another website with excellent annotated lists put together by Jennifer Hubert. The IPL (www.ipl.org/div/teen/browse/bw0000/) has a page of collected annotated links that lead to different public libraries with teen pages and booklists. Several publishers have pages promoting the latest books being published.

Selection Policy

Providing materials for teens provides some unique challenges, particularly when dealing with younger teens. The wide range of maturity and developmental needs of teens can present difficulties. One way to effectively handle potential problems is to have a clear selection policy in place. Selection policies can guide purchasing and protect against challenges. A good selection policy will lead to a stronger collection because you will not purchase unnecessary materials, will have a well thought-out reason for the purchase of items that are grounded in professional philosophy, and will meet the needs of your community. A good selection policy should consider the mission of your library, the objectives you wish to meet, and the mechanics of selection. The mechanics of selection should include the person responsible for selection, the criteria for selection (including the number of professional reviews to be

consulted), and the formats to be selected. There are a number of sample selection policies available online including a Workbook for Selection Policy Writing produced by the American Library Association (www.ala.org/alaorg/oif/workbook_selection.html). Take the time to investigate selection policies and make sure you understand the policy you are working with. Use that understanding to guide your implementation of the policy.

Selection Activity

Develop a library mission and professional objectives for a selection policy. Consider professional ethics, materials important to teens, and the information needs of teens.

Professional Titles

The Wilson's Catalog, published by The H.W. Wilson Company, contains over 10,000 selective recommendations of core titles throughout a collection. Each entry includes an annotation and/or an excerpt of a review if available. There are two titles that focus on teens: the *Middle and Junior High School Catalog* and the *Senior High School Catalog*. Catalogs are published in print every five years with a supplement available on a yearly basis. There is also an online subscription. The Wilson catalog can be an invaluable resource while building a collection.

Senior High School Catalog. H. W. Wilson Co.

Middle and Junior High School Catalog. H.W. Wilson Co.

Here are some other titles that can help when building a collection:

- Carter, Betty. *Best Books for Young Adults*. American Library Association, 2002.
- Jones, Patrick, Taylor, Patricia, Edwards, Kristen. *A Core Collection for Young Adults*. Neal-Schuman Publishers, 2003.
- Herald, Diana Trixie. *Teen Genreflecting: A Guide to Reading Interests Second Edition*. Libraries, Unlimited, 2003.
- *Books for You: An Annotated Booklist for Senior High*. National Council of Teachers of English, 2003.
- Spencer, Pam. *What Do Young Adults Read Next?: A Reader's Guide to Fiction for Young Adults (What Do Young Adults Read Next?)*. Thomson Gale, 1997.

School and Public Library Cooperation in a Teen World

In the public mind, there may be little difference between the services to teens in school and public libraries, but a closer examination will reveal major differences in the focus of the two organizations. Teachers who understand the differences and build relationships with both organizations stand the greatest chance of succeeding with their students.

The Role of School Libraries

High school libraries have been around for most of the 20th century. Their central focus is prescribed in their national standards, i.e., the support of the curriculum of the school. Thus they concentrate on serving students with school assignments, helping teachers construct library-friendly assignments, and providing collections that target curricular topics. Librarians are now constructing digital school libraries available 24 hours a day, seven days a week that link teens to databases, quality web sites, and other materials directly connected to the teen's studies. School librarians may also be interested in the teaching of reading connected to the content areas of the school, so their interest is often directed toward supplying interesting and readable non-fiction and informational books at the reading levels of their clients. Some reading initiatives may also be taking place in the secondary school, such as participating in state reading awards.

The Role of Public Libraries

Many public libraries do not have large collections of books aimed at the teen reader, a person dedicated to working with young adults, or a space in the library that teens could call their own. These libraries have children's collections and children's reading rooms, but expect the teen to graduate to the adult collections and space. In recent years, however, more interest in teens has been growing among public librarians. A space for teens is often carved out and stocked with YA fiction, graphic novels, or whatever popular fare seems to attract teens to the space. Many young adult librarians, when there are such personnel, try to build activities with teenagers that attract them to the public library. These may include book clubs, discussion groups, cultural activities, service projects, and any other activity proposed by teen advisory groups. Public librarians often inherit students from the local schools who either don't have quality school libraries or their school libraries lack the resources to support school assignments. Another crowd of teens gravitates to the public library as a social place and somewhere to go after school. The public library might be much more popular with teens because of its more diverse collection, larger young adult fiction collections, and a pleasant/safe environment.

Collaborative Relationships

Public librarians often complain that they are caught unawares about the assignments given by teachers in the local schools and teens expecting collections or services at a moment's notice. The perennial problem cannot be fully solved, but it can be minimized by regular communication among all the parties involved. The teacher who gives a call to the public library warning of a major impending research assignment or the school librarian who borrows extra materials from the public library so that there is a high fill rate during the school day is often appreciated both by the public library staff and by the teens who have a higher success rate. Links to nearby academic libraries can often help to fill requests for research on special or unusual topics. The sharing of digital resources is often one of the best cooperative activities in the quest to serve teens with quality information resources as opposed to trusting Google for everything.

Teachers, School and Public Librarians

One of the most important friendships a teacher can make is the friendship with school and public librarians. These two professionals will feed every interested teacher so many wonderful tidbits about working with their students. In return, the librarians will want to know where teachers are in the various topical units of instruction. Every librarian will act somewhat differently, but they could supply teachers with boxes of books on a topic, interesting articles to read, collaboration on building units of instruction, connections to great links on the Internet, visits to the classroom to work with students on their projects linked to information, teaching teens information literacy, providing booktalks to classes and small groups, providing tours and card sign ups for the public library, homework help, sites/workshops, pathfinders for information teens need on assignments, instruction in the use of technology, and a whole host of other services. Can you as a teacher afford to have no communication with or an enemy in the library?

Keeping Up

Five Journals explore the topic of school and public library cooperation at varying intervals:

- *School Library Journal*
- *VOYA*
- *Teacher Librarian*
- *Knowledge Quest*

A Google search using "school library and public library cooperation" will produce a number of documents on the topic done by various states in their standards documents or other official papers. A number of documents exist that give guidelines for joint school/public libraries operated usually in schools but open to the general public during nights and weekends.

Spotlight: Shirley A. Fitzgibbons

Shirley Fitzgibbons, an Emerita associate professor at Indiana University devoted a career in the study of children's services in public libraries and wrote extensively on the topic. One of her best statements on the cooperation between school and public libraries was published as follows:

Fitzgibbons, Shirely A. "School and Public Library Relationships: Essential Ingredients in Implementing Educational Reforms and Improving Student Learning," *School Library Media Research*, Vol. 3, 2000. Available at: www.ala.org/ala/aasl/aaslpubsandjournals/slmrb/slmrcontents/volume32000/relationships.htm

Thought Questions

1. What cooperative activities exist between your local public and school libraries that focus on teenagers? How could these activities be improved?
2. What types of activities are likely to attract more teenagers to both school and public libraries?
3. Why can the public library usually stock more diverse and controversial YA novels than schools can? What is *in loco parentis* and how does it affect schools and school libraries?

Section II

Entering the Teen World of Literacy

The heart of this quick guide is an introduction into the mainstream of both literature and multimedia designed for the teen years. The challenge for the reader is to build a repertoire that spans the entire world of teens as a group. Here you will find friends, strangers, the tame, the outlandish, the easy, the difficult, and most anything that is both recognizable and surprising at the same time. Perhaps this is the definition of the teenage animal: never predictable, always surprising, lovable yet difficult. Enjoy.

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Graphic Novels

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Some would define a graphic novel as simply a more ambitious comic book. That definition however misses one major component. A comic book is most often the creation of a creative group of people who carry a storyline forward based on a formula and have agreed upon character profile. At times these comic books are strung together in sequential episodes to tell a cohesive story of that character. The character and storyline belong to the publishing enterprise that publishes the novel. A more sophisticated graphic novel is usually the work of one writer who develops the character, the storyline, and produces the written storyline much as a conventional writer would develop a story. The difference between novels and graphic novels is that in graphic novels story and character development is shared with the reader in a graphic format similar to the storyboard format used for writing and illustrating the traditional comic book.

The range of graphic novel subjects span from superhero to high school romance to biography. Storytelling with pictorial storyboards create an obvious connection to movies (in Japan these animated movies are termed Anime). Titles that have become popular include "The Road to Perdition," "The League of Extraordinary Gentlemen," and "The X-Men Series."

Manga, which has its origins in Japan, is a very popular sub-genre. Generally it has its own conventions of presentation: black and white, smaller volume size, large-eyed characters, and reads from front to back. Popular titles in the Manga body of work include "Cowboy Behop," "Love Hina," "Akira," and the previously mentioned "Sailor Moon."

Collected comic books and graphic novels come in several degrees of sophistication. While a thirteen-year-old female in Florida might be interested in the "Sailor Moon" tales out of Japan, a twenty-one-year-old army private might be interested in other kinds of stories in the Manga category. However, the tales the army private reads would be more sophisticated stories. In fact, the original Japanese version of the Sailor Moon tales would most likely be deemed too graphic for an early teen in many other cultures. Some graphic novels are suitable for any age, and others are filled with sex and violence that would put them in the adult range.

To Include Graphic Novels or Not?

Trying to decide whether or not to include graphic novels in your classroom or library? Read a speech given to a group of librarians working with that question. Visit the webpage created by Katy Foster, University of North Texas, History and Ethnography of Youth Information Services at:

courses.unt.edu/efiga/HistoryAndEthnography/TrendsProjects/foster/FosterTrends.htm

Graphic Novels—A Short List

- Beyer, Mark. *Amy and Jordan*. Pantheon Books, 2004. 288 pgs. Collection of more than 275 comic strips originally published in the New York Press from 1989 to 1992. The existential anti-heroes Amy and Jordan go through every manner of anxiety-producing trial imaginable.
- Clamp. *Tokyo Babylon*. Tokyopop. 192 pgs. Sumeragi Subaru, the head of the Sumeragi class and an onmyoji (a master of spirits) is able to exorcise ghosts. His twin sister, Hokuto, provides a hyper sense of humor. However, their relationship to their older neighbor, an heir to the Sakurazuka clan, the historical enemy of the Sumeragi clan, may cause problems. Together they work to solve case after case, but after a bit there seems to be something different going on.
- Dixon, Chuck. *Nightwing: Big Guns (vol. 6)*. Art by Greg Land, Patrick Zircher, Manuel Gutierrez, Mike Collins. DC Comics. 192 pgs. In this last episode in the Nightwing series, Nightwing is confronted by a woman in red who leaves mysterious numbers on her victims. The intersection of Dick Grayson's multiple lives—as Nightwing, as police rookie, and a friend and neighbor—and how completely these lives are intertwined.
- Ellis, Warren. *Global Frequency: Planet Ablaze, Volume 1*. Art by Garry Leach, Glen Fabry, Steve Dillon, Roy Martinez, Jon J Muth, David Lloyd, David Baron. DC Comics. 144 pgs. Miranda Zero is another strong but mysterious female leader to step up in the Global Frequency. A04
- Hotta, Yumi. *Hikaru No Go, Volume 1*. Art by Takeshi Obata. Viz, LLC. 144 pgs. Sixth grader Hikaru Shindo finds that he is co-habiting his own body with a master Go player from the Heian period (somewhat akin to the medieval European period in the West). A04
- Johns, Geoff. *Teen Titans: A Kid's Game*. Art by Mike McKone & Tom Grummett. DC Comics. 192 pgs. Funny, the teen characters, Kid Flash, Wonder Girl, Robin, Superboy, act like the teenagers they are and ask the question: what determines who we grow up to be—is it nurture or nature?

Spotlight: Maus

Maus, A Survivor's Tale by Art Spiegelman is a very serious graphic novel. It tells the tale of Art's father, Vladek, surviving the Holocaust. The story is told in two novels: *My Father Bleeds History* and *And Here My Troubles Began*. It portrays the Jews as mice, the Germans as cats, the French as frogs, the Poles as pigs, and the Americans as dogs. It is depressing and dark, yet compelling. Maus changed the way we view graphic novels and the Holocaust. It showed that graphic novels weren't just an extended comic book—it dealt with real issues and showed a deeper character than most comic books even dare to achieve. It also presents the Holocaust, a generally touchy subject, in a way that makes us think and evaluate what really happened from someone who lived it. In his presentation, Spiegelman challenges you to think about things that would normally be uncomfortable. It has become a great memorial to Vladek Spiegelman and everything he went through. *Maus*, both book one and two, won the Pulitzer Prize in 1992.

Graphic Novels Resources

- Graphic novels/comics review site—Graphic novels for teens at www.noflyingnotights.com
- Michael R. Lavin provides visitors with a comprehensive overview of comics and graphic novels dealing with formats, genres, acquisition and collection development. A great site: ublib.buffalo.edu/lml/comics/pages/
- For fun visit this site: www.comics.com/comics/frazz/index.html Check the strips published January 24–28, 2005 and February 1–2, 2005.
- A Great Book: Crawford, Philip Charles. *Graphic Novels 101: A Resource Guide for School Librarians and Educators*. Hi Willow Research & Publishing, 2003. ISBN: 0-931510-91-0.

Thought Question

1. Stephen Krashen defends comic books and graphic novels as contributing to reading comprehension. Would you agree?

Comic Books — Saving the World

Superheroes: A History¹

26

Superheroes burst into the American publishing world in June 1938 with Superman debuting in Action Comics #1. Inspired by two teenaged boys, writer Jerry Siegel and artist Joe Shuster, Superman went on to define the superhero genre. Not surprisingly, other super crime fighters appeared on the scene in 1939, including Batman and his sidekick Robin, Captain Marvel, and Sub-Mariner.

World War II provided the catalyst for the Golden Age of comics. America had taken on the role of the world's guardian, upholding the guiding principles of "truth, justice, and the American way." With patriotism high, Captain America and other super crime fighters battling the many injustices and evils of the world became extremely popular. This age produced many superheroes and imitations of these characters that lasted until the end of the 1940s. After the war, the demands for this genre of comic books faded and were replaced with other storylines—such as crime, westerns, and horror.

Following World War II comic books fell victim to an all-out assault from psychiatrists, parents, and law enforcement officers. Comic books were being burned in the hopes of fending off juvenile delinquency. Dr. Fredric Wertham, a prominent psychiatrist, revealed his conclusions of a two-year study involving comic books in a paper titled *Seduction of the Innocent*. He stated that comics' influence on youth was "undermining morals, glorifying violence, and were 'sexually aggressive in an abnormal way.'" This paper was published in 1954, the same year the Senate Subcommittee on the Judiciary held a hearing on comics. The self-regulating Comics Code Authority was established by the industry that same year. The publishers formed the Comics Magazine Association of America, voluntarily abiding by the code prohibiting "violence, explicit sex, gratuitous gore and the triumph of evil or antisocial behavior" from their pages. This change in attitude contributed to bringing about the Silver Age of superhero comics.

The Silver Age brought back some heroes that had faded in the '50s (e.g. Flash Gordon, Green Lantern, and the Sub-Mariner), as well as introduced new characters, such as Spider-Man and the Fantastic Four. These new characters of Marvel's fostered a growing teenage and college audience by not only dealing with the 'bad guys' but also with universally inward dilemmas. These characters mirrored the struggles of the youth of the '60s, living in a tumultuous time with the Kennedy and King assassinations, Vietnam, and campus riots.

The two big publishing houses, Marvel and DC, were pretty much the only game in town during the 1970s as far as superheroes and adventure were concerned. Marvel's X-Men series and spin-offs were enjoying a large following. Marvel celebrated 20 years of publishing under that name and held 60% of the comics market. DC, on the other hand, accounted for 35% of comic sales but continued to attempt new ideas. In the '80s the success of the Superman and Batman movies secured DC's position in the marketplace.

The last two decades have seen familiar characters revamped only to return to their familiar selves. The future of superheroes and comics in general will no doubt evolve. The success of movies involving comic heroes, such as Spider-Man, has led to more superhero movies with varying degrees of success. These include The Incredible Hulk, Catwoman, Hellboy, and Fantastic Four. Whatever the trend, both teachers and librarians realize that the comics attract readers and contribute to literacy in general. Teens will help adults select the best if we are interested enough to ask.

¹ Acknowledgement for this page given to a graduate student of San José State University.



Timeline of Superheroes

Golden Age (1938–1949)

- Superman (1938)
- Arrow (1938)
- Batman (1939)
- Sub-Mariner (1939)
- Shock Gibson (1939)
- Captain Marvel (1939)
- Daredevil (1940)
- Masked Marvel (1940)
- Wonder Woman (1941)
- Captain America (1941)

Silver Age (1956–1970)

- Flash (1956)*
- Green Lantern (1959)*
- Supergirl (1959)
- Justice League of America (1960)*
- Fantastic Four (1961)
- Spider-Man (1962)
- Mighty Thor (1962)
- Incredible Hulk (1962)
- Sub Mariner (1962)*
- X-Men (1963)
- Daredevil 2 (1964)
- Captain America (1964)*

Bronze Age (1970–Present)

- Conan the Barbarian (1970)
- Teenage Mutant Ninja Turtles (1984)
- Watchmen (1986)
- X-Force (1991) which became X-Static (2002)
- Rising Stars (2004)
- Anya Corazon (2004)
- Firebirds (2004)
- Incredibles (2004)
- Majestic (2005)

* This comic series reintroduced in the year listed.

Spotlight: Spider-Man



Spider-Man, created by Stan Lee of Timely Comics (later better known as Marvel), debuted in 1962 in the final issue of *Amazing Fantasy* #15. Although advised by Martin Goodman, then publisher of Marvel Comics, to forget Lee's ideas for a spider-inspired character, Goodman tested the waters with a title that was scheduled for cancellation. Although *Amazing Fantasy* had been experiencing poor sales, issue 15 was a big seller. Deciding Spider-Man was the reason for issue 15's success, Spidey lived to sling another web, coming out in a comic book series bearing his name in 1963.

Spider-Man's appeal can be attributed to his complexity. Stan Lee wanted to break out of the proven but overused superhero formula by creating an angst-ridden, teenaged character who wasn't superhuman but in many ways one of us: "your friendly neighborhood Spider-Man." Being the first teenaged superhero that wasn't just an adult superhero's sidekick, Spider-Man was extremely popular with teens and young adults. The same self-doubt and frustrations he experienced reflected the turbulent times the youth of this country experienced in the '60s and still holds true today.



Keeping Up

- <http://www.marvel.com/index.htm>
- <http://www.dccomics.com/>
- <http://www.darkhorse.com/index.php>
- <http://www.imagecomics.com/cgi-bin/index.cgi?main=home>
- Book: Horn, Maurice. *The World Encyclopedia of Comics*. Broomall, Penn., Chelsea House Publishers, 1999.

Thought Questions

- 1) Will comic books ever gain respectability among the literary world?
- 2) Why do some superheroes (Superman, Batman, etc.) still thrive almost seventy years later?
- 3) In what way do the problems that current superheroes face parallel those of today's teens?

Unstoppable Anime

By Sarah Couri

28

There's an Anime invasion just about everywhere—at movie theaters, video rental stores, and in the library. While the most enthusiastic otaku (otaku means mega-fan) might feel right at home, it can be a little overwhelming to the uninitiated. When most people use the term *Anime*, they tend to think of what it looks like: cartoon characters with crazily colored hair and big, big eyes. The definition is a little simpler than that: Anime is any animated feature that is created in Japan. It can be made for television, for theatrical release, or released direct-to-video; as long as it's animated and made in Japan, it's Anime (If you are in Japan, *Anime* simply means any animated feature regardless of its origin). While this is a valid definition, however, it's not entirely useful; this description includes a lot of material. It doesn't help with finding Anime for the library or with planning Anime-related programs for all your otakus.

Anime is complicated for a number of reasons. The sheer volume of material available is rather intimidating. Osamu Tezuka's *Astro Boy* is often considered a source for most modern Anime, and it was made in the 1960s¹. With over 40 years of material to choose from—and so many opinions on what's the best, and so many versions of titles—it can get a little alarming. There are titles that are syndicated TV shows; *Cowboy Bebop* for example. *Cowboy Bebop* the movie was also released theatrically in Japan and throughout the world. Is it better to start at the beginning and watch all the episodes of the show? Or can you just dive into the movie? When picking titles for library collections, these doubts can seem impossible to resolve, and familiarity with every title is out of the question.

The various audiences Anime is made for compounds the complications. Just because something's animated doesn't mean it's only for kids. There are many titles that are either inappropriate for kids, or, at the very least, are uninteresting to them thematically. Of course there are a number of titles that are specifically made for children and teenagers, but knowing which is which can be a challenge. Fortunately, it can be very easy to find thoughtful online reviews. Reading these reviews can give you a good sense of what is good and what titles are appropriate for which audience. Having so many fans can be a real advantage!

Interest in Anime has only grown over the years. However, it is difficult to pinpoint exactly when Anime became bestselling entertainment. It hit mainstream by the time *Dragonball Z* was aired on Cartoon Network; for many people, this was the first time they were exposed to Anime. Now, in addition to Cartoon Network's Toonami and Adult Swim programming incorporating many Anime titles, there's also an Anime Network.

The Anime trend does not seem to be disappearing. Many of the titles coming from Japan have blurred format lines—they are comic books and TV shows, card games, action figures, video games, and other collectible items. With such flexible marketing and income options, it's a viable market that shows no sign of slowing. Anime is not simply a consumerist craze, however; Anime artists are continually expanding the creative possibilities of animated storytelling in unique and marvelous ways, unrealized by other artists.

¹ Poitras, Gilles. "What is Anime?" *The Librarian's Guide to Anime and Manga*. 18 June 2003.
www.koyagi.com/Libguide.html

Anime Online and in Print

Finding reviews, or just keeping up with the latest news, is important and challenging! Here are some places to start:

- *Anime Essentials* by Gilles Poitras (2000)
- www.abcb.com/
- www.animenfo.com
- www.animeondvd.com
- www.animenewsnetwork.com
- www.anipike.com/
- www.koyogi.com
- www.rightstuf.com/
- www.theanimereview.com
- www.themanime.org
- "The Anime-ted Library."
Article in *VOYA* (April 2005)
by Kat Kan and Kristen
Fletcher-Spear.

Caution

Be sure to contact distributors if you are going to show anime at the library. Getting permission is not usually tough, but it is important.

Touchstone Titles

- *Akira* (Geneon)
- *Dragonball Z* (Funimation)
- *Fruits Basket* (Funimation)
- *Fushigi Yugi* (Geneon)
- *Initial D* (Tokyopop)
- *Inu-Yasha* (VIZ)
- *Mobile Suit Gundam Seed* (Bandai)
- *Marmalade Boy* (Tokyopop)
- *Nausicaa: Valley of the Wind* (Buena Vista)
- *Neon Genesis Evangelion* (AD Vision)
- *Ranma* (VIZ)
- *Spirited Away* (Buena Vista)
- *Vision of Escaflowne* (Bandai)

Thought Questions

- 1) Hold a focus group in your classroom or library with teens interested in Anime. Why are they interested and how do they select the best from the enormous amount available?
- 2) Are there Anime groups or conventions in your local area? Have you considered attending one?

Cult Movies

By Rebecca Brodegard

30

Cult movies have been around since around the 1950s. They exploded when videotapes appeared and made movies from the theater readily accessible to people's homes. So, what are cult movies? "Cult movies are usually strange, quirky, offbeat, eccentric, oddball, or surreal, with outrageous and cartoony characters or plots, garish sets and they are often considered controversial. They elicit a fiery passion in devoted fans, and may cause cultists to enthusiastically champion these films, leading to audience participation and repetitive viewings and showings."¹ Cult movies often don't do well in the theaters, but they explode in video sales. There is usually a group of people that group together and watch a movie together, dress up like the characters, and incorporate quotes from the movie into their daily vocabulary. Any kind of movie can be a cult movie — comedies, romances, horror, Sci-Fi, anything. Most of them are "B" movies, movies made with little budget and fall in the shadow of the A-listers.

Although there were some cult movies around the 1950s and 1960s, the biggest one, and the one that had the most impact, came in 1967 — The Rocky Horror Picture Show. The plot was crazy and new, with rock 'n' roll musical numbers scattered throughout. People flocked to it. Even today theaters show late-night showings of the movie with cult fans filling the seats. It is a cult classic that made the genre come alive.

Since then, more and more movies have achieved the fame and cult following that Rocky Horror Picture Show achieved. Today, it could be contested that the description of cult movies has changed a bit. They can be successful in the theater, gaining more and more followers, and have a huge video/DVD release.

One of the greatest cult classic movies of today is Star Wars. When Star Wars first appeared in 1979, it was a modest success. With the two sequels, Empire Strikes Back and Return of the Jedi, Star Wars was launched into a huge success. The following grew and grew. When George Lucas decided to do the "prequels," every Star Wars fan cheered. People lined up at theaters for months before the first showing, just to say they were the first to see the "new" Star Wars. People dressed in costumes, and even acted out scenes from the original three movies, to pass time in line. These are definitely signs of a cult classic.

The cult movie has been around a long time and has given us a rich history of movies to watch, follow, and parody. As long as fans create a loyal following to any movie, cult movies are here to stay.

¹ <http://www.rockyhorror.it/webring/cultring.html>

Some of the Major Cult Classics

- The Rocky Horror Picture Show
- Star Wars (and all sequels and prequels)
- The Texas Chainsaw Massacre
- The Pink Panther
- Harry Potter (movies and books)
- Pee-Wee's Big Adventure
- UHF
- The Princess Bride
- Monty Python and the Holy Grail
- Heathers
- Scarface
- The Matrix
- Willa Wonka and the Chocolate Factory
- American Pie (and sequels)
- Better Off Dead
- Rushmore
- Spider-man
- Superman
- Gone With The Wind
- Indiana Jones (all three movies)
- The Lord of the Rings
- The Breakfast Club
- Friday
- Half Baked
- Any Jackie Chan or Bruce Lee movie

Entertainment Weekly published a list of the top 50 cult movies. This list can be seen at listsofbests.com/list/48/

Spotlight: Napoleon Dynamite



"Gosh!" With Napoleon's quirky actions set in middle-of-nowhere Idaho, this movie began as a low budget independent film and morphed into a huge hit. It was written and directed by Jared Hess, a relative unknown. This film was at the 2004 Sundance Film Festival. While it didn't win any awards, it made a huge splash. Fox Searchlight picked it up and distributed it around the country. Teenagers and young adults ate it up. The comedy is very dry but those who grew up in the '80s and '90s will get every joke.

The storyline is of a high schooler that is out to help his friend Pedro become class president while dealing with an annoying uncle and brother at home. There's even a little romance involved. Napoleon is a quirky hero that saves the day in an unexpected way.

This movie has gained quite the following from college students. It is common to see "Pedro for President" t-shirts and Napoleon Dynamite movie parties. Definitely not for everyone, this movie is quickly finding itself as the newest cult classic.

Official site: www2.foxsearchlight.com/napoleondynamite/

Keeping Up

- www.hollywoodteenmovies.com
- Keep your eyes on the theaters and magazines. What are the top DVD sales? What are people quoting? What has a loyal fan base? What are comedians making fun of?

Thought Questions

- 1) What are the characteristics of a cult movie?
- 2) How can teachers and librarians capitalize on the intense interest in a cult movie to move teens in other interesting or instructional experiences?
- 3) Have relatively unknown stars of cult movies gone on to achieve success as actors and actresses?

Video Games

By Rebecca Brodegard and Allison Parham

32

Video games are fairly new, yet their history is diverse and complicated. Steve Russell developed the first real video game in 1962 while attending M.I.T. Despite this early beginning, video games really didn't take off until the 1970s when the first arcade games were created. The first arcade games were basically TV screens hooked up to a console that could only play one game. These games caught on fast with teenagers and service men. The main corporate players in today's video game industry began to emerge: Sony, Sega, Nintendo, and Atari. These companies were not only interested in arcade games, but in video game consoles that could be taken into everyone's own home. Atari, a video game giant until very recently, was the first to introduce a console that could hook into any normal television. Some of the popular games to emerge in the beginning of video game history are those that still continue to be popular today: Tetris, Pong, Pac-Man, Frogger, and Mario.

The 1980s began with a dip in the industry. Some of the major players lost their footing. Nintendo was the one to break out and bring gaming back into full swing with the release of their Nintendo Entertainment System (NES). It was sold in conjunction with the game Super Mario Bros., and the complete package was an instant hit. Both Atari and Sega fought to catch up. Atari never could and Sega came close. When Nintendo released The Legend of Zelda, a quest game, it hit the charts again. Other releases in the '80s included Nintendo's Game Boy (handheld gaming) and Sega's Genesis, the first 16-bit console.

The 1990s saw huge changes to the gaming industry. Although Nintendo did very well throughout the decade, other companies began to share the glory. Sony's hold over the market rose because of its advancing technology. They moved to using CDs for storing the larger amount of information needed to create sophisticated games, and the graphics of the games jumped to a whole new level. Computer games also saw a jump in popularity and better graphics. Controversy surrounding the violence in some video games began to arise. With the shootings at Columbine High School in 1998, video games were heavily scrutinized; the Federal government decided to put ratings on the games. Those with an M rating were not to be sold to teenagers. Despite all this regulation, M-rated games have still found their way into the hands of teenagers. Another facet of the '90s was gaming's jump to Hollywood. Movies like Laura Croft and Final Fantasy used the video game counterpart to help sell the movie.

In recent years gaming has stepped up a notch. Microsoft released their X-Box console in 2001, changing the face of gaming. The graphics of the X-Box beat the competition by yards, and it also allows gamers to play each other over the Internet. Microsoft also created the game Halo and Halo 2, arguably the most popular games available today. These consoles are also becoming home entertainment centers, acting as DVD players, wireless hubs, etc. in addition to their gaming capabilities. PC's also remain a main hub of the gaming industry. PC's allow for sophisticated gaming because of advanced video cards and high memory. PC's also allow gamers to interact with other gamers and friends over the Internet, a great appeal to many teens.

Teachers and librarians can capitalize on teen interest and gaming by supplying gaming magazines and links to gaming websites. It is, however, one thing to help them build other interests; it is quite another to feed their gaming addiction. Tips and techniques for doing this should be shared with colleagues since success is probably near impossible.

Popular Titles

1980s

Commodore 64
Donkey Kong*
Pac-Man*
Super Mario Bros.*
Tetris*

1990s

Donkey Kong Country*
Doom*
Final Fantasy*
Legend of Zelda*
Mario Kart*
Mega Man*
Metroid*
Mortal Kombat*
MYST*
Prince of Persia*
SimCity*
Sonic the Hedgehog*
Street Fighter II*
Super Mario 64*

2000–Now

Counter-Strike
DragonBall Z
EverQuest 2
Final Fantasy XI online
Grand Theft Auto (and sequels)
Half-Life
Halo & Halo 2
Metroid
Prince of Persia: Warrior Within
Resident Evil
The Sims
WarCraft (and sequels)
Tony Hawk (any version)
Splinter Cell (and sequels)
Madden NFL (any)
Unreal Tournament 2004

* indicates that newer versions of this game are popular today.

Caution: The list of today's popular games can go out of date very quickly. Look to Keeping Up for ways to stay up-to-date on popular games.

Spotlight: World of WarCraft

World of WarCraft is a popular game that allows players to enter into a fantasy world and control individuals similar to their favorite Lord of the Rings characters. This game is played online, and users pay a monthly fee to participate. Each player customizes the appearance of his human, elf, dwarf, gnome, orc, troll or other creature, and then he logs into the world. A user plays the game with others in his real world time zone. In the game, players must follow specific directions, learn to work as a team with other players, and enjoy challenging quests that necessitate strategy formulation. Each time a player completes a quest, he gains rewards that enable him to participate in increasingly difficult quests. A player's progress is automatically saved as he plays. Players can also communicate with each other. For example, if they hit "enter", and then type "/g", they can type a message to the group of people with whom they are participating in challenges. If they type other codes instead of "/g", they can type messages to individuals or other sets of people. Players also enjoy special computer commands that allow them to do such things as pretend to fall asleep. This gives the players in the group a good laugh. World of WarCraft involves great strategy and is a fun, though addictive, entertainment source.

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Keeping Up

Magazines:

- *Computer Gaming World*
- *Game Pro*
- *Nintendo Power*
- *Game Informer*
- *PC Gamer*

Websites:

- EB Games: www.ebgames.com/ebx/default.asp
- GameSpot: www.gamespot.com/
- Nintendo: www.nintendo.com/home
- PlayStation: www.us.playstation.com/games.aspx
- Game Informer: www.gameinformer.com
- www.computerandvideogames.com
- www.ign.com
- www.addictinggames.com

Thought Questions

- 1) Interview a player of Halo or Halo 2 and try to understand the motivation behind addiction to these and other games.
- 2) What redeeming qualities do the addicted claim for this activity?

Teens Online

It is possible that when a network of computers accessible globally was first conceived in the early sixties, the impact of the World Wide Web could not have been imagined. After years of scientific development, the World Wide Web became a reality in 1991. The use of the web grew throughout the mid-late nineties and into the 21st century. Internet usage continues to grow in the United States, although the rate of growth has slowed. Among the many users of the Internet are teens. Studies indicate that 75% of teens are online.¹

Teens use the Internet in a variety of ways: communication, entertainment, and research. Email remains the number-one usage of the Internet among users, and teens are no exception. Often teens manage more than one email account and online identity. They are also the primary users of instant messaging and chat rooms. Teens participate in message boards and websites in which they can post personal works and receive or offer critiques. The online environment allows teens to multi-task, communicating with several friends at once while participating in other online activities.

What teens have done online	
The percentage of youth with Internet access aged 12 through 17 who have done the following activities online:	
Send or read email	92%
Surf the Web for fun	84%
Visit an entertainment site	83%
Send an instant message	74%
Look for info on hobbies	69%
Get news	68%
Play or download a game	66%
Research a product or service before buying it	66%
Listen to music online	59%
Visit a chat room	55%
Download music files	53%
Check sports scores	47%
Visit a site for a club or team that they are a member of	39%
Go to a Web site where they can express opinions about something	38%
Buy something online	31%
Visit sites for trading or selling things	31%
Look for health-related information	26%
Create a Web page	24%
Look for info on a topic that is hard to talk about	18%

Source: Pew Internet & American Life Project Teens and Parents Survey, Nov.-Dec. 2000. Margin of error is ±4%

Another primary use of the online environment is entertainment. Teens gravitate to more interactive sites with graphics that they can participate in and to which they can contribute. Even after the changing face of file-sharing, a majority of online teens still download music. As computers improve and bandwidth makes downloads faster, teens are also downloading movie clips (some bootlegged and illegal). Online gaming remains a popular activity, both interactive role-playing games and video games that can be played by one person. And the favorite teen pastime of shopping? It's here too. Teens use the Internet to "window shop" for everything, from sports equipment to prom dresses.

Besides the entertainment, teens have not overlooked the role of the Internet in locating information. A majority of teens rely on the Internet to help with schoolwork, even occasionally completing online assignments. It is possible that in the future we will see more and more virtual schooling. In Florida the statewide virtual school served more than 20,000 secondary students. But for now the Internet remains a source of information to help complete school assignments.

¹ Teenage Life Online: The rise of the instant-message generation and the Internet's impact on friendships and family relationships. www.pewinternet.org/

Websites for Teens

Teen Space @ the Internet Public Library: A web portal for teens with links in several categories including the Arts, College and Careers, Sports, Style, and Money Matters:
ipl.si.umich.edu/div/teen/

General Sites: Places to go for fun, news, games, advice, etc.

- www.gurl.com
- www.smartgirl.org
- www.cyberteens.com
- www.spankmag.com

Advice: There are a number of places online where teens can go for advice and information:

- www.teencentral.net
- www.sxetc.org

College and Careers: Information to help teens prepare for life after high school is readily available online, including college and scholarship searches:

- fastweb.monster.com
- www.finaid.org
- nces.ed.gov/ipeds/cool/index.asp
- www.collegeboard.com

Arts and Entertainment: Sites to visit for both recreational and informational needs.

Movies

- www.imdb.com
- www.rottentomatoes.com

Music

- www.artistdirect.com
- www.itunes.com

Fashion

- www.teenfx.com
- www.alloy.com
- www.delias.com
- www.gap.com

Spotlight: Blogging

What are blogs? Short for weblogs, blogs are online journals usually hosted on a blog site like Live Journal or Xanga. Blogs allow other users to comment and respond to individual blogs. The recent election (2004) brought media attention to blogs, although teens have known about and used blogs long before the mainstream Internet community caught on. Blogs allow teens to easily create sites and become a member of an online community. As with chats and other online communications, teens should be made aware of safety precautions.

YA Authors who Blog:

- www.livejournal.com/community/yawriteblogs

Blog hosting sites:

- teenblogs.studentcenter.org
- www.livejournal.com
- www.xanga.com
- www.blogger.com
- www.opendiary.com

Thought Questions

- 1) What is the role of the Internet in the library and the classroom?
- 2) How can librarians and teachers work with teens to use the Internet in a constructive way?
- 3) In what ways can librarians use the Internet to promote libraries and a library's services?

Horror Movies

By Rebecca Brodegard

36

The history of the horror film dates back to just before the turn of the twentieth century. The first horror film, *Le Manoir du Diable*, directed by Georges Melies, was also the first vampire movie. Lasting only two minutes, audiences were instantly captured and the horror movie phenomenon was born. After the turn of the twentieth century, in the early 1900s, horror movies grew in number in Europe. Hollywood picked up this genre in the 1930s and ran with it. Universal Studios created gothic-themed movies, such as *Dracula* and *Frankenstein* (both 1931) and *The Mummy* (1932).

During the 1950s, with the advent of the nuclear age and the space race, the tone of horror films shifted away from the gothic towards the modern. Aliens, and their threats of world domination, were now the feared creatures along with mutated people, plants, and insects. Two of the more popular films of this period were *The Thing From Another World* (1951) and *Invasion of the Bodysnatchers* (1956). The late 1950s saw the advent of the gory horror films. Technology had changed, so filmmakers used this to their advantage to add blood and gore into their movies.

The late 1960s and early 1970s saw a move towards the occult and supernatural. The cost of making the films increased but some of the greatest and most famous horror movies were created at this time. Some films of note during this era were *Rosemary's Baby*, *The Exorcist*, and *The Omen*. The '60s also ring of Alfred Hitchcock, a master at film that always left an unpleasant taste in your mouth. His film *Psycho* left everyone wary of motels and showers.

The 1980s horror films began the trend of helpless teens being chased by supernatural human killers. The first, and maybe most notable, of these films was *Halloween*, followed by *Friday the 13th* and *Nightmare on Elm Street*.

In the 1990s and into the new millennium, horror films continued their slash-like nature with films like *I Know What You Did Last Summer* and *Jeepers Creepers*. Some movies were also made to put the "scare" back into the horror film without the gore. Such films included *The Sixth Sense*, *The Others*, and *The Blair Witch Project*. Also in the '90s there were the parodies on scary movies, such as the movie *Scary Movie*, a bawdy blending of parodies of the best in horror films.

Today, horror movies are still alive and well. A lot of the movies to come out early in the millennium borrowed from horror movies of the past, like *Halloween* and the *Freddy* and *Jason* movies from the 1980s. There are still horror films that relish on the gore, but there are plenty of scary movies that still depend on ghosts or other supernatural phenomenon to induce a scare. Horror is not going away, and its popularity with teenagers continues to grow.

Popular Horror Films

1970s

Carrie
The Exorcist
Alien
Jaws

1980s

The Texas Chain Saw Massacre
Halloween
Nightmare on Elm Street
Poltergeist
The Shining
Friday the 13th
Hellraiser
Pet Cemetery
Return of the Living Dead

1990s

Scream (and sequels)
I Know What You Did Last
Summer
Blair Witch Project
Silence of the Lambs
The Sixth Sense
The Haunting
Evil Dead
Event Horizon

2000–Now

The Ring (and sequel)
Halloween–Resurrection
Final Destination
Jeepers Creepers
Freddy vs. Jason
The Amityville Horror
Thirteen Ghosts
Dawn of the Dead
House of Wax

Spotlight: Stephen King



37

Stephen King was born in 1947 in Portland, Maine. His parents separated when he was really young and King stayed with his mother. They moved around a bit but eventually stayed in Maine. He always had an interest in writing. He went to the University of Maine, where he wrote a weekly column for the campus newspaper. He made his first professional short story sale in 1967 ("The Glass Floor"). He graduated in English in 1970 and was married in 1971. He became a high school English teacher, but continued to work on his writing. He continued to sell stories to magazines, but it was a trying time. In 1973 Doubleday & Co. accepted his novel *Carrie*, and you can say the rest is history. He has moved all around the country, but has settled in Maine, deciding to stay out of the limelight. Some of his famous novels include *The Shining* (1974), *It* (1986), *Misery* (1987), *Dolores Claiborne* (1992), *The Girl Who Loved Tom Gordon* (1999), *The Green Mile* (2000), and many, many more. In addition, 49 of his novels and short stories have been made into movies or TV movies, and that number continues to grow. Stephen King is a prolific writer that has broadened horror fiction's readership and horror movies to extreme proportions.

Official Website: www.stephenking.com

Keeping Up

Websites:

- www.everythingscary.com
- www.upcominghorrormovies.com
- www.horror.com

Thought Questions

- 1) What is it about the horror movie that attracts the teen audience?
- 2) Does the watching of horror movies (filled with gore, etc.) negatively contribute to teen development?
- 3) Are most teens mature enough to realize that horror movies are just that—movies?

Teen Movies

A History

By Rebecca Brodegard

38

As long as movies have been around, teenagers have been crowded in the audience. Movies had a very humble beginning. In the early 1900s, penny arcades had machines called kinetoscopes, which, for a penny, showed a short film. These short films grew in length, and as a result, the arcade owners developed nickelodeons. They set out chairs and charged a nickel to view these films. Parents believed that this activity was a crude morality destroyer, but that didn't stop the kids. As movies grew, teenagers began attending the most frequently with their friends, and movies began to be a part of the date scene. Movies also began to be the model for how teenagers wanted to live. Teenage girls sought for the perfect skin and figures of the actresses; boys sought for the charm and suaveness the actors portrayed.

The Depression launched movies into the big time with more people attending. The automobile gave those in the country a means of getting to the movies. Gangster films and musical comedies were a hit. Teenage actors began to emerge. The most popular were Mickey Rooney (Andy Hardy films) and Judy Garland (The Wizard of Oz). Most films involving teenagers were happy and light.

The 1940s saw another surge of teenage attendance at the movies. The majority went at least once a week; many went two or three times. Hollywood responded and created what are now called "bobby-soxer" films. They were set in upper-middle class suburban towns and the teens in them were happy and innocent. They showed a type of happy existence even with World War II raging overseas.

The 1950s was the breakout decade for teen films. These movies began to confront real issues and real teenage problems, like juvenile delinquency. Movies like Rebel Without A Cause and The Wild One made stars out of Marlon Brando and James Dean. They also made the jeans/leather jacket look popular. Scary science fiction films and "B" movies were popular around this decade, leading to today's horror films.

The 1960s brought about the beach party pictures. These movies were fun and comedic. The girls wore bikinis and the boys could usually surf. The 1970s was not a decade for teen films. Some great horror films came around this time, but most teens enjoyed the movies that their parents were also watching. Some classics from this decade are Superman, The Godfather, and Saturday Night Fever.

The 1980s saw an explosion of teenage movies; it could even be argued that this was the best decade for teenage movies. Not only did the movies talk about teenagers; they starred teenagers and addressed real teenage problems. John Hughes was the most popular director of movies dealing with teenagers. Most of his movies starred "the brat pack," a group of actors that were friends on and off the screen (see Spotlight). Comedies made a comeback for teenagers, some cruder than others, and horror films were also popular. Some of the prevailing movies of the day were The Breakfast Club, Sixteen Candles, Better Off Dead, National Lampoon movies, and many others.

The 1990s to the present have built on the '80s foundation. Teenage actors are still playing a major role in the movies for teens today. Teen movies still address real teen problems, like popularity, sex, drugs, pregnancy, etc. Blockbusters have caught the attention of teens as well. Titanic wasn't only an epic onscreen but an epic in the hearts of teenage girls. Comedies are still popular with teenagers and the all-prevalent horror films. More recently, the market has turned a little toward pre-teens and early teens.

Three Decades of Teen Movies

1980s

Back to the Future
Better Off Dead
The Breakfast Club
Ferris Bueller's Day Off
Pretty In Pink
Sixteen Candles
St. Elmo's Fire
Weird Science
Some Kind of Wonderful
Say Anything
Porky's
The Outsiders

1990s

Clueless
10 Things I Hate About You
Never Been Kissed
American Pie
She's All That
Encino Man
Drive Me Crazy
The Skulls
Titanic
William Shakespeare's Romeo and Juliet
The Wedding Singer

2000–Now

Bring It On
Whatever It Takes
Road Trip
Dude, Where's My Car
Down To You
Legally Blonde
A Walk to Remember
Save The Last Dance
The Lizzy Maguire Movie
Center Stage
Spider-Man
A Knight's Tale
Mean Girls
Napoleon Dynamite

Spotlight: The Brat Pack

The Brat Pack refers to a group of teenage actors in the 1980s that were friends on and off the screen. When talking about the Brat Pack, the actors that are most likely involved are Emilio Estevez, Anthony Michael Hall, Rob Lowe, Andrew McCarthy, Judd Nelson, Molly Ringwald, and Ally Sheedy. They worked on some of the most popular teenage movies of the 1980s. Their biggest hits were The Breakfast Club, St. Elmo's Fire, Sixteen Candles, and Pretty In Pink. There are definitely more movies they starred in, but these were the most popular and influential. Their chemistry on the screen was amazing. The Brat Pack tapped into the true teenage sentiments of the day, making teenagers relate to what was happening on the screen. Off the screen, these actors lived life to the fullest with too many drugs and sex scandals. Each actor tried a "solo" career, tried to make movies without their fellow brat-packers, but most failed in the attempt. Today, you will occasionally see Emilio Estevez or Rob Lowe, but most have had their fame and are out of the public eye. Although they have parted ways and broken friendships, they have left a legacy of really good teenage movies that we still enjoy today.

Keeping Up

- Hollywood Teen Movies:
www.hollywoodteenmovies.com
Offers the past and most recent popular teen movies.
- MTV: www.mtv.com
Includes a link for movies.
- Check Local theaters—if it's starring a teenager, teenagers will most likely flock to it.

Thought Questions

- 1) What common elements are in popular teen movies?
- 2) Are those elements similar to or different from the common elements found in books for teen readers?

Pop Music

By Rebecca Brodegard

40

Pop music (short for popular music) has been around for ages. It is the music that is listened to by the vast majority of people. The style of pop music has changed over the years. Despite the change, pop music has always had a very simple melody and a beat that you want to tap your foot to. It's music that easily "gets stuck in your head" and is easy to sing along to. Pop music is a general term that can blanket any musical style that holds the public's attention.

Pop music had its beginnings with the invention of the phonograph. Music could now be carried into every home, instead of people making music themselves. Bands could now be brought to the masses. The 1900s were filled with ragtime, barbershop quartets, and brass bands. The 1920s brought Jazz and dance filled rhythms to the pop scene. The 1940s consisted of the Big Band, with artists like Duke Ellington, Glenn Miller, and Benny Goodman. Bing Crosby was a huge hit and the further rise in Jazz brought Frank Sinatra and Nat "King" Cole to the stage. Rock 'n' Roll came around in the 1950s with Elvis Presley, but old greats like Nat King Cole remained in the spotlight.

The 1960s experienced a breakthrough for pop music. The face of the industry changed with the emergence of The Beatles. The British rock band gained the biggest following pop music had ever known. Along with Elvis Presley, rock 'n' roll became the most popular music in the world. Rock 'n' roll still continues today to make an impact on contemporary pop music. The '60s also brought R&B to the spotlight, with groups like The Temptations, The Four Tops, and Diana Ross & The Supremes.

The 1970s continued with rock's domination of the charts. The Beatles broke up, but Simon & Garfunkel and Fleetwood Mac picked up the spotlight. The Carpenters made softer rock well known while heavier rock came from Led Zeppelin and Pink Floyd. Disco was the pop music of the clubs while soul music kept its presence with The Jackson 5 and Gladys Knight & the Pips.

In the 1980s, pop's sound changed a bit. Music was created for the sole purpose of appealing to the masses. The two biggest names to emerge from this decade are Michael Jackson and Madonna. Heavy metal came into prominence with groups like Guns N' Roses, Motley Crue, and Whitesnake. Power pop emerged, which became a heavier rock version on the pop music Jackson and Madonna were creating. Power pop is shown with groups like Duran Duran and the Culture Club. Rap also was starting to emerge into the pop scene with Run DMC and LL Cool J.

The 1990s was the decade of women, rap, country, and alternative. Women broke out and the diva was now queen. Women like Jewel, Alanis Morissette, Whitney Houston, and Sarah McLachlan ruled the charts. Rap exploded and spread out of the ghettos. Country rose in prominence with LeAnn Rimes, the Dixie Chicks, and Clint Black. Alternative made it big with U2, Green Day, Stone Temple Pilots, and many more—a continuation of the power pop. The '90s was also the age of boy bands, like the Backstreet Boys and NSync.

Today, pop is still a continuation of the '90s. Rap and R&B rule the charts, with some power pop and rock making its appearance. Pop will continue to change as the public's, and especially teenager's, tastes change. Today's popular are tomorrow's forgotten.

Who's Who in Pop

1980s

Michael Jackson~
 Madonna*
 Whitney Houston~
 The B-52's
 New Kids On the Block
 Debbie Gibson
 Duran Duran
 Culture Club
 Prince~
 Cyndi Lauper
 Bryan Adams
 A-HA
 Janet Jackson*
 U2*
 INXS
 Milli Vanilli

1990s

Mariah Carey
 Celine Dion*
 Jewel*
 Alanis Morissette*
 Sarah McLachlan*
 Boyz II Men
 The Spice Girls
 Backstreet Boys
 Ricky Martin
 Jennifer Lopez
 Enrique Iglesias
 Usher
 Britney Spears*
 NSync
 Brandy*

2000–Now

Beyonce
 Jessica Simpson
 Evanescence
 Maroon5
 Matchbox Twenty
 OutKast
 Black Eyed Peas
 John Mayer
 Nickelback
 Avril Lavigne
 Dido
 Sheryl Crow

* indicates still popular today
 ~indicates popular through '90s
 (This list isn't complete. Look to references in "Keeping Up" for more complete lists.)

Spotlight: Madonna



Madonna Louise Veronica Ciccone was born on August 16, 1958 near Detroit, Michigan. She went to New York in 1977 where she studied ballet and took some modeling jobs. From 1979–1980, Madonna participated in two bands as lead singer. A demo tape found it's way to Sire Records and Madonna was signed on in 1982. She began her career by releasing two singles that hit it big on the club scene. Her first album *Madonna* was released in 1983. Her second, and more successful, album *Like a Virgin* launched Madonna in the big time. Every single from the album hit number one on the charts. She released 3 more albums in the '80s; all sold millions of copies. She raised controversy in 1992 when she released her book *Sex* and the subsequent album *Erotica*. She had always been known for her blatant sexuality, but with these two releases she went over the top. She kept up this persona for a few years. In 1995 she wanted to play in the movie *Evita*, so she started to tone down her image. She gained the part, and then became a mother by the end of filming. Her albums since then have focused more on an R&B/techno sound. Throughout her career, Madonna has also been involved in movies. Her successful ones include *Desperately Seeking Susan*, *A League of Their Own*, and *Evita*. Madonna is now in her forties, a mother of two, and still as popular as ever. She continues to produce albums and continues to be a great force in the pop music scene.

Official site: www.madonna.com

Keeping Up

- Billboard's top lists — www.billboard.com/bb/index.jsp
- Website — www.popculturemadness.com/Music/ (has lists by month and year of the top songs and artists)
- Book: Whitburn, Joel. *A Century of Pop Music: Year-by-Year Top 40 Rankings of the Songs & Artists that Shaped a Century*. Menomonee Falls WI: Record Research, 1999.
- MTV — watch the channel or visit website at www.mtv.com
- RollingStone — magazine and website at www.rollingstone.com

Movies

- Josie and The Pussycats
- That Thing You Do
- La Bamba
- Selena
- Grease

Thought Questions

- 1) What other ways for keeping up in pop music can you discover?
- 2) What kind of a teen network could you establish to keep up?

Downloading Music

A History

By Rebecca Brodegard

42

Downloading music from the Internet is a fairly recent phenomenon. It all started in 1999 with the creation of Napster. This program allowed people to share MP3's (compressed audio files) over the Internet. Napster's popularity boomed. Thousands of users were turning from buying CDs to sharing what music they already had with others who had the music they wanted. It seemed to work for everyone. You got the song you wanted without having to spend \$15 for the CD. College students became the main consumer of file-sharing software, latching onto Napster with a fury. Teenagers also jumped on the bandwagon. Who could pass up free stuff?

Napster's clout didn't last long. Six months after its release, the Recording Industry Association of America (RIAA) sued Napster for copyright infringement. The site still stayed operational throughout its many legal battles and the publicity just made it more popular. The band Metallica sued Napster in April 2000 for copyright infringement. The court battle continued to grow. In February 2001, Napster offered a \$1 billion to the record industry to drop the suit. The industry refused. The site had to close down in September 2002 from bankruptcy.

While Napster was encountering so many problems, similar programs arose to fit the need for online file sharing. Various other sites and programs popped up: KaZaA, Morpheus, Grokster, and others. These various programs seemed to avoid being sued by keeping a low profile and sometimes requiring their users to pay a membership fee.

During 2003, the recording industry went after Internet service providers (ISP's). They wanted the ISP's to disclose the users who were illegally downloading music from the Internet. The main target of this attack, Verizon, fought back. They appealed a lower court's decision to reveal their user, and Verizon won with a decision by an appeals court in late 2003. They did not have to reveal their users, and the recording industry backed off. This decision allowed the alternate file sharing programs to run without the risk of revealing their users.

A new way of downloading music legitimately arose in 2003 when Steve Jobs, Apple Computer's CEO, announced the iTunes Music Store. This online service allows anyone to download a song from a CD for \$0.99, or a whole CD for \$9.99 with a few exceptions. The record companies, although still biting their teeth, could not say no. Here was a way to allow people to get music from the Internet in a legitimate, cheap way. Other services like iTunes have come to the front to compete. Wal-Mart, the revamped Napster, and others are allowing users to pay a membership fee or a per-song fee for their music collection. Since the popularity of iPods and MP3 players are beginning to outstrip CD players, buying and finding music online is a more convenient way to get music to these players.

Many of the other illegal services are still operating. As long as there is a demand for these services, they will always be around.

What's Legal

- Apple iTunes
- Napster 2.0
- Wal-Mart's downloading service
- eMusic: no restrictions on copying, so can only find independent labels here
- MusicMatch

See mp3.about.com/od/buymp3music/ for a good list of legitimate services

What's Questionable

- Any service that uses the term "file-sharing"
- Morpheus
- KaZaA
- Limewire

How To Identify an Illegal Download Service:

- Site says it has unlimited downloads but doesn't offer a list of songs.
- Site keeps taking you to the "sign-up" page
- Uses the term "file-sharing"

This list comes from mp3.about.com/od/buymp3music/a/scamsites.htm

Spotlight: iPod

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When Napster hit the scene in 1999, MP3 players began to find their way into the market. These players are small and allow the user to have music wherever they go. These MP3 players became really popular and were dominating the market, until the iPod came along.

The first iPod was announced in October of 2001. It came in with a price tag of \$399, but it offered 5 GB hard drive (enough for 1,000 songs) and used a much better system of storing and playing songs. It only worked with Macs, but developers were quick to develop platform compatibility.

The following few years brought iPod to the top. Developers made the player compatible with PC's, introduced models with bigger storage space, and changed the look. iPods eventually became a smaller and cheaper and took the MP3 player market by storm. The iPod continues to dominate MP3 player sales. Other companies have tried to keep up, but Apple strives to keep on the cutting edge. At least 2 or 3 new versions of the iPod appear every year.

In 2005 Apple expanded their market. They announced the new iPod Shuffle, a player the size of a pack of gum and only costing a mere \$99. This player changed the face of Apple's iPod industry because it is a way for everyone who can't afford a \$300 player to have an iPod.

What is in the future for the iPod? We all just have to wait and see. Keep up with iPod's changing face at www.apple.com

Thought Questions

- 1) What legal issues should concern those who download music?
- 2) How does the copyright law effect the sharing of music?
- 3) What role does the library play in teaching teens about copyright and music downloads?

I Want My MTV

Teens and Television

By Rebecca Brodegard

44

From the beginning of television, teens have been engaged with its content. Up through the 1990s, watching television was more of a family activity. Teens did not necessarily watch TV by themselves. Most television shows were directed toward the family without trying to target teenagers specifically. In the 1980s popular shows consisted of *The Cosby Show*, *Miami Vice*, *Magnum P.I.*, and many others. But a new kind of television emerged in the 1980s with the creation of MTV.

MTV went on the air on August 1, 1981. It was a cable station that showed music videos twenty-four hours a day. As the station grew in popularity, it started to create television shows, but it still concentrated more on the music. The station played the popular songs and videos of the day. It started to target teenagers exclusively, playing "their kind" of music and directing all programming to the age group. MTV took off, especially with their "I want my MTV" campaign.

By the very late 1980s and early 1990s, the rest of television saw the potential of a teenage audience and started to create shows for and about teens. There was a mixture of comedies, dramas, and cartoons that arose to target a teen audience. Comedies included *Saved By the Bell*, *Sabrina the Teenage Witch*, *Boy Meets World*, and *Sister, Sister*. Dramas included *Beverly Hills 90210*, *Melrose Place*, *Felicity*, and *My So-Called Life*. Cartoons included the ever popular *The Simpsons*, *Beavis and Butt-head*, *South Park*, and *Daria*. No matter the genre, each show, in its own way, addressed the problems teens faced everyday. They discussed issues from sex to drugs, dealing with parents to homework, friendships to relationships; whatever teens lived through, one of these shows would talk about it.

Teens also began watching soap operas, like *Days of our Lives* or *The Young and the Restless*. These shows began incorporating younger actors and some storylines involving teens to keep their new audience interested. On the younger end of the spectrum, Cartoon Network began developing animated series for teens, including *Teen Titans* and *Toonami* shows. In the late '90s and early in the 21st century, the WB made a name for itself producing prime time television directed mostly at teenagers with *Buffy the Vampire Slayer*, *7th Heaven*, *Charmed*, and *Dawson's Creek*.

In recent years a new genre of television has emerged that teenagers have caught hold of: reality shows. It all began with CBS's *Survivor* and Fox's *American Idol*. They both were an instant hit with people of all ages. Most of TV has jumped on the bandwagon. Reality shows dot the primetime spots: *The Bachelor*, *The Amazing Race*, *Big Brother*, *Queer Eye for the Straight Guy*, and so much more. MTV, whose programming now consists of more shows than music videos, has been doing versions of reality TV for years. Their series *The Real World* is in its thirteenth season. Seven random people are chosen to live together in a house (a different city every season) and are filmed constantly. The results are constant fights and drama, relationships form, and whatever life decides to throw their way. MTV's programming is full of this reality television including *Road Rules*, *The Osbournes*, *Nick and Jessica*, and *Punk'd*.

Television has come a long way, especially in teen programming. Teen programming has come from non-existent in the 1980s to a successful, and still growing, genre today.

Fox

- The Simpsons
- Malcom in the Middle
- The O.C.
- American Idol

The W.B.

- Smallville
- Gilmore Girls
- 7th Heaven
- Charmed
- Everwood

NBC

- Friends* (and its spinoff Joey)
- Saturday Night Live
- Days of our Lives

CBS

- Survivor
- The Amazing Race

ABC

- The Bachelor
- Alias

MTV

- Punk'd
- The Osbournes
- Real World
- Road Rules
- TRL (Music Video Requests)
- Nick & Jessica

Other

- Sabrina the Teenage Witch (Nickelodeon)
- South Park (Comedy Central)
- Veronica Mars (UPN)

- * Discontinued in 2004—
watch for syndicated episodes

Spotlight: The Simpsons

The Simpsons, the cartoon family that has taken America by storm, first appeared on the Tracy Ullman Show in 1989. The cartoon consists of a lower-middle class family living in Springfield, a "typical" suburb. Each family member has his or her own quirks. Homer, the father, likes donuts, beer, and works at the town's nuclear power plant. Marge, the mother, loves having a clean household and raising her three children. Bart has been labeled a "punk" by many; he loves to skateboard and is a serious underachiever at school. Lisa is extremely smart and plays the saxophone. Maggie sucks on her pacifier and tries to walk, falling every three steps or so. The town of Springfield is full of many different characters, each with their own unique characteristics that make The Simpsons an interesting array of personalities.

The success of the Simpsons has been worldwide. It is the longest running prime time cartoon show ever. After 13 seasons the cartoon continues to be one of the most popular shows on television. The show addresses real family problems and, despite their many dysfunctional moments, the Simpsons always work things out, showing a truly human quality to their cartoon lives. This is what has kept everyone laughing and watching all these years.

Keeping Up

What is popular on television including what teens are watching:

- TV Guide online: www.tvguide.com/tv/
- MTV: www.mtv.com
- Major network's websites: abc.go.com, www.nbc.com, www.cbs.com, www.fox.com
- The N (a partner of Nickelodeon which is directed toward teenagers): www.the-n.com

Thought Questions

- 1) What themes tend to run through teen TV?
- 2) Is there a difference between what young men and young women watch?
- 3) What cultures are represented in teen TV?

Rap and Hip-Hop

The History

By Rebecca Brodegard

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Rap, or the synonymous term Hip-Hop, is a unique African-American form of music with chanted, rhyming lyrics and a strong background beat. Rap's roots include African tribal music, the blues, jazz, and soul. It developed in the inner cities, mainly in New York City where DJ Kool Herc brought the influences of reggae and dub poets with him from Jamaica. Hip-hop culture began to take shape, encompassing parties, clothes, and dancing (i.e. break dancing), as well as the music. Rap stayed in the inner city for some time. Record companies felt rap was a passing fad and refused to sign emerging rap artists. Then there was a breakthrough to mainstream American life. In 1979 Sugarhill Gang's "Rapper's Delight" was an instant success, selling more than 500,000 copies and rose to number one on the pop charts. Rap's popularity spread throughout the country, bringing the hip-hop culture with it.

There are six types of rap: old school, playa, message, gangsta, battle, and alternative.

- Old school encompasses the early, breakthrough rap. It is "generally enthusiastic and upbeat in both music and message."¹
- Playa rappers are those who rap to make money and live the high life. Some rappers who were labeled as playa rappers include L.L. Cool J, Run D.M.C., and Fresh Prince (Will Smith).
- Message rap is full of political statements and warnings against drugs and gangs. These rappers have a message and try to use their music to talk to their teenage audience.
- Gangsta rap became the most controversial type. It is full of violence and obscenity, telling of life on the streets with guns, women, gang wars, drugs, alcohol, and more. Gangsta rappers lived just as dangerously as their songs. Some examples include: Tupac Shakur and the Notorious B.I.G. died violently; Snoop Doggy Dog was accused of being an accessory to murder.
- Battle rap is on-the-street freestyle rap. Two rappers face off and the crowd decides who is better. This style of rap is best shown in the movie 8 Mile.
- Alternative rap is the newest form of rap to emerge. It is a bit "softer" and the lyrics are more stream-of-conscious.

Even from its beginnings, rap has brought up controversy everywhere it goes. Recently, rap has been accused of promoting sex, drugs, gangs, and even murder. A lot of rap has offensive language and presents ideas not all adults would agree with. The most controversial rapper of the day is Eminem. His first album had songs that spoke out against homosexuals, spoke of abusing women, and promoted a life on the streets. Parents hated him; kids loved him

Rap has come a long way, from the beginnings in the inner city to mainstream controversial. It has become a culture all its own, from baggy clothes to fast cars and albums to MTV. Some may still believe hip-hop is a fad, but for now it's here to stay.

¹ Haskins, James. *One nation under a groove: Rap music and its roots*. New York: Hyperion Books, 2000.

Who's Who

1980s

Sugarhill Gang
Grandmaster Flash
Run D.M.C. (first playa rappers)
L.L. Cool J
Jazzy Jeff and Fresh Prince
M.C. Hammer
KRS-One (message rap)
N.W.A. (Niggaz With Attitude)
Ice-T
Ice Cube
Sheila Spencer
Roxanne Shanté
Salt-n-Pepa
Queen Latifah*
Vanilla Ice
Beastie Boys*

1990s

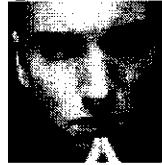
2 Live Crew
Snoop Doggy Dog*
2Pac (Tupac Shakur)*
Notorious B.I.G.
Sean "Puffy" Combs*
Wu-Tang Clan*
Wyclef Jean
Lil' Kim
Missy Elliott*
Busta Rhymes
Lauryn Hill*-alternative rap
Dr. Dre

Today

Eminem
Jay-Z
OutKast
Eve
50-Cent
DMX
Lil'Flip
D-12
Black Eyed Peas

* indicates still popular

Spotlight: Eminem



Marshal Mathers, aka Eminem or Slim Shady, was born on October 17, 1972 in Kansas City, Missouri. His childhood was spent moving between Detroit, Michigan and Kansas City, finally settling in Detroit when he was 12. Eminem changed high schools a lot, keeping him on the outside from his peers. Rap, particularly gangsta rap, became his outlet. He dropped out of school and worked different minimum wage jobs. Eminem went into the underground rap scene, trying to become part of the music he loved so much. The movie *8 Mile* is a loose autobiographical sketch of this period of his life. He released an album, *Infinite*, in 1996 but it was rejected. He started to work on his rapping style, doing what he wanted to do. He produced Slim Shady EP—his own album done his way. He went to the Rap Olympics in 1997 in Los Angeles, winning second place in the freestyle competition. Eminem made his way onto a radio show, where he caught the attention of Dr. Dre, a rapper and rap producer. Eminem's career took off from there. His record *The Slim Shady LP* debuted in 1999 and shot straight up the charts. Eminem became the most popular, and most controversial, rap artist of his day. He has since released two more albums, *The Marshall Mathers LP* and *The Eminem Show*.

Official Website: www.eminem.com

Keeping Up

- Book: Haskins, James. *One Nation Under a Groove: Rap Music and its Roots*. Hyperion, 2000.
- Magazine: *The Vibe* — also at: www.vibe.com
- Magazine: *The Source: The Magazine of Hip-Hop Music, Culture & Politics*
- Magazine: *M-TV*—also at: www.mtv.com

Movies

- 8 Mile
- Do the Right Thing
- Boyz N the Hood

Thought Question

- 1) What political as well as cultural statements come from the hip-hop performers and have they had any impact?

Alternative Music

By Rebecca Brodegard

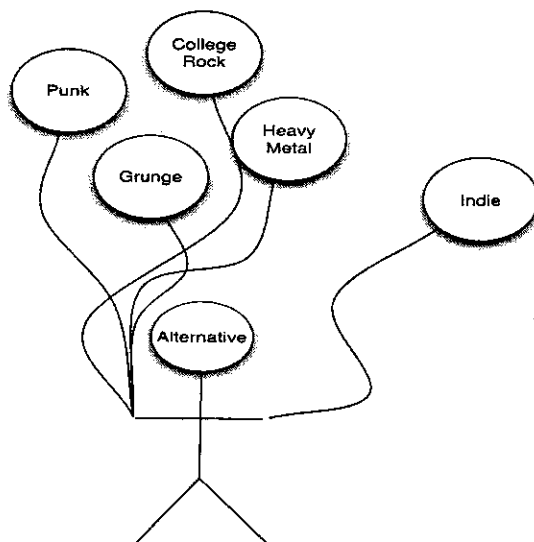
48

Alternative rock is the result of both grunge and heavy metal music. In the 1960s–1970s, there was a movement away from the public eye. Bands like The Velvet Underground and MC5 were combining intellectual lyrics with musical expression that were a bit different from the rock of the age. This movement developed into punk music, giving alternative music a more accessible format. Punk put the music into 3-chord progressions, simplifying it so anyone could learn and play it. Alternative music went through another change in the 1980s. It spread to college radio with bands like R.E.M., The Replacements, and Sonic Head. Thus it became “college rock” and stayed mostly underground until the release of Nirvana’s album *Nevermind*.

Nirvana brought to the spotlight a new type of music: grunge. “While previously ‘alternative’ was simply an umbrella term for a diverse collection of underground rock bands, Nirvana and similar groups fashioned it into a distinct style of guitar based rock which combined elements of punk and [heavy] metal; their creation met with considerable commercial success.”¹ As popularity grew throughout the 1990s, many different groups did not agree with the new success of alternative music. Indie rock was formed. Indie artists returned to the original roots of alternative music, preferring to stay away from the public eye.

The term “alternative” encompasses many different kinds of bands. They vary from heavier material, like Linkin Park, to a bit softer style, like R.E.M. Today, alternative music can be found in garage bands and popular artists. Many alternative artists can be found on the Top 40 lists of today.

Alternative has come a long way, from the underground, garage punk bands to the mainstream pop scene. Wherever it is, it continues to change the way rock is created and performed.



¹ http://en.wikipedia.org/wiki/Alternative_rock

Who's Who

1980s

R.E.M.*
Talking Heads
Sonic Youth
Replacements
The Cure*
They Might Be Giants*
Jane's Addiction
Oingo Boingo

1990s

Nirvana
Nine inch Nails
Oasis
Stone Temple Pilots
Pixies
Blind Melon
Green Day*
Beck*
311
The Verve
Pearl Jam*
Soundgarden
Korn*
U2*
Smashing Pumpkins
Alanis Morissette*
Hole
Tori Amos*
Sarah McLaughlin*

2000–Now

Blink 182
Linkin Park
Dave Matthews
The Vines
Good Charlotte
The Suicide Machines
Godsmack
Rage Against the Machines
Liz Phair

* indicates still touring and releasing albums today

Spotlight: Nirvana



Nirvana began when lead singer Kurt Cobain and bass guitar player Chris Novoselic joined together in Seattle, Washington. Their first album, *Bleach*, was released in 1989. It hit big in the underground Seattle scene. Nirvana was doing new things with music. They drew on the existing punk and harder rock for its musical style. The band's popularity grew in Seattle and signed with a new record company. Their album, *Nevermind*, was released in October 1991. It was a major hit. The album's lead song "Smells Like Teen Spirit" became the theme song to many teenagers. Grunge, along with alternative music, was thrown to the spotlight. Nirvana had a way of combining depressing lyrics with catchy, upbeat music. Despite the band's fear of the spotlight, they were very much in it. The band became a cult classic. *Nevermind* sold 5 million copies and the band toured around the world. Nirvana's third album, *In Utero*, was released in 1993. The band remained as popular as ever. Tragedy struck in April 1994 when lead singer, Kurt Cobain, committed suicide in his Seattle home. His suicide note indicated his hatred of being in the spotlight and not enjoying his music as he used to. Fans idolized Cobain and he remains an icon to this day. Nirvana's music, although hated by many parents, changed alternative music forever, and is argued to be one of the best bands in history.

Keeping Up

- *Alternative Music Almanac* by A. Cross
- MTV Magazine or website www.mtv.com
- New book: *A to X of Alternative Music* by Steve Taylor

Thought Questions

- 1) Is there anyone who can really define and identify alternative when they hear it?
- 2) A constant in popular music is change. What is your estimate of how long this type of music will last and in fact, are there already hints of the future?

Mad About Magazines

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The 2003 Teen Read Week survey, sponsored by *Smart Girl*, identified various types of magazines as the respondents' second favorite type of reading material.¹ Twelve percent of respondents chose fashion magazines as their reading material of choice, and eight percent identified sports magazines as their favorite. Magazines are an integral part of a teen's reading life.

In 1911 *Boy's Life* magazine was first published, eventually becoming the official magazine of The Boy Scouts of America. However, the first magazine to be published with a target audience of teenagers was *Seventeen* in 1944. *Seventeen* remains the widest read teen girl fashion magazine despite the growing competition and the success of other publications throughout the last fifty years.

In general teen girls read fashion magazines targeted to their audience. While you will often find that older teens read adult fashion magazines, teens remain loyal to the magazines that are published just for them. Despite the dominance of *Seventeen*, other magazines have been popular. *Sassy*, first published in 1988, has been credited with influencing teen fashion magazines by bringing a feminist sensibility and "street creed" to teen magazines. *Sassy* folded after editor Jane Pratt left in the mid-nineties, and the tone of the articles changed to a more traditional girl's magazine. Also left beside the road have been *Teen* magazine (2002) and *YM* magazine (2004) despite being around over thirty years. Recently the trend has been towards "little sister" magazines such as *CosmoGirl!*, *Elle Girl*, *Teen People*, and *Teen Vogue*. Furthermore teen fashion magazines are developing to meet niche markets, including ethnic markets. *Latin Girl*, *Blackgirl Magazine*, and *Superonda* are examples of magazines marketed to meet the needs of traditionally ignored minorities. Another marketing niche has been Christian teens with magazines such as *Brio*, *Guideposts for Teens*, and *Feed* (targeted to urban youth).

Boys lean more towards subject related magazines. Magazines developed and marketed to male teen readers have not been successful. However, many magazines marketed for adult males are successful with teens. These include sports magazines such as *Sports Illustrated*, music magazines such as *Spin*, and alternative sports magazines such as the Thrasher franchise. One current magazine with a primarily teen male readership is the hip-hop title *The Source*. Another niche market successful with teen males (and "gaming girls") is the gaming magazine, like *GamePro* and *Electronic Gaming Monthly*.

Online Magazines

The Internet has changed the face of publishing teen magazines. Most magazines have online companion sites. These sites have similar content to their print companions, but the dynamic nature of the web allows for updated content. There are also sites that exist only online: teen e-zines. One successful example is gURL.com, the site also responsible for the book titles *DEAL WITH IT! A Whole New Approach to Your Body, Brain, and Life as a gURL* (1999) and *THE LOOKS BOOK: A Whole New Approach to Beauty, Body Image and Style* (2002). gUrl's website has quizzes, dispenses advice, conducts polls, provides a moderated online community, and spotlights interviews with different women. Another type of e-zine allows teens to submit art or writing for teen comment and criticism. *SpankMag* has been online since 1995 and has evolved into a forum for teen and young adult postings that is peer moderated. *TeenInk* has both an online and print version and also allows teens to publish artwork and writing of all genres.

¹ www.smartgirl.org/reports/2734196.html

... And in other news

Not all teen magazines focus on fashion or hobbies there are also teen news magazines, mostly published by Scholastic and delivered through school classrooms. Some titles include:

- *Odyssey: Adventures in Sciences* (Ages 10–16), Cobblestone Publishing
- *New York Times Upfront* (Ages 14–18), Scholastic
- *Junior Scholastic* (Ages 12–14), Scholastic
- *Science World* (Ages 12–18), Scholastic
- *Current Events* (Ages 12–16), Weekly Reader
- *Current Health* (Ages 12–18), Weekly Reader
- *Next Step Magazine* (Ages 15–18), Next Step Publishing
- *Science News*, Science Service

Spotlight: Sassy

When *Sassy* entered the teen magazine market in 1988 it brought with it a feminist approach to the fashion magazine whose loss is still bemoaned today. (*Bitch* magazine, a feminist examination of popular culture with excellent articles of the role of young adult literature in girl's lives, has a column each issue bemoaning the loss of *Sassy*, or attacking Jane Pratt's latest venture, *Jane*). *Sassy* had articles that openly addressed sex and sexuality, encouraged girls to challenge sexism, and to view their world politically, all the while keeping an outspoken rowdy tone. In 1994 *Sassy* was sold to Petersen Publishing who was also responsible for *Teen*. When the next edition hit the newsstand, *Sassy* read more like the traditional teen magazine in content despite an attempt to keep the same tone. Eventually the "new *Sassy*" went the way of the old. Still there was an impact and the old guard took note by changing the focus of their magazine. Recently *Seventeen* has undergone a revamping that returns to the more "wholesome" image.

List of Multicultural Teen Magazines

- *Hues*
- *Sister 2 Sister*
- *Ebony*
- *Latina*
- *Elle Girl*
- *Black Teenager* — www.blackteenager.com
- *Teen Voices*
- *Teen Ink* — A magazine written by teens for teens.
- *Skipping Stones*

Alternative Titles

There is active debate and concern in regards to the negative body image and messages fashion magazines send to teen girls. Several magazines have been developed to offer positive alternatives to the thin, white, perfect models with their overt message of sexuality. For younger girls *New Moon* magazine is ad free, multicultural, and guided by an editorial board of young girls. *Girl's Life* for 10–15-year-olds attempts to achieve a balance of fashion, advice, and informational stories with a more positive image than the traditional magazines.

For more information on the debate visit:
www.mindonthemedia.com

Thought Question

- 1) What magazines are teens close to you interested in? Why?

Celebrities

By Rebecca Brodegard

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We all know who celebrities are. They act in our movies, play the sports we watch, populate our television shows, and sing the music we like. Basically, anyone who gets society's attention in the media is a celebrity. They are young, old, skinny, fat, wild, and calm. So how do celebrities fit into the lives of teens? Open any teen magazine and you'll find out.

Celebrities influence the fashions that teenagers select. The celebrity images in magazines, on television, and at concerts and other public venues are watched closely and their choice of clothing is scrutinized. Magazines feature articles about dressing like the stars and even supply brand names and pricing information. Fashion trends begun on stage by teen idols are soon seen on teens from East to West.

The media barrage of information about the life stories and relationships of many celebrities bring the everyday lives of the celebrities into the world of teens, helping teens to make connections to the stars. All the information makes the stars normal people just like anyone else. Stars occasionally reveal parts of their personal life and those facts show up on television media shows or in teen magazines to be discussed by all who read or see the revelations.

Any actor that has a cute face is splashed all over media that is enjoyed by teenage girls. Girls may think a boy is cool and cute because he looks a little like Orlando Bloom. Teen males strive to emulate the celebrity look by copying hair styles, clothing, and, in some cases, attempting to develop skills held by their idol whether it be related to music, sports, or celebrity life in general. The life of a celebrity woman is followed by both male and female teens. The fashions, hairstyles, make-up, fitness levels, and general body image influence the perception of beauty held by many teen girls (and seem also to be the touchstone used by males to judge the looks of females). Products these celebrities endorse become products teens buy.

Teens, especially reluctant readers, might be drawn into reading through books dealing with these celebrities. Books about any one of these celebrities or about concerts, sports events, and so forth involving these celebrities, might be the factor that draws an adverse reader into a circle of literacy. Many of these celebrities and their popularity are short-lived and thus, books about the celebrity might also be short-lived, but their value for attracting the marginal reader might well be worth the expenditure.

Celebrities will continue to be tracked and followed by teenagers. They play an important role in how teens will act, what fads they'll follow, and what products they'll buy. Teenagers pay good money to see the stars they love, and stars appeal to teens for that very purpose. So, although individuals may come and go, celebrities are here to stay and will remain a strong influence on the teens to come.

The American Library Association (ALA) has used the attraction of teens to celebrities by creating their "ALA Celebrity Reads" project. Celebrities from the world of sports, music, and other venues are invited to pose and be photographed reading a book of their own choice. The photographs are then used to create a poster with only a single word, READ, as its message. These posters represent a powerful endorsement for reading. Find out more about the project by visiting the project's page on ALA's website at www.ala.org/ala/pio/factsheets/alacelebrity.htm

Some Major Teen Celebrities

Movies

Mary Kate and Ashley Olsen*
Lindsay Lohan
Kirsten Dunst
Orlando Bloom
Amanda Bynes
Chad Michael Murray

Music

Britney Spears
Gwen Stefani
Ashlee Simpson
Mandy Moore
Jay-Z
Beyonce
Jessica Simpson
JoJo
Kelly Clarkson
Eminem
Avril Lavigne

Sports

Lance Armstrong
David Beckham
Shaquille O'Neal
Tiger Woods
Tony Hawk

Television

Paris Hilton
Hilary Duff*
Jennifer Garner*
Ashton Kutcher*
Cast of The O.C.

* indicates star also appears in more than one type of media

Disclaimer:

This page goes out of date very quickly. Stars are constantly coming into the spotlight and others quickly get out. Don't depend too much on the list above; look to "Keeping Up" to help stay current.

Spotlight: Hilary Duff

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Hilary Duff was born on September 28, 1987 in Houston Texas. Growing up, she loved to sing and act. She got a few spots on some commercials. She worked her way up and found herself the star of the biggest show on Disney, *Lizzie McGuire*. With this show, Hilary was shot into stardom. Her popularity shot off with pre-teens first and then expanded to the whole teen audience. Wanting to start a singing career, Duff recorded a song for Disney's album for her show. The song became the top song on Radio Disney and made the album shoot up the charts. With that success, Duff recorded a Christmas album, *Santa Claus Lane*, on the Disney label in 2002. The next year proved busy for Duff. In 2003 she appeared in three movies, *Agent Cody Banks*, *The Lizzie McGuire Movie*, and *Cheaper By The Dozen*, and released her first big album, *Metamorphosis*. Her record hit the charts running and earned gold. Duff became one of the biggest teen celebrities ever, all before her sixteenth birthday. Her fourth movie, *A Cinderella Story*, was released in 2004, along with her second self-titled hit album, *Hilary Duff*. One of the reasons for her success lies in her personality. She is "the girl next door," and everyone who knows her says she is sweet and smart. One thing's for sure: her homey feel has certainly paid off.

Keeping Up

- Keep an eye on the teen magazines: who's on the cover, note the celebrities that consistently show up in the magazines.
- MTV—website, magazine, and TV
- Watch advertisements: anything that a teen can buy, identify products teen celebrities are endorsing

Thought Questions

- 1) What additional celebrities could be added to the list included on this page?
- 2) How do celebrities influence young adult literature and other media?
- 3) In addition to ALA READ campaign, what are some other ways that teen celebrities might be used to promote reading?

Promoting Reading Among Young Adults

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Life may have become more complex in the last several decades, but reading remains as important as ever for success in schools and in careers. Stephen Krashen,¹ the noted reading researcher, notes that this generation of teens read about as well as their parents did when they were teens. This is not good enough. The literacy requirements for all jobs have increased. Furthermore, the Internet is still a print information system requiring good reading skills to benefit from the information provided there.

National Student Accountability Standards ask that secondary school students be tested and demonstrate grade-level proficiency in reading during 8th grade and during high school. Reading has become a national concern. The recent National Technology Plan² shows that, in spite of the rising costs of teaching reading to young people, reading scores are almost flat over time. Current national legislation known as No Child Left Behind aims to change this pattern.

Between February 9–15, 2001, Peter Hart, a national pollster, conducted the poll “Reading Matters—A Poll on the Reading Habits of Adolescents.” The poll consisted of a national cross section of 509 teens, ages 12 to 18. The poll showed that teens ranked reading as the most important skill leading to success in school and in life. Furthermore, of all the teens surveyed, 56% of teens reported reading more than 10 books a year; 15% reported reading 15 or more books per year. However, those statistics would also indicate that 44% of teens read less than 10 books a year.

High school teachers generally expect that teens will be successful readers by the time they come into their classes. Today, because of a variety of factors, this cannot be assumed. One of the major reasons for poor reading, of course, is the increasing numbers of English learners, teens whose first language is not English. Thus a teacher may have only a minority of the class able to read a textbook chapter with a modicum of success.

Many groups and organizations are trying to help remedy low reading scores by contributing whatever they can. Governments often set standards and expectations, but do not always adequately fund or support the programs they legislate. In every community, concerned groups are often assembled to plan and collaborate in order to make the most impact.

For the most part, librarians see their role as providing plentiful materials that teens like to read as opposed to materials teens may be assigned to read. Krashen’s study recommends that both children and teens will read more if they have easy access to large library collections, both in school and public libraries. This is particularly true of teens who come from poor homes where there will be very few, if any, reading materials available. Teachers can also increase access to reading materials if they have rotating classroom collections of books, magazines, graphic novels, etc. from both the school and public libraries. Something fresh and interesting should be available to teens everywhere they turn. Thus the first, and most important, factor in motivating a teen to read is to provide access. Access to what? To what teens want to read. This may not always be in the traditional hardbound or paperbound book, but includes the Internet, e-books, graphic novels, magazines, newspapers, or any other popular format and preferred genre.

¹ Krashen, Stephen. *The Power of Reading*. 2nd ed. Libraries Unlimited, 2004.

² U.S. Department of Education, Office of Educational Technology. *Toward A New Golden Age In American Education: How the Internet, the Law and Today's Students Are Revolutionizing Expectations*, Washington, D.C., 2004. p.12. Available at www.NationalEdTechPlan.org

Besides providing access, teachers and librarians can join hands with all types of literacy organizations to promote, interest, entice, or involve teens in reading. Here are just a few ideas:

- Encourage the reading of music lyrics, writing, poetry slams, and open mic times in a “coffee house” atmosphere.
- Hold book discussions online, in the classroom, and in the library.
- Encourage reading a wide variety of books and magazines for fun and pleasure.
- Read aloud to groups of teens (yes, read aloud to teens—read poems, short stories, magazine articles, information about careers, chapters from books).
- Prepare booktalks for individuals, for small groups, or for classrooms of learners.
- Use books in interdisciplinary course work—historical fiction in social studies and humanities courses; biographies of scientists and mathematicians in science, mathematics, and career classes.
- Promote writing: the more teens write the more they read—email, instant messaging (IM), poems, short stories, letters to friends, thank you notes, etc.
- Provide images of role models reading:
 - ❖ Utilize the READ posters from the American Library Association (ALA) (See the selection on the ALA website at www.alastore.ala.org/SiteSolution.taf?_sn=catalog&_pn=sub_category&_op=44)
 - ❖ Create your own READ posters (See www.alastore.ala.org/SiteSolution.taf?_sn=catalog&_pn=product_detail&_op=1304 for information about the use of the READ logo and availability of a CD to utilize)
- Invite members of the community, like the city's mayor, an electrician, a homemaker, retired educators, members of local sports teams, and others, to read during special weeks. Ask them to provide information about their career and to read a short selection from a book or magazine that they have enjoyed recently.
- Provide time in class for teens to read. Be sure to read during that time.
- Involve teens in the creation of “the best” lists of books or other materials to read. These can be published in print and/or on the classroom or library websites.

Thought Questions

- 1) What access mechanisms are or should be in place in your own school and public libraries?
- 2) What organizations or reading initiatives have been successful or could be successful in your own community?
- 3) What organizations would be willing to sponsor reading initiatives in your community?
- 4) How can teachers capitalize on the various reading initiatives being sponsored in their community?

Spotlight: State Reading Awards

Most states have annual programs to involve teens in the reading of nominated books and a voting process to name the best. Authors are often invited to the state library conventions to accept the awards teens have selected them for. Ask about such an award program in your own state. Samples include:

- Texas—Tayshas
- South Carolina—Young Adult Book Award
- Minnesota—Youth Reading Awards
- New Jersey—Golden State Book Awards (students vote for the winners)
- Pennsylvania—Young Adult Top Fourty
- California—Young Reader Medal
- Georgia—Georgia Peach Award
- Gateway to State Awards at www.mcelmeel.com/curriculum/bookawards.html

Contemporary Realistic Fiction

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In the YA novel market, publishers produce books that sell primarily to libraries with a secondary market in the bookstores. When Hinton and Cormier wrote about gangs and dysfunctional schools, the race was on to publish books with a contemporary and realistic setting (meaning problems, trouble, and vernacular language). Will teenagers read about kids in loving families? About other teens who are doing well in school and headed to college? About kids who are comfortable with their physical development and have solid friendships? Such topics, while realistic in many teen lives, are not the fodder of many novels or material for the nightly news. Drugs, gangs, sex, crime, and general dysfunction are more likely to be published and read.

A trip to the local bookstore's teen shelf is always an interesting survey of what teens seem to be purchasing. When you get past the series books and zero in on the YA novels, you will get some sense of what is popular—but only for the affluent teen who can afford to buy books. Close by, you might also find shelves of graphic novels or science fiction/fantasy that might be as large as the YA section.

A closer inspection of bookstores and what is being issued and reviewed in professional sources will reveal a plethora of books vying for attention because they describe the worst of the teen culture. These reveal a surprising diversity of titles with varied themes trying to find a niche and a reader. Here are a few categories to consider as you try to cover the genre.

Families

"Traditional" family values are evident in stories by Paula Danziger and Isabelle Holland or Robert Newton Peck's *A Day No Pigs Would Die*. Originally written as contemporary novels, these stories now represent a reality of a decade or more ago and have given way to tales by Walter Dean Myers, Gary Soto, and Jane Kurtz. The families and settings are often dysfunctional and filled with urban problems.

Coming-of-Age Stories

Judy Blume captured great attention early on with her stories of teenagers, turning the corner from eventful teen problems toward adult living. *Forever* and *Are You There, God, It's Me, Margaret* made the rounds of most teen readers. Today, numerous authors have their characters confront the adult world as a result of their teen problems. These stories are now categorized as problem novels.

Problem Novels

The contemporary problem novel centers itself squarely in a troubling situation or fractured teen life. Our protagonist may be hooked on drugs, alienated from family, in trouble with the law, facing teen pregnancy, or trying to survive a dangerous neighborhood. Teen readers can often identify with these problems and may find comfort in the fact that others are as miserable or as depressed as they are.

Contemporary Realistic Fiction and the Reader

Many believe that reading about problems experienced by others or by those caught up in an adventure can help young readers develop new interests and learn new ways of handling

conflicts in their own lives. Coping and critical thinking are behavior traits that are often modeled through the actions of characters in books of realistic fiction.

It is important to remember that what might seem realistic to one reader may not seem realistic to another. A reader living on a farm in Iowa will very likely have a different view of everyday life than a child growing up in the inner city of Chicago or New York. Similarly, a child who has already experienced fleeing from Vietnam, surviving in a refugee camp, and coming to a strange new land will have a decidedly different view of life than a child born in the community where she or he still lives. A wide range of characters and ideas will bring a diversity of perspectives and experiences to realistic fiction. Use this diversity to help readers expand their own view of the world and the society in which they live.

Realistic fiction in the 1990s tended to focus less on shock and titillation and more on excitement, romance, and optimism. It presented a wider worldview and less stereotyping. This resulted in parents being shown in a more balanced and convincing fashion. It also presented a diversity of approaches to problems connected with racism and ethnic identification.

A renewed focus on contemporary problems has some critics pointing to a new realism in books for young adults and openly worrying about books that have an agenda rather than a story to tell. One participant in an Internet forum on censorship quipped, "We need to involve readers with books that tell a good story, not books that have a 'message.' If someone has a message to send, they should use Federal Express." Others cite concerns about the characterization of minorities, the stereotyping of women, problems in contemporary society, gay and lesbian characters, and profane language. Some question whether realistic fiction is really reflecting society or contributing to the way society is developing. Calls for censorship of realistic fiction abound. What one group might view as constructive and valuable, others consider controversial. Another problem lies in the language. Because vernacular changes quickly, the language in these novels can become outdated.

Selecting the Best in Your Community

YA novels are plentiful and have enough diversity that both teachers and librarians will have many choices that will fit in their own community. Being sensitive to community values and to teen interests is essential in choosing the best of the genre that fits. A teacher or librarian who reads widely and talks about books with colleagues and teens is in a much easier position to select titles than a person who just reads reviews and makes as many guesses as educated judgments. For this genre read, talk, read, talk is a great plan to stay current.

A Few Authors to Watch

- Anderson, Laurie Halse
- Bruchac, Joseph
- Cole, Brock
- Crutcher, Chris
- Erdrich, Louise
- Giles, Gail
- Hesse, Karen
- Howe, James
- Hudson, Jan
- Koertge, Ron
- Lynch, Chris
- Myers, Walter Dean
- Soto, Gary
- Spinelli, Jerry
- Thomas, Rob
- Trueman, Terry
- Wersba, Barbara
- Wolff, Virginia Euwer

A Few Coming-of-Age Titles

- Anderson, Laurie Halse. *Speak!* (2001)
- Averill, Thomas Fox. *Secrets of the Tsil Cafe.* (2002)
- Fitch, Janet. *White Oleander.* (2000)
- Brooks, Martha. *True Confessions of a Heartless Girl.* (2003)
- Crutcher, Chris. *Staying Fat for Sarah Byrnes.* (1995)
- Donnelly, Jennifer. *A Northern Light.* (2003)
- Frost, Helen. *Keesha's House.* (2003)
- Going, K.L. *Fat Kid Rules the World.* (2003)
- Henkes, Kevin. *Olive's Ocean.* (2004)
- Johnson, Angela. *First Part Last* (2003)
- Mackler, Carolyn. *The Earth, My Butt, and Other Big Round Things.* (2003)
- Oates, Joyce Carol. *We Were the Mulvaney's.* (2001)
- Rubio, Gwyn Hyman. *Icy Sparks: A Novel.* (2001)
- Wolff, Virginia Euwer. *Make Lemonade.* (2001)

Read What Others Say About YA Novels

- Teen Reading (ALA): www.ala.org/ala/yalsa/teenreading/teenreading.htm
- The Book Bag: www.teenreads.com/

Thought Questions

- 1) What kinds of teens in your community appreciate reading about teens in books that seem to have the same problems they do?
- 2) What topics might have been taboo a decade ago that would not be taboo for today's teen reader?
- 3) What would make a teen novel controversial in your community?

On the Edge: YA Novels and Tough Issues

It all started with Hinton. Her first novel, *The Outsiders* (1967), provided a picture of teens coping with violence and abuse. Since it was published, YA literature has exposed teens to tough topics. Robert Cormier's vision of teen bullying and implicitly sanctioned violence, portrayed in *The Chocolate War* (1974), was the fourth most challenged book between 1990 and 2000. In fact, the success of the gritty teen reality novel has also led to some of the strongest criticism of YA novels. When Beatrice Sparks published *Go Ask Alice* (1972), the "anonymous" diary of a teen drug addict, a formula for the successful teen "problem novel" evolved.

Teen problem novels deal with teens facing "tough issues" and often have tragic outcomes, like Paul Zindel's *My Darling, My Hamburger* (1969) in which a secondary character copes with the consequences of sex, pregnancy, and abortion. The formulaic nature of the problem novel leaves YA literature open to criticism, and problem novels receive the most attention. Those who bemoan the death of YA literature in the 1980s are referring to the rise of teen series and the teen problem novel. Teen problem novels tend toward the didactic with characters that made "poor decisions" being punished by the consequences of those decisions, hence girls who had sex became pregnant and drug addicts died. On occasion, the problem teen character turned their life around through rehabilitation or some form of "seeing the light."

Throughout the history of teen publishing, the "shocker" has existed. The shocker novel has challenged our notions of appropriate literature for teens, opened teen's eyes to the world around them, reminded teens that they are not alone, and encouraged teens to empathize with peers who might have deeper secrets than they can know. In the 1970s S.E. Hinton, M.E. Kerr, Judy Blume, Richard Peck, and Robert Cormier wrote novels that dealt with drugs, bullying, neglect, rape, sex, and gangs. Hinton's *That Was Then, This Is Now* (1971) explored how one main character experiences the drug scene. Richard Peck's *Are You In the House Alone?* (1976) introduced the concept of date rape to teens everywhere. In the '80s Chris Crutcher came onto the scene with *Running Loose* (1983) and more significantly *Chinese Handcuffs* (1989), which dealt with sexual abuse and suicide. Walter Dean Myers published his frank and linguistically graphic view of the Vietnam War with *Fallen Angels* in 1988. Perhaps the most significant was Nancy Garden's *Annie on My Mind* (1982), a love story between two young girls. It was one of the first novels for young adults that dealt with homosexuality in an open and positive manner.

Issues and Titles: Memoirs

Homelessness:

Living at the Edge of the World: A Teenager's Survival in the Tunnels of Grand Central Station by Tina S. and Jamie Pastor Bolnick. (2000)

Drugs and Addicition:

Smashed: Story of a Drunken Girlhood by Koren Zailckas (2005)

Hazing:

Goat: A Memoir by Brad Land. (2004)

Abuse:

I Know Why the Caged Bird Sings by Maya Angelou (1970)

Gangs:

Crews, gang members talk to Maria Hinojosa (1995)

Dating Violence:

Heartbreak and Roses by Janet Bode and Stan Mack (1996)

Internet and Pedophilia:

A Girls Life On-Line (Katie.com) by Katherine Tarbox (2000)

Sexual Assault:

Lucky by Alice Sebold (1999)

When the Young Adult novel began to make a comeback in the 1990s, there was concern over the bleak nature of some novels. *We All Fall Down* (1991) by Robert Cormier opens with the destruction of a house by teens, a destruction that was shocking in the randomness and violence of the teen's actions. *When She Hollers* (1994) by Cynthia Voight has a young girl contemplating homicide as a way to escape the sexual abuse she faces. Adam Rapp's *The Buffalo Tree* (1998) provides an unflinching look at juvenile detainees. However, other titles deal with tougher subjects with a lighter hand. Francesca Lia Block's magical realism of the Weetzie Bat books explore love and relationships, Steven Chobsky's *The Perks of Being a Wallflower* (1999) is a modern *Catcher in the Rye*, and Marion Dane Bauer brings together a number of short stories to examine the experience of gay and questioning teens in *Am I Blue?*

Fiction is not the only genre that explores tough issues. Narrative non-fiction often speaks to teens. Narrative non-fiction reminds teens that they are not alone by providing a "true" accounting of the struggles teens face. On the other hand, the accounts are often harrowing, full of graphic details that can alarm some teens and adults. As young adult literature has developed, memoirs about time in gangs and/or prisons have been published for teens. *Almost Running: La Vida Loca: Gang Days in LA* (1993) by Luis Rodrigues explores gang life, including random violence in LA in the sixties and seventies. *Voices from the Streets* (1996) by S. Beth Atkin includes interviews with teens who are former gang members. *A Hole in My Life* (2002) by Jack Gantos graphically describes the violence he witnessed serving a prison term. Adults will occasionally voice concerns that titles such as these glorify gang life and violence or depict violence in too graphic of a manner.

Another popular form of narrative non-fiction explores abuses, addictions, and medical struggles. The always popular memoir (if not well written) *A Child Called It* (1995) and follow-up titles by Dave Pelzer detail years of abuse at the hands of his mother. Ann Turner's memoir of the sexual abuse she suffered is explored in *Learning to Swim* (2000). Titles such as *Wasted* (1998) and *Stick Figure* (2001) explore struggles with eating disorders. Janet Bode's titles explore rape, dating abuse, and criminals. Bode interviewed others and published their stories, like her book *Voices of Rape*. Bode's titles are not graphic; they are first person accounts of traumatic events.

The nature of adolescence lends itself to titles that explore issues such as developing sexuality, developing addictions, developing spirituality, and defining oneself. Often the journeys can be surprising, even disturbing, and the outcomes can leave us unsatisfied or without a true vision of hope. But providing teens with honest literature can open new worlds, provide relief and comfort, and give voice to a teen's own story. However, the topics of the titles and the graphic manner in which the events are portrayed can lead to challenges by parents and adults wishing to protect "children" from the knowledge these books contain.

Dealing with challenges can be an overwhelming experience, but the possibility of a challenge should not keep a library from providing quality literature to teens. Selection policies, as well as a good challenge policy, will make the process easier. Selection and censorship are discussed in this book in individual sections, and you should re-read those sections in considering sensitive and shocking material to include in your collection.

Shockers on the Challenged List

- *I Know Why the Caged Bird Sings* by Maya Angelou
- *The Chocolate War* by Robert Cormier
- *Forever* by Judy Blume
- *Go Ask Alice* by Anonymous
- *Fallen Angels* by Walter Dean Myers
- *The Goats* by Brock Cole
- *We All Fall Down* by Robert Cormier
- *The Outsiders* by S.E. Hinton
- *The Pigman* by Paul Zindel
- *Annie on my Mind* by Nancy Garden
- *Are You There, God? It's Me, Margaret* by Judy Blume
- *Athletic Shorts* by Chris Crutcher
- *Fade* by Robert Cormier
- *Running Loose* by Chris Crutcher
- *Sex Education* by Jenny Davis
- *The Perks of Being a Wallflower* by Stephen Chbosky
- *What My Mother Doesn't Know* by Sonya Sones
- *Always Running* by Luis Rodriguez
- *King e3 King* by Linda de Haan and Stern Nijland
- *The Catcher in the Rye* by J.D. Salinger
- *The Color Purple* by Alice Walker

Spotlight: Chris Crutcher

The story goes that after reading *Vision Quest* (1982) by his friend Terry Davis, Chris Crutcher decided to try his hand at selling stories as well. The result was *Running Loose*, a story that dealt with loss, grief, and growing up. Crutcher was well suited to tell the stories of young people who were struggling to find their place in the world. After working at an alternative school in Oakland, CA and with years of experience as a family and children's therapist, Crutcher has a unique insight into the lives of children behind closed doors. In his books he deals with runaways and disabilities (*The Crazy Horse Electric Game*, 1987), physical abuse and body image (*Staying Fat for Sarah Byrnes*, 1993), suicide and sexual abuse (*Chinese Handcuffs*, 1991), racism and domestic violence (*Whale Talk*, 2001), and emotional abuse (*Ironman*, 1995)

In the beginning of 2005, Crutcher faced a remarkable round of challenges for his novel *Whale Talk* and for a short story in *Athletic Shorts* (1991). He takes the opportunity of challenges to address the censors and their concerns. His website (www.chriscrutcher.com) offers insight into his books, characters, and his feelings regarding challenges. He believes in giving voice to the difficulties teens face in authentic voice, and that can be shocking!

Thought Questions

- 1) How do you answer a parent concerned about the subject matter of titles recommended for teens?
- 2) What role does community values play in your selection policy in regards to controversial titles?
- 3) Why might patron privacy be important for teens, and in the school setting how do you balance that with *in loco parentis*?

Quick Picks and Thin Books For Reluctant Readers

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There are a number of teens who can be classified as “reluctant readers,” teens who don’t like to read for any number of reasons. Research reveals that teenagers are the most reluctant readers. Boys, in particular, either stop reading or drastically reduce the number of hours a week they spend reading when they enter puberty. There are several reasons why someone may not read.

The first, and perhaps the most obvious, reason a teen might be considered a reluctant reader is that of reading difficulties. Readers who struggle from a learning disability, gaps in their education, or other difficulties will usually not enjoy reading. They view it as a chore, often related to school. We tend to focus on struggling readers as the majority of reluctant readers, which may be inaccurate. Exceptional students who are overloaded with assigned school reading and homework may not read either. Often these teens are reading for school but not for pleasure and will eventually find their way back to reading. Teens, as a group, are becoming more and more overscheduled with school, work, and extracurricular activities. They may not put a value on reading and can be considered reluctant readers. They are entering a time period of their life in which social activities are more important than the pleasures of their childhood that may have been more solitary. Hours can be spent on the phone, IMing (Instant Messaging) on the computer, or “just hanging” with their friends.



There are books that traditionally appeal to reluctant readers. Generally these books have cover art that appeals to teens. In today’s publishing world, covers use bright colors with limited graphics. *Son of the Mob* (2002) by Gordon Korman is an excellent example of today’s successful cover art. Illustrations and glossy photographs also appeal to reluctant readers, especially with non-fiction titles. The print on the pages should be larger, making it easy to read and they often have extra white space to make the text less intimidating. The DK (a publishing house known for its graphic and captioned scrapbook type of presentation) style of publishing has continued to evolve, and is often popular with

reluctant readers. If the book is a fiction title the hook should come within the first ten pages and the characters should be well-defined and easy for a reader to visualize. The plot should have plenty of action and be fairly straight forward, particularly for struggling readers. Plots that are non-linear and character driven may not be successful for reluctant readers. Fiction should have a singular point of view with a believable treatment of a topic and humor often helps.

Non-fiction can be especially helpful in engaging reluctant readers. Topics that are current, sports and hobbies that are hot, and biographies with pictures on popular people often engage reluctant readers. For the reader who is “overbooked,” their personal interests may lead them to “niche” books, titles that are not popular with a large number of teens but engage them on a particular passion. If a teen has a particular passion they will often spend time reading longer books with smaller print. While the titles may not appeal to all reluctant readers, a few teens will avidly read this title. Examples of niche books include *The Sound of the Beast: The Complete Headbanging History of Heavy Metal* (Ian Christie, 2003) and *Wide Open: A Life in Supercross* (McGrath, 2004).

Reader’s advisory, getting to know your readers, is always the best way to successfully engage a reluctant reader.

Books to Know

- *Hatchet* (1987), *The River* (1991), *Brian's Winter* (1996), *Brian's Return* (1999), *Guts* (2001), and *Brian's Hunt* (2003) by Gary Paulsen
- Alex Rider series by Anthony Horowitz
- *Monster* (1999) by Walter Dean Myers
- *Gingerbread* (2002) by Rachel Cohn
- *A Child Called It* (1995) by Dave Pelzer
- *The Rose that Grew from Concrete* (1999) by Tupac Shakur
- *Grossology* (1995) by Sylvia Branzei
- *Son of the Mob* (2002) by Gordon Korman
- *The Earth, My Butt, and Other Big Round Things* (2003) by Carolyn Mackler
- *How to Draw Manga* titles by Christopher Hart
- *Shattering Glass* (2002), *Dead Girls Don't Write Letters* (2003) and *Playing in Traffic* (2004) by Gail Giles
- *Speak* (1999) by Laurie Halse Anderson
- *Breaking Point* (2002) by Alex Flinn
- *Hip Hop Divas* (2001)
- The "Darwin Awards" series
- Titles by Chris Crutcher, Will Hobbs, S.L. Rottman, and Walter Dean Myers

Spotlight: Orca Soundings

In 2002 Orca, a publishing company based in Canada, began a new line called Soundings. Orca Soundings titles are high/low titles but have been more successful by breaking the traditional model of high/low books. Although all books are written at a second to fifth grade reading level, their subject matter is strictly young adult. The books deal with name-calling, parental relationships, crime, and drugs. Each book is approximately 100 pages long and well-known young adult authors write the titles. The covers are realistic, and eye catching, particularly *Sticks and Stones* by Beth Goobie, which has a picture of the word "slut" spray-painted on a locker. While the quality of each title varies overall, the soundings books have proved popular with reluctant readers.

Titles

- *Sticks and Stones* by Beth Goobie (2002)
- *Truth* by Tanya Lloyd Kyi (2003)
- *The Trouble with Liberty* by Kristen Butcher (2003)
- *Bull Rider* by Marilyn Halvorsen (2003)
- *Overdrive* by Eric Walters (2004)
- *Hit Squad* by James Heneghan (2003)
- *No Problem* by Dale Gaetz (2003)
- *Thunderbowl* by Leslie Choyce (2004)

Thought Questions

- 1) What makes readers reluctant?
- 2) How can libraries work with reluctant readers to encourage reading?
- 3) How will programming encourage teens to experience the library?

"We Like Pink Books": Books for Girls

It would be easy to believe that the "chick lit" revolution started with the British invasion of *Bridget Jones's Diary* in 1998 followed by the Georgia Nicholson books by Louise Rennison in 2000. This shortsighted view would overlook the popularity of Sweet Valley High in the eighties and early nineties. It would ignore the problem novel of the seventies that focused on female protagonists coping with pregnancy, drugs, and sex, such as *Go Ask Alice*. (Anonymous/Beatrice Sparks, 1971). And perhaps, most significantly, it would fail to acknowledge the lifetime contribution of Judy Blume.

There have long been books that have been published to appeal to teen girls. In 1942 Maureen Daly published *Seventeenth Summer*, a precursor to the coming Young Adult genre. Beverly Cleary in the fifties published romances such as *Fifteen* (1956) and *Jean and Johnny* (1959). However it is Judy Blume's, *Are You There God? It's Me Margaret* (1970) that is the quintessential "girl book." Margaret's struggles with puberty, friends, and spirituality spoke to girls in the seventies and eighties, and still speaks to young girls today. Judy Blume's ability to speak to girls was evident in *Forever* (1975) as well. *Forever* broke barriers when it related the story of two teens that fall in love, have sex, and are not "punished" by death, disease or pregnancy. Rather they struggle with the emotional implications of a physical relationship.

As young adult literature entered the eighties, series fiction for girls became a staple in the publishing industry. Francine Pascal's Sweet Valley High series is the standard bearer for the series industry. First published in 1983, Sweet Valley High is a franchise still publishing in the twenty-first century, with numerous spin-offs including Sweet Valley Junior High, Sweet Valley: Senior Year, and Sweet Valley University. Other popular series included Sweet Dreams and Cheerleaders. Also getting its start in 1985 is Phyllis Reynolds Naylor's Alice series. Alice has grown and developed over the years, coping with first boyfriends, peer pressure, and family. The Alice series is still in publication as Alice ages with her readers. The Alice series has received more critical acclaim and is a higher quality of fiction than the Sweet Valley series.

In the late nineties "chick lit" entered into a new phase led by *Bridget Jones's Diary* by Helen Fielding. In 2000 readers were introduced to Georgia Nicholson in *Angus, Thongs, and Full Frontal Snogging*, a Printz Honor book. Georgia was primarily interested in boys, fashion, and friends. Packaged in bright pinks and greens, the Georgia books were a big hit in the United States leading to such British imports as the *Mates, Dates* series. American authors also were successful with the trend. Meg Cabot capitalized on the chick lit phenomenon with *The Princess Diaries* series. *The Gossip Girls* series with its high fashion, snarky tone found popularity and press¹, a high school Sex in the City in print. While some would argue in 2005 that the trend is fading, publication of chick lit for teens is still going strong.

¹ Fitzgerald, Frances "The influence of anxiety: what's the problem with young adult novels?" *Harper's Magazine*, Sept 2004 v309 i1852 p 62(8)

21st Century Chick Lit

It's bright pink and green covers, series fiction and serious stories dealing with body image, friends, and love.

- *The Sisterhood of the Traveling Pants* by Ann Brashears (2001)
- *Gossip Girls* series by Cecily von Ziegesar
- *Feeling Sorry for Celia* (2000) and *The Year of Secret Assignments* (2004) by Jaclyn Moriarty
- *Sloppy Firsts* (2001) and *Second Helpings* (2003) by Megan McCafferty
- *The A-List* series by Zoey Dean
- *What My Mother Doesn't Know* by Sonya Sones (2001)
- *Gingerbread* (2002) by Rachel Cohn
- *On the Bright Side, Now I am the Girlfriend of a Sex God* (2001) and *Knocked Out by my Nunga Nungas* (2002) by Louise Rennison
- *Fearless* by Francine Pascal

Caution:

It is easy to fall into the trap of categorizing books by gender. This may lead to make assumptions about readers that prove to be false. Remember: girls may like "boy" books, and boys may like "girl" books!

Touchstone Titles

- *Are You There God? It's Me, Margaret* by Judy Blume (1970)
- *The Cat Ate My Gymsuit* by Paula Danzinger (1974)
- *I'll Love You When You're a Little More Like Me* by M.E. Kerr (1975)
- *Forever* by Judy Blume (1975)
- *Are You in the House Alone* by Richard Peck (1976)
- *Homecoming* by Cynthia Voigt (1981)
- *Jacob, Have I Loved* by Katherine Paterson
- *The Face on the Milk Carton* by Caroline Cooney (1990)
- *Walk Two Moons* by Sharon Creech (1994)
- *Keeping the Moon* by Sarah Dessen (1999)
- *Angus, Thongs, and Full Frontal Snogging* by Louise Rennison (2000)

On the Web—More Resources

- Best Riot Grrrrl Reads—Take Back the Power Website: tln.lib.mi.us/~amutch/jen/riot.htm
- Reading beyond the teen romance—Jennifer Hubert has created a booklist of 33 titles on her Reading Rants site. Includes annotations.
- Vandergrift's Coming-of-Age Stories www.scils.rutgers.edu/~kvander/YoungAdult/age.html
This is an extensive list of citations for books that will speak volumes to the young adult female grappling with her own coming-of-age.

Thought Questions

- 1) Why do girls seem to be able to read books where the protagonists are either boys or girls but boys won't do the same?
- 2) Why are predictable romantic plots so attractive to readers?

Boys Do Read

66

Do boys read? Of course they do, despite cries to the contrary. Research and anecdotal evidence suggests that boys read less and less as they hit puberty, with the idea that reading consists of narrative fiction or the reading done in school. Boys read magazines, informational texts, graphic novels, science fiction and fantasy, and hobby books. They may read manuals, game codes, box scores or comics in the newspaper, and email between friends. But are there books that boys will read? The answer is yes.

Before the advent of young adult publishing, books published for teen males were often series. The Stratemeyer Syndicate produced Tom Swift, first published in 1910, and The Hardy Boys in 1927. In the 1950s Chip Hilton joined the ranks of series fiction directed towards boys. On the opposite end of series fiction, a book published for adults in 1951 spoke successfully to teen males, *The Catcher in the Rye* (1951). Holden Caulfield's journey, his disillusionment with the phonies (adults), and the general disaffected tone still speak to twenty-first century teens.

The 1960s changed the way publishers addressed teens, including teen boys. Titles like *The Outsiders* and Robert Lipsyte's *The Contender* appealed to teen boys. Robert Cormier's titles published in the 1970s, such as *The Chocolate War* and *I Am the Cheese*, have male protagonists coping with problems that teen boys faced: bullying, relationships with parents and peers, etc. Jay Bennett specialized in mysteries with male protagonists who actively solved mysteries and faced danger. While the early young adult books broke barriers, books published for this age group eventually settled into a "problem novel" formula that had little appeal to boys.

In the 1980s authors emerged that had strong male appeal. Walter Dean Myers published a number of books with boy appeal during the '80s, including *Hoops* (1981) and *Fallen Angels* (1988). Gary Paulsen titles increased in numbers and appealed to teen boys, especially *Hatchet* (1987), the beginning of the Brian books about a young man surviving alone in the wilderness. Also coming onto the scene in the '80s was Chris Crutcher, whose novels focused on athletic young men coping with various problems including racism, prejudice, abuse, and disabilities.

In the 1990s Will Hobb's books met the need of boys searching for wilderness adventure. Jerry Spinelli wrote books filled with humor and insight, including *Maniac McGee* (1990). In 1998 Louis Sachar's *Holes* was published and proved to be popular with all readers, particularly reluctant male readers. Paul Zindel began publishing horror/monster stories such as *Loch* (1994) and *Rats* (1999). In recent years the Alex Ryder series by Anthony Horowitz has been a sure-fire hit with reluctant male readers. As more and more attention has been paid to boys and reading, more booklists and books for boys seem to appear. Jon Scieszka has started a reading initiative directed at boys called "Guys Read" (www.guysread.com) and has a book: *Guys Write for Guys Read* (2005). These resources provide lists that guys would be attracted to and to help them feel more comfortable with reading.

It is important to remember the role of science fiction and fantasy in boys' reading. Popular series include Orson Scott Card's Ender's series, Terry Pratchett's *Discworld*, Robert Jordan's *Wheel of Time*, Piers Anthony's Xanth series, Terry Brooks (any books), Philip Pullman's *His Dark Materials*, and of course J.K. Rowling's *Harry Potter*. In fact, these readers may frustrate teachers and parents who cannot convince them to read beyond this genre. Don't get frustrated. The important thing is that they're reading.

Another overlooked genre of reading for boys is informational texts. A young man who won't read anything else may spend hours pouring over a book on cars or a biography of their

favorite athlete. In 1988 DK publishing introduced the Eyewitness series with a lot of graphics, white space, and chunks of text. The Eyewitness books proved to be very popular and more and more non-fiction books were published in this format. In recent years narrative non-fiction, such as *Into Thin Air* (1997) and *Phineas Gage: A Gruesome but True Story About Brain Science* (2002), have also proved popular with male readers.

Touchstone Titles

- *The Contender* by Robert Lipsyte (1967)
- *The Chocolate War* by Robert Cormier (1974)
- *Vision Quest* by Terry Davis (1979)
- *Hatchet* by Gary Paulsen (1987)
- *Wrestling with Honor* by David Klass (1989)
- *Maniac McGee* by Jerry Spinelli (1990)
- *Downriver* by Will Hobbs (1991)
- *The Giver* by Lois Lowry (1993)
- *Ironman* by Chris Cruthcher (1995)
- *Slot Machine* by Chris Lynch (1995)
- *Rats Saw God* by Rob Thomas (1996)
- *Wrestling Sturbridge* by Rich Wallace (1996)
- *Harry Potter and the Sorcerer's Stone* by J.K. Rowling (1998)
- *Monster* by Walter Dean Myers (1999)
- *Give a Boy a Gun* by Todd Strasser (2000)
- *Holes* by Louis Sachar (2000)
- *Stormbreaker* and other Alex Ryder adventures by Anthony Horowitz (2001)
- *Eragon* by Christopher Paolini (2003)

Spotlight: Guys Read

Guys Read is a program that was started by Jon Scieszka. He realized that so many boys fall behind in reading and don't count reading on their "Fun Things to Do" list. So Scieszka created Guys Read, a wonderful website and support group to get boys to read. On the website (www.guysread.com), there are lists of books boys of all ages might be interested in. There is also information on how to form your own Guys Read group. These groups are basically getting teachers, librarians, and adults to pay attention to books that boys would like. The website provides free downloads of a poster, bookmarks, and stickers to help bring attention to this program. There are also good hints for adults when dealing with boys and literature. A wonderful program and website.

Non-Fiction Options

- *Friday Night Lights: A Town, A Team, A Dream* by H.G. Bissinger (1990)
- *Always Running: LA Vida Loca: Gang Days in L.A.* by Luis Rodriguez (1993)
- *Into Thin Air* by John Krakauer (1997)
- *The Perfect Storm: A True Story of Men Against the Sea* by Sebastian Junger (1997)
- *Shipwreck at the Bottom of the World: The Extraordinary True Story of Shackleton and the Endurance* by Jennifer Armstrong (1998)
- *A Hole in My Life* by Jack Gantos (2002)
- *Phineas Gage: A Gruesome but True Story About Brain Science* by John Fleischman (2002)

Thought Questions

- 1) Is there such a thing as "girl books" and "boy books"?
- 2) What are the dangers about making recommendations based on gender?

Series Titles for Young Adult Readers

Teen readers, as do younger readers before them, gravitate toward books written as a series, but educators often ignore series because they are perceived to be somewhat of a lesser quality than books written as individual titles. But series books are often immensely popular with readers. The comfort of not having to acclimate oneself to a new set of characters or a new setting with each book allows the reader to get right into the action or plot of the stories. Some readers are adamant about reading every book in absolute order. Because the definition of young adult literature ignores series fiction, librarians have some difficulty in managing it and in helping those readers know the series order of individual titles. Some books are written to a formula for the writing, but other series are fresh and unique. The familiarity of series reading is a great aid to developing fluency among readers and building confidence in the less able reader. There are series of books for younger teens, for older teens, for males, for females, for horse lovers, for mystery lovers, and for all topics in-between. Bibliographic resources that might be of assistance include:

Thomas, Rebecca L. and Catherine Barr. *Popular Series Fiction for Middle School and Teen Readers*. Libraries Unlimited, 2005.

Levetzow, Maria. "Young Adult Books in Series and Sequels." *Bettendorf Public Library Teens' Page*. (Online) www.bettendorflibrary.com/bpl-bin/series.pl — A searchable site providing the series order of hundreds of series titles for young adult readers.

Popular series of the recent past have included the R.L. Stine *Fear Street* series and *Sweet Valley High* and *College* series. Don't be surprised, however, if some teens are still reading younger series such as *Babysitter's Club*, *Boxcar Children*, *Hardy Boys*, or even the recent *A Series of Unfortunate Events*.

A Selected List of a Few Popular Series for Readers

Formula Series:

Star Wars

Star Trek

The Princess Diaries by Meg Cabot

Gossip Girl by Cecily von Ziegesar

The Dating Diaries by Kristin Kemp

The Mediator by Meg Cabot,

Anne of Green Gables by L. M. Montgomery

Sci-Fi/Fantasy:

Redwall by Brian Jacques

His Dark Materials by Phillip Pullman

Artemis Fowl by Eoin Colfer

Harry Potter by J.K. Rowling

Chronicles of Prydain by Lloyd Alexander

The Lord of the Rings by J.R.R. Tolkien

Everworld series by K. A. Applegate

Wheel of Time by Robert Jordan

Adventure Series:

Hatchet and the Brian Books by Gary Paulsen

A Series of Unfortunate Events by Lemony Snicket

Buffy the Vampire Slayer and *Angel* by various authors

Fearless by Francine Pascal

Author Series:

Caroline B. Cooney

R. L. Stine

Cynthia Voight

Phyllis Renolds Naylo

Keeping Up

- Run, don't walk, to the nearest bookstore and inspect the teen series shelves. You may discover, as we did, no Sweet Valley series and no Fear Street series. Of course, this will differ from what you find, but a comparison of bookstore shelves with library series shelves will be quite revealing and the only way to keep your pulse on this ever-changing market.
- Thomas, Rebecca L, and Catherine Barr. *Popular Series Fiction for Middle School and Teen Readers: A Reading and Selection Guide*. Libraries Unlimited, 2005.

Spotlight: Meg Cabot

Meg Cabot was born in Bloomington, Indiana. From a very young age, she found, and loved, the library. After getting a BA from Indiana University, she moved to New York to be an illustrator. That didn't work out, so she began writing. She wrote for adults and teenagers, finding the most success with teens. She created *The Princess Diaries* series, which was later made into two movies by Disney. Other series include *1-800-Where-R-You* (written under her pseudonym Jenny Carrol, now a TV series) and *The Mediator*. She has written many other YA novels that have found success in the tween-teen market. Although her series are very formulaic, Cabot has found the way to make the modern *Babysitter's Club* or *Sweet Valley High*. New times call for new formulas, and Meg Cabot has found that new formula.

Official website: www.megcabot.com

Thought Questions

- 1) Check the circulation system of a library near you to discover what teen series circulate. Compare this with the impression of the teen librarian of which series are actually read. Do these two sources of data match? If not, why not?
- 2) Interview several teenage girls and boys about their preferences for series books and why they choose what they do. What percentage of their reading is series versus non-series?

Don't Judge a Book by its Movie

For many or perhaps most teens, movies have replaced books as the central focus of entertainment. We may complain about the "Hollywoodization" of literature that we are certain should have been experienced only as a print/personal experience, but most teachers and librarians are resigned to the fact that movies may be the only way to motivate teens to experience a real book. There are exceptions, of course, as the *Harry Potter* phenomenon or *Lord of the Rings* trilogy books-to-movie events have brought intense scrutiny into the filmmakers' interpretation. For these few exceptions, there is no end to the possibilities for discussion, comparison, and delicious controversy sparking both movie and literature criticism.

As anyone who has been to the movies lately knows, Hollywood is in desperate need of good scripts to feed their multi-billion dollar industry. And Hollywood often turns to books for plots and ideas. We usually classify the tie between movies and books into three categories:

- a. Movies made from books in an attempt to be faithful to the original.
- b. Adaptations or modernizations of a book
- c. Original movies for which a novel appears close to the movie release date.

In the first category, *A Series of Unfortunate Events*, the *Harry Potter* movies, *Holes*, or *The Mighty (Freak the Mighty)* try to stick as close to the books as possible given that a typical movie script is about 40 pages of dialogue compared to several hundred pages of feelings, actions and dialogue in the book. Just say to almost any teen: "The Fellowship of the Ring was the most faithful to the book, but I liked *The Return of the King* best," and you are sure to get a response that might make you wish you hadn't expressed an opinion. English teachers desperate to teach the classics often search for the best play-to-movie interpretation to help young people understand the plots so they can teach the nuances of the language and the deep meanings of the text as both film and word merge. For many teens, if they experience the "classics" at all, it is through the film, and we hope they have seen a good one. History teachers may also use film adaptation to encourage the reading of books and the in-depth study of events. Examples include *Shindler's List*, *Cold Mountain*, *Seabiscuit*, or even *October Sky*.

In the category of adapted films, Hollywood takes great liberties with the original text to create something they feel will appeal to a modern audience. The most obvious example is Disney's adaptation of the story of *Aladdin* and the folktales of *Snow White*, *Cinderella*, and *Mulan*. Hollywood never tires of adapting Shakespeare as evidenced by *10 Things I Hate About You* (*Taming of the Shrew*), *O* (*Othello*), and William Shakespeare's *Romeo and Juliet* (1996 with Leonardo DiCaprio and Claire Danes). Sometimes Hollywood's version actually improves upon the book, such as *Forrest Gump*. In any case such adaptations provide plenty of opportunity for teachers and librarians to compare and contrast what Hollywood does verses the original intent of the author. For example, recently *The Village* was adapted from *The Messenger* by Phyllis Reynolds Naylor. Both versions are fascinating in their own right as they sometimes duplicate and at other times depart in the plot and action sequences.

In the last category, original scripts are adapted to print as a promotional event corresponding with the release of the movie. We think of *Star Wars* and *Star Trek* that have triggered entire series of books because their movie scripts grabbed the imagination of audiences everywhere and left enough space for more stories to be told. Other successful

movie novelizations include *Whale Rider*, *The Matrix*, *Titanic*, and *Buffy: The Vampire Slayer*.

To teens, informational books that supplement the movie are more interesting. DK publishing has had success with its *Star Wars Visual Dictionaries* and *Cross-Sections*. *The Matrix* (1999) was very popular with teens, and the two books, *The Art of The Matrix* (2000) and *Beyond the Matrix: Revolutions and Revelations* (2004), also have a teen audience. As special effects become more complicated, more books that detail the movie making find their way into the market.

There is now a whole new culture developing around movies and books as Hollywood tries to maximize its revenues. DVDs with Director's cuts, accompanying books packaged with the DVD, websites, discussion groups, chat rooms, documentaries on making of the movie, and action figures are just a small sampling of spin-offs. These give plenty of room for movie-book discussions, screenings, read-ins leading to critical writing and perhaps even teens creating a movie adaptation of their own.

YA Books to Films and Films to YA Books

Move title (*Book title*)

- Confessions of a Teenage Drama Queen
- Speak
- Princess Dairies*
- How to Deal (*That Summer and Someone Like You*)
- Whale Rider
- Cheaper by the Dozen
- Millions*
- Holes (Book by Louis Sachar)
- I Know What You Did Last Summer
- The Outsiders, Tex, and Rumble Fish
- A Cry in the Wild (*Hatchet*)
- The Mighty (*Freak the Mighty*)
- Angus (Short Story in *Athletic Shorts*)
- Drive Me Crazy (*Girl Gives Birth to Own Prom Date*)
- Because of Winn-Dixie*
- Harry Potter 1, 2, 3, and 4
- The Chosen
- Sisterhood of the Traveling Pants

*For a younger audience

Spotlight: Mean Girls

In 2002 Rosalind Wiseman published *Queen Bees and Wannabees*. The book was an exploration of emotional bullying and teen girls' social structure. The audience was composed of the parents of teen girls, and the book was a revelation to many.

Tina Fey, of Saturday Night Live fame, read the book and saw in it potential for a movie. She adapted the book for a movie, and in 2004 *Mean Girls*, starring Lindsey Lohan, hit movie screens across the United States. It was a novel idea: turn a pop psychology book for parents into a movie for teens. The outcome may have been considered less than successful. While the movie successfully illustrated the techniques girls use to manipulate and control one another, the overall message of the book may have been lost in the comedy of the movie. Still it was an interesting experiment in crossover appeal.

Also published on the topic are *Odd Girl Out* (2002) (also a movie on Lifetime television) and *Odd Girl Speaks Out* (2004) by Rachel Simmons.

Thought Questions

- 1) What techniques could teachers use to explore classical literature through the use of film?
- 2) What types of activities centered in the library could capitalize on the interest of a teen blockbuster in the original book?
- 3) What book would you like to see as a movie? Who would star in the film?

Christian Romance

By Tracey Wilson

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Most of the Christian fiction books marketed for young women tend to be romance stories. A great number of these books deal with the issue of sexual abstinence before marriage, a commonly held belief among many Christians that is based on Biblical passages. Understandably, this is a topic of much concern among Christian teens that find that most of their non-Christian peers are already sexually involved. These books deal with the reality of peer pressure and attempt to provide a Biblical perspective on relationships and intimacy. Christian romances usually describe situations in which the protagonist struggles with the pressure to become sexually involved, but with support from a network of Christian friends or family the protagonist finds that she can be romantically involved without having sex. Christian publishers tend to market books with similar themes in the genre, explaining why several books have only slightly different plots. For example, many of the female protagonists in fantasy or period romances were sterling models of Christian behaviour, and though they face various temptations, they successfully resist those temptations. Publishers know these are popular with a particular audience, so they continue to market them.

Upon saying that, there is an effort by authors to expand fiction romance to address a public that is embracing secular romances and romantic comedies. As a result, a number of series are loosely based on secular movies or books. For example, *The Yada Yada Prayer Group* series by Neta Jackson is a Christian version of the secular *Ya Ya Sisterhood*. In general most Christian fiction has a very strong thread of morality throughout. Conversion remains the backbone of evangelical stories, but more and more Christian novels being published today concern the messiness and issues of everyday life. Christian fiction has become less dogmatic and overt in an effort to embrace a larger readership.

Young adult romance is marketed to the following audiences: pre-teen and teen. Pre-teen romances are generally more "innocent" and predominantly deal with issues of friendship and first love. Romantic plots and sub-plots are less obvious and are not always the primary theme. In contrast, teen romance tends to feature a protagonist of marrying age and more complex romantic plots with more permanent outcomes. They are frequently more reality-based. Aside from age divisions, these romances can also be divided into the following categories: period romance, allegories, realistic fiction, and devotionals. Period romance takes place in a historical setting and portrays life as it most likely was experienced during that historical period. Allegories feature symbolic fictional figures and actions of truths or generalizations about human existence, and realistic fiction deals with modern issues confronted by today's Christian teenagers: sex, peer pressure, body image, drugs, and other relevant issues. Devotional romances are typically written to be meditative and often pose questions to the reader intended to prompt reflection.

A Sampling of Romance

- Chaikin, L.L. *Port Royal (The Buccaneers Series)*. Moody Publishers, 1995
- Gunn, R.J. *Only You, Sierra (The Sierra Jensen Series)*. Focus on the Family Publishing, 1995.
- Gunn, R.J. *Whispers (The Glenbrooke Series)*. Multnomah Publishers, 1999.
- Leppard, L.G. *Mandie and the Secret Tunnel (Mandie Mysteries)*. Bethany House Publishers, 1983.
- Lewis, B. *Holly's First Love (Holly's Heart Series)*. Zondervan Publishing House, 1993.
- McDowell, J. & Hostetler, B. *Truth Slayers: The Battle of Right from Wrong (The Powerlink Chronicles)*. Word Publishing, 1995.

Thought Question

- 1) Can you make a list of YA romance books, not necessarily Christian, where the players decide to remain virgins?

Web Resources

Article on Christian romances by best-selling author Robin Jones Gunn: christianteens.about.com/cs/booksforteens/a/robinjonesgunn.htm

Christian and inspirational fiction information and links: www.overbooked.org/genres/inspirational/

Christian Romance Book Club: www.heartsongpresents.com

Christy Awards: www.christyawards.com/home.htm

Evangelical Christian Publishers Association: www.ecpa.org/

Genreflecting: Christian fiction: www.genreflecting.com/christian.html

Multnomah Publishers: www.multnomahbooks.com

Other Recommended Romantic Reads

Bergren, L.T. *Treasure*. Palisades (part of Questar Publishers, Inc.), 1995.

Morris, G. *The Sword of Truth (The Wakefield Dynasty)*. Tyndale House Publishers, 1994.

Morris, L. & Morris, G. *The Stars for a Light (Cheney Duvall, MD #1)*. Bethany House Publishers, 1994.

Rivers, F. *Redeeming Love: A Novel*. Multnomah Publishers, 2001.

GLBTQ Literature for Teens

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Different studies suggest different numbers, but it is safe to assume that there are Gay, Lesbian, Bisexual, Transgender, and Questioning teens (GLBTQ) in your classroom or library. Sex and sexuality are important developmental issues in a teen's life. As a representative portrait of growing up, young adult literature has not ignored the GLBTQ teen, particularly in recent years where the voice of the teen queer is finding its page.

The history of GLBTQ literature for teens is not unlike the history of young adult literature. In the early years there were very few titles for teens. In 1969 John Donovan's *I'll Get There: It Better Be Worth the Trip* featured a character questioning his homosexuality. It was a groundbreaking novel, but it was lonely for several years despite the publication of *A Man Without a Face* by Isabelle Holland in 1970. In *A Man Without a Face* the relationship between the older homosexual character and the younger protagonist is never clarified in a sexual sense and remains a debated topic. In the '70s the very few young adult novels that addressed homosexuality that were published involved the homosexual characters facing unhappy endings and physical violence. One of the lesbian characters in Sandra Scoppettone's *Happy Endings Are All Alike* (1978) is raped. In *Trying Hard to Hear You* (1974), also by Scoppettone, the lesbian character is involved in a fatal drunk driving accident. The books in the '70s that dealt with homosexuality were problem novels complete with unhappy endings and stereotyped events.

In 1982 Nancy Garden published *Annie on My Mind*, another breakthrough in GLBTQ literature. *Annie* is a gentle love story between two girls, which isn't to say it doesn't have its share of teen angst and eventual sorrow. However, the quality of the story redeemed it from being another problem novel in which the characters are punished for their homosexuality. While the two lesbian teachers are fired from their teaching positions, the main characters find some support from family and potentially find their way back to each other. In 2003 Nancy Garden received the Margaret Edwards award, largely from the strength of *Annie*. Also published in the '80s was *Night Kites* (1986) in which the main character's family struggles not only with the news that the oldest brother is gay, but that he is dying of AIDS. Other titles in the '80s also discussed AIDS, although all characters coping with AIDS because of their sexuality were placed as family members instead of the main character.

In 1989 Francesca Lia Block authored *Weetzie Bat* in which a homosexual main character came out with no repercussions and a blended family was created. It was the beginning of a new era in literature dealing with homosexuality. In the '90s the literature became less "problem novel" and more about exploring the variety and complexity of issues surrounding our diverse society. Some titles focused on the family members of gays and lesbians, other focused on the damaging effects of homophobia, and others were coming-of-age stories that explored the coming-out process. Ellen Wittlinger's *Hard Love* (1999), published on the cusp of the millennium, explored a new theme: a relationship between a straight boy with a crush on a lesbian. Fundamentally different was the number of titles in which gay and lesbian characters had healthy, productive lives.

In the new millennium, GLBTQ literature has begun to "come of age." The portrayals of the characters are positive, while the coming-out story is still popular. The stories are told as romances where questioning or accepting the character's sexuality may or may not be a part of the story. Julie Ann Peters published *Luna* (2004), a story about a transgender teen. David Levithan's book *Boy Meets Boy* (2003) introduced a world where characters not only know they are gay by kindergarten, but their homosexuality is accepted, the cheerleaders ride Harley's, and the quarterback is also the homecoming queen. *Boy Meets Boy* is light-hearted; it

treats all characters equally whether they're gay, straight, or cross-dressing. Alex Sanchez's *Rainbow High* titles and Brent Hartinger's *Geography Club* (2003) and *The Order of the Poison Oak* (2005) also suggest that literature featuring GLBTQ teens has grown into itself.

Touchstone Titles

- *I'll Get There: It Better Be Worth the Trip* by John Donovan (1969)
- *Annie on My Mind* by Nancy Garden (1982)
- *Night Kites* by M. E. Kerr (1986)
- *Weetzie Bat* by Francesca Lia Block (1989)
- *The Arizona Kid* by Ron Koertge (1989)
- *The Drowning of Stephen Jones* by Bette Greene (1991)
- *Living in Secret* by Cristina Salat (1993)
- *Deliver Us From Evie* by M. E. Kerr (1994)
- *From the Notebooks of Melanin Sun* by Jacqueline Woodson (1995)
- *My Father's Scar* by Michael Cart (1996)
- *Breaking Boxes* by A. M. Jenkins (1997)
- *Hello, I Lied* by M. E. Kerr (1997)
- *The House You Pass On The Way* by Jacqueline Woodson (1997)
- *Hard Love* by Ellen Wittlinger (1999)
- *Empress of the World* by Sara Ryan (2001)
- *Rainbow Boys* (2001) and *Rainbow High* (2003) by Alex Sanchez
- *My Heartbeat* by Garrett Freymann-Weyr (2002)
- *The Geography Club* by Brent Hartinger (2003)
- *Keeping You A Secret* (2003) and *Luna* (2004) by Julie Ann Peters

On the Representation of GLBTQ Teens

It is not only a librarian's job to make this representation as welcoming and as accurate as possible. It is a librarian's obligation to do so.

—David Levithan

From "Supporting gay teen literature: an advocate speaks out for representation on library shelves", *School Library Journal*. Oct, 2004.

Thought Question

1. How can you promote GLTBQ literature in a manner that provides a safe space for teens?

Spotlight: Francesca Lia Block

Francesca Lia Block's characters inhabit a world that is rich in diversity; that is magical, beautiful, and seamy. Block's vision of Los Angeles is fantastical, and the rich tapestries of her work render LA. both beautiful and dangerous. Block's writing style is magical realism, a style she uses to successfully explore gender, sexuality, and family. In 1989 when *Weetzie Bat* was published Block introduced characters who dealt with their sexuality in a frank manner. It was not the major conflict of the novel rather it was a relevant plot point that characters dealt with. Weetzie, and her gay friend, Dirk build a family together. The family is a meld of Weetzie's Secret Agent Lover Man, his daughter Witch Baby, their daughter Cherokee Bat, Weetzie, and Dirk.

The *Weetzie Bat* books are not the only place Block explores gender and sexuality. The relationship between friends, and lovers, in all of its glorious complications is a theme in many of Block's writings. In the short story "Winnie and Tommy," Winnie learns her boyfriend Tommy is gay and must adjust to this new relationship. In *Violet and Claire* (1999), while there is no overt sexual relationship between the girls, the necessity of their relationship as the two halves of a whole echo many of Block's themes.

Block's work is remarkable for her acceptance of diversity as a reality in her magical world rather than the focus of the conflict.

Informational Titles

- *Hearing Us Out: Voices from the Gay and Lesbian Community* by Roger Sutton (1994)
- *Joining The Tribe: Growing Up Gay and Lesbian in the '90s* by Linnea Due (1995)
- *Free Your Mind: The Book for Gay, Lesbian, and Bisexual Youth and Their Allies* by Ellen Bass and Kate Kaufman (1996)
- *The Shared Heart: Portraits and Stories Celebrating Lesbian, Gay, and Bisexual Young People* by Adam Mastoon (1997)
- *When Nothing Matters Anymore: A Survival Guide for Depressed Teens* by Bev Cobain (1998)
- *GLBTQ: The Survival Guide for Queer and Questioning Teens* by Kelly Huegal (2003)

Teen Books in a Variety of Formats

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In the wonderful world of technology, new formats have opened the doors for many teens for the enjoyment of literature and non-fiction both for school and for pleasure. The most obvious format is audio books, which is now available as cassettes, CDs, or MP3 files for iPods or other listening devices. Still other formats, such as Braille, large print books, or e-books that can be either read by the user or read by technology to the user, provide avenues for those with disabilities. Today, literally any print that can be shown on a screen can also be read aloud by a computer. This includes email, word-processed documents, and also pdf formats. Consider the many reasons for using these technologies to promote reading.

1. Teens with language difficulties
2. Learning disabilities
3. Visual problems
4. Teens who lag behind in comprehension or are challenged with normal reading

Even for the avid reader, the reader who has time to spare while riding in cars or busses, or the reader that just enjoys books read aloud, audio books provide a wonderful change of pace, particularly when the performers are exceptional, making an audio experience superior in some ways to the reading experience. For example, one thinks of Judy Kaye's reading of any of the Sue Grafton novels that bring Kinsey Millhone's personality alive. Or one can experience the Grammy-Award-winning Jim Dale's reading of the Harry Potter series. And then there are the Los Angeles Players' renditions of many plays read aloud that are understandable and exciting when done in the audio format. Another example, few teens would read *Away Laughing on a Fast Camel: Even More Confessions of Georgia Nickolson* by Louise Rennison, but they would be fascinated by the hilarious audio rendition read by the author (Listening Library, 2005) in the real British flavor.

In any case for an audio experience, the reader is everything. Let us repeat: the reader is everything. Nothing is worse than a voice with a drone or a gushy overdramatic rendition. Once you've heard Jim Dale's presentation of *Harry Potter*, you know what high quality audio is, and you can use him as the standard to achieve by any other audio reader. The pace of the reading and flawless pronunciation are also important qualities for any audio reader. Some readers try to change their voices for different characters, such as Dale's 20+ voices for differing characters. Others are successful at reading multiple parts using cadence rather than vocal character imitation. By the time you have listened to 10+ audio renditions, you certainly pick up the ability to judge quality when choosing audio books.

For books in unique formats, such as large print or print that must be spoken by computer or magnified by cameras, such as Jordy, working with individual teens with disabilities will provide a repertoire for what works and what doesn't work for particular individuals. All libraries and classrooms should have a variety of assistive devices to help open the world of print to every teen.

List of Great Audio Books

- *Abhorsen* by Garth Nix (2003). Read by Tim Curry. Listening Library.
- *Because of Winn Dixie* by Kate DiCamillo (2001). Read by Cherry Jones. Listening Library.
- *Breadwinner* by Deborah Ellis (2001). Read by Rita Wolf. Listening Library.
- *Dragon's Kin* by Anne McCaffrey (2003). Read by Dick Hill. Brilliance.
- *Eragon* by Christopher Paolini (2003). Read by Gerard Doyle. Listening Library.
- *Fat Kid Rules the World* by K. L. Going (2003). Read by Matthew Lillard. Listening Library.
- All *Harry Potter* books by J.K. Rowling. Read by Jim Dale. Listening Library.
- *Horse Thief* by Robert Newton Peck (2002). Recorded Books.
- *Maggie's Door* by Paricia Reilly Giff (2003). Read by Fionnula Flanagan. Listening Library.

Spotlight: Jim Dale

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Jim Dale has been a performer his whole life. He grew up in England, and at the age of 9, Dale started to take dancing lessons. He performed in many amateur shows. By age 18, when he joined the Royal Air Force, he added comedy to his performance and entertained troops in England and Germany. Dale is a British pop phenomenon; he has been in countless plays, television programs, and movies. He has been nominated several times for the Tony award, winning once for his performance in the play *Barnum*. Dale has been the reader for the *Harry Potter* audio books, being nominated for the Grammy for each book. He won the Grammy for *Harry Potter and the Goblet of Fire*. On a fun note, Dale also holds the Guinness World Record for the "Most Character Voices in an Audio Book." Dale's other accomplishments include being honored with a MBE (Member of the Order of the British Empire), Audie Awards, and numerous Audio File Earphone awards.

Visit Dale's website at www.jim-dale.com

Companies Making Quality Recordings Available for All Readers

Recorded Books
www.recordedbooks.com

Full-Case Audio
www.fullcastaudio.com

Listening Library
www.listeninglibrary.com

In addition to these specific sites many book publishers are making audio recordings available and those are obtainable through the publishing house or through such venues as Amazon.com, BarnesandNobel.com, and Audible.com

Thought Question

- 1) What do you need to do to enhance your understanding of the world of audio or other technology assists to help every teen succeed in the world of print?

Self-Help Books

Navigating teenage years is a difficult and confusing process. Teens have questions and face new situations that range from etiquette questions to relationships with friends, family, and the opposite sex. They have concerns about puberty and sexual health. They struggle with identity and finding a place in the world where they are comfortable. While today's teens seem more willing to talk to their parents regarding their questions, there is still a market and a need for materials that answers teens questions and perhaps provide guidance as teens make their way through the turbulent waters of adolescence.

Originally, etiquette books seemed to be connected to debutantes and the upper class, but they have found their way into the teen market. While some etiquette books still cover topics teens are less likely to participate in, such as fox hunting and croquet, there are others that take a more humorous approach and cover topics such as relationship rules and hygiene. Free Spirit publishing publishes a set of *How Rude!* handbooks that cover rules of family life, dating, friends, and school. The handbooks are segments of the larger title *How Rude! The Teenagers' Guide to Good Manners, Proper Behavior, and Not Grossing People Out* (1997).

Etiquette books are not the only self-help titles available. There are plenty of advice books for teens that cover family, relationships, sexual health and identity, drugs, and school. Gurl.com has a book for girls, *Deal with It! A Whole Approach to your Body, Brain and Life as a gURL* (1999), that covers body, sexuality, brain, life, emotions, religion, friends, and family. Mavis Jukes has several titles for girls as well as *The Guy Book, An Owner's Manual* (2002) in which she answers similar questions about life. Another title for boys is *The Teenage Guy's Survival Guide* (1999), which features graphic design and covers the topics common to advice titles.

Puberty presents new issues and questions, and there are several health books that address the changes teens are experiencing physically. The classic *What's Happening to My Body* books for boys and girls explain the changes of puberty as well as information on sexual health. The *Our Bodies, Our Selves* authors have a title focused on teens called *Changing Bodies, Changing Selves* (1998), a title that undergoes periodical revisions to maintain currency. Another title more specifically for girls with a focus on puberty is *The Period Book: Everything You Don't Want to Ask (But Need to Know)* (1996).

Other self help titles fall more into the psychology area. Some titles deal directly with teen behaviors, such as cutting, eating disorders, and teen depression. Other titles are more inspirational and fall within the realm of the *Chicken Soup for the Soul*-type books, including *Chicken Soup for the Teenage Soul* (I and II) and *Tasteberries* for teens. Popular psychology books for adults often appear in teen versions such as *Seven Habits for Highly Effective Teens* (1998), *Knowing Me, Knowing You: The I-Sight Way to Understand Yourself and Others* (2001), and *Who Moved My Cheese? for Teens: An A-Mazing Way to Change and Win!* (2002).

In general self-help titles are diverse in tone and topics, but given the developmental needs of adolescence, it is important to investigate the areas of interests and needs with your teens.

Core Titles

- Bell, Ruth. *Changing Bodies, Changing Lives: Expanded Third Edition*. Three Rivers Press, 1998. A book for Teens on Sex and Relationships.
- Madaras, Lynda. *What's Happening to My Body? Book for Boys: A Growing Up Guide for Parents and Sons*. Newmarket Press, 2000.
- Madaras, Lynda. *What's Happening to My Body? Book for Girls: A Growing Up Guide for Parents and Daughters*. Newmarket Press, 2000.
- Packer, Alex. *How Rude! The Teenagers' Guide to Good Manners, Proper Behavior, and Not Grossing People Out*. Free Spirit Publishing, 1997.
- Jukes, Mavis. *Guy Book: An Owner's Manual*. Random House, 2002.
- Drill, Esther, Heather McDonald, and Rebecca Odes. *Deal with It! A Whole New Approach to Your Body, Brain, and Life as a Girl*. Pocket Books, 1999.
- Fox, Annie. *Can You Relate? Real World Advice for Teens on Guys, Girls Growing Up and Getting Along*. Free Spirit Publishing, 2000.
- Cobain, Bev. *When Nothing Matters Anymore: A Survival Guide for Depressed Teens*. Free Spirit Publishing, 1998.
- Heugal, Kelly. *GLBTQ (Gay, Lesbian, Bisexual, Transgender, Questioning): The Survival Guide For Queer & Questioning Teens*. Free Spirit Publishing, 2003.
- Nash, Renee D. *Coping as a Biracial/Biethnic Teen*. Rosen Publishing Group, 1995.

Spotlight: Free Spirit Press

Free Spirit publishers offer a wide range of self-help books for teens. Free Spirit began publishing in 1983 with a mission to bring high quality materials to help children and teens. Free Spirit focuses on self-help titles including books for learning populations, such as *The Survival Guide for Kids with LD* and *The Gifted Kids' Survival Guide: A Teen Handbook*.

The titles in the Free Spirit catalog include titles for professionals and parents as well as teens. They publish a number of items focusing on character education, behavior disorders, gender issues, and bullying in the classroom as well as titles on school success, test taking, stress, and service learning.

The self-help titles for teens include *Boy V. Girl? How Gender Shapes Who We Are, What We Want, and How We Get Along* (2002); *Bringing up Parents* (1992); *Life Lists for Teens. Tips, Steps, Hints, and How-Tos for Growing Up, Getting Along, Learning, and Having Fun*; and *HIGHS! Over 150 Ways to Feel Really, REALLY Good... Without Alcohol or Other Drugs* (2000). The titles cover school, sexual identity, healthy alternatives to drugs, and other areas in which teens might have questions.

Free Spirit is not the only publisher producing self-help titles for teens, but it has been a leader in the industry.

Thought Questions

- 1) What role does the library play in developing teens' lives?
- 2) What are the issues teens struggle with and how might the library fill an information void?

Sports

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To attract boys to reading, both teachers and librarians have depended historically on the fast-paced sports fiction of Matt Christopher for younger readers and John R. Tunis for the teenager. Beginning in the 1970s, these authors began to feed what is now a very large genre of sports information, media, and printed sources dealing with the preoccupation of kids and adults in the United States and Canada. Over the years, and even today, teachers and librarians have to try to connect themselves into this wide genre and realize that girls are now a part of the target audience.

In times past, we thought of interesting teens in the major sports of baseball, football, and basketball. Today, however, teen interests span many other sports because of Tiger Woods in golf and the extreme sports, such as rollerblading, skateboarding, surfing, snowboarding, BMX, and others. Clever teachers learn how to capitalize on these interests to bring teens into weighty curriculum topics or into public libraries for various activities.

Mastering the Current Scene

Getting teen attention means knowing the sports scene, knowing that sports are of current local interest, knowing the vocabulary, knowing the timing of individual sports across the year, and building a repertoire of the best of all of it to attract the teen into the print world. And, since it is impossible to know everything or even to be remotely interested in everything sports, both female and male teens who are either experts or plain crazed about their sports passion will certainly be helpful in attracting a reader.

The magazine shelf in grocery stores and books stores plus the ESPN networks and sports news broadcasting on television are good places to start. *Sports Illustrated* is still the number-one title, but every popular sport from biking to snow boarding has a periodical trying to find space on the commercial shelf. Stand around the periodical shelf in the grocery store and get recommendations from both boys and girls on which titles are the best and which channels on TV they watch the most to consume both news and the games. Look for ephemeral biographies of sports figures on the same shelves and you soon get a nose for what's hot and what's not. Don't forget the sports pages of both local and national newspapers to use for reading materials and leads into research and reading. Any of these periodicals will be advertising not only sports gear and the places where the sport is happening, but will also advertise websites and books of interest.

Next, keep up to date on the sports movies that continue to be produced in Hollywood with a few classics such as *Hoosiers*, the *Rocky* movies, *Chariots of Fire*, *Karate Kid*, and *Rudy*. Then there are the recent favorites such as *Remember the Titans*, *Miracle*, *Million Dollar Baby*, and *Ali*. Then there is the current crop to watch including *Cinderella Man* and *Lords of Dogtown*.

Into the Book World

No sports titles appeared on the 2005 "Best Books for Young Adults" list published by YALSA, but three sports titles appeared on the Quick Picks list for the same year: *In the Paint: Tattoos of the NBA and the Stories Behind Them* by Andrew Gottlieb, *NBA's Greatest* by John Hareas, and *Nascar Now* by Timothy Miller and Steve Milton. Currently, Chris Crutcher receives the most praise of librarians who are interested in good literature with a sports theme, but there are a variety of subgenres in the book world worth knowing. Here is a list of favorites under their categories:

EXTREME SPORTS

- Bass, Scott. *Surf! Your Guide to Longboarding, Shortboarding, Tubing, Aerials, Hanging Ten and More.* (2003)
- Hawk, Tony, and Sean Mortimer. *Hawk: Occupation Skateboarder.* (2002)
- Paulsen, Gary. *How Angel Peterson Got His Name and Other Outrageous Tales about Extreme Sports.* (2003)
- Shafran, Michael. *Skate! Your Guide to Blading, Aggressive, Vert, Street, Roller Hockey, Speed and More.* (2003)

INFORMATION AND SPORTS REFERENCE

- Brown, Gerry and Michael Morrison. *ESPN Sports Almanac 2005: The Definitive Sports Reference Book.* (2004)
- Dintiman, George Blough. *Speed Improvement for Young Athletes: How to Sprint Faster in Your Sport in 30 Workouts.* (2002)
- Scholastic Visual Sports Encyclopedia.* (2003)

POETRY AND SPORTS

- Adoff, Arnold. *The Basket Counts.* Illustrated by Michael Weaver. (2000).
- Smith, Charles R. , Jr.. *Short Takes: Fast-Break Basketball Poetry.* (2001).

SPORTS AND MYSTERIES

- Bloor, Edward. *Tangerine.* (1997)
- Feinstein, John. *Last Shot: A Final Four Mystery* (Final Four Mysteries). (2005)
- Henry, Sue. *Murder on the Iditarod Trail.* (1991)
- Murphy, Claire. *Free Radical.* (2002)

SPORTS AND PROBLEM NOVELS

- Bennett, James. *The Squared Circle.* (1995)
- Clark, Catherine. *Frozen Rodeo.* (2003)
- Crutcher, Chris. *Ironman.* (1995)
- Lynch, Chris. *Iceman.* (1995)
- Myers, Walter Dean. *Slam!* (1996)

SPORTS AND A TOUCH OF ROMANCE

- Bennett, J. *Plunking Reggie Jackson.* (2001)
- Klass, David. *Home of the Braves.* (2002)
- Ripslinger, Jon. *How I Fell in Love and Learned to Shoot Free Throws.* (2003)
- Zusak, Markus. *Getting the Girl.* (2003)

SPORTS BIOGRAPHIES

- Durbin, William. *Tiger Woods.* (1998)
- Falkner, David. *The Last Hero: The Life of Mickey Mantle* (1995)
- Freedman, Russell. *Babe Didrikson Zaharias: The Making of a Champion.* (1999)
- Gutman, Bill. *Ken Griffey, Jr.: A Biography.* (1998)
- Hawk, Tony and Sean Mortimer. *Hawk: Occupation: Skateboarder.* (2000)
- Peterson, Susan Lynn. *Legends of the Martial Arts Masters.* (2003)

Selected Magazines for All Sports

GolfOnline (online version of *Golf Magazine*) at
www.golfonline.com

National Geography Adventure
(Adventure and sports)
www.nationalgeographic.com/
adventure/

Sporting News
www.tennis.com

Sports Illustrated
sportsillustrated.cnn.com

SportsFan Magazine
www.sportsfanmagazine.com

Tennis Magazine
http://www.tennis.com

Spotlight: John H. Ritter

John H. Ritter grew up in San Diego where his writer father taught him "a love for writing and a love for the 'holy game of baseball.'" Now a full-time baseball novelist, his novels have been described as "rich in characterization, nuance, metaphor, and dialogue" that add dimensions to the story that leave readers pondering the book's meaning long after turning the final page. His first novel, *Choosing Sides* (1998) appeared to rave reviews and set a new standard for edgy problem novels in sports. Other novels followed including:

Ritter, John H. *The Boy Who Saved Baseball*. (2003) In addition to being a great baseball title, this novel introduces the issue of a developer encroaching on a small California town and putting nature and townspeople at risk of losing the life they have known for generations. Perhaps the biggest star of this book is 87-year-old Doc Altenheimer who wants to sell his 320 acres.

Ritter, John H. *Over the Wall*. (2001) A multi-layered story of 13-year-old Tyler Waltern. The wall of the baseball field presents a goal, but that is not the only wall. Other issues bring elusive barriers between people including the Vietnam Veteran's Memorial in Washington, D.C. and his own temper and combative disposition.

Visit his website at www.johnhritter.com/index.sht

ESPN named a list of 100 top athletes (male and female) and profiled them on their site at espn.go.com/sportscentury/athletes.html
ESPN: American Athletes of the Century.

Keeping Up

Websites to keep one up-to-date on the latest sports happenings.

- Sports teams and leagues, federations and other sports related topics:
Sports Links Central.com — www.sportslinkscentral.com
- Links to statistical sites and information for fans
Sports Reference — www.sports-reference.com
- Just baseball stats and fan information
Baseball Reference — www.sports-reference.com

Thought Questions

- 1) Should a collection of young adult literature include books about sports heroes that are destined to be short-lived? Why or why not?
- 2) Defend this comment: Young adults are often more interested in books that talk about the sport rather than fiction titles about the sport. What evidence can you cite to support your position?

Adventure and Nature

There is a long history of animal, survival, and outdoor stories in children's literature. Even before this category of young adult literature developed, stories about being outdoors and having relationships with animals were being published (often for younger teens). On the other end of the spectrum, westerns published for adults also found an audience with teenagers.

Some of these animal stories were told from animals' perspective. For example, classic children's story *Black Beauty* by Anna Sewell (1877) was told from the horse's point of view. Jack London published numerous tales of the wilderness from the point of view of the animals, including *Call of the Wild* (1903) in which a domestic animal learns to survive in the wilderness. The "boy and his dog" genre also became popular, including *Old Yeller* by Fred Gipson (first published in 1957). Over the years, stories that fit within this format have exploded—a boy and his falcon, a boy and his bear, and, of course, a boy and his horse.

In the 1950s when the Western was popular matinee fare and John Wayne ruled the screen, Western fans could entertain themselves with Louis L'Amour novels (occasionally made into movies, such as *Hondo* starring John Wayne). The romance of the West and the American cowboy were popular topics for entertainment purposes, finding their way into print from James Fenimore Cooper, Owen Wister, and eventually to Cormac McCarthy.

When publishers began to recognize the young adult audience, success came with the survival novel. Survival novels featured teenagers surviving together or on their own with little or no support from adults. Teens in survival novels were independent and self-reliant, an appealing characteristic to readers. Building on the success with *My Side of the Mountain* (1959), a Newbery honor book, Jean Craighead George wrote *Julie of the Wolves* (1972) while Gary Paulsen found his own phenomenal success with *Hatchet* (1987). Survival stories have stayed current with teens, although the genre has begun to mutate as authors explore new ways to tell stories. Now adventure-survival tales can have fantastical elements, such as *Airborn* by Kenneth Oppel (2004), or be set in a post-apocalyptic environment, like the *Tomorrow* series by John Marsden.

Don't overlook true stories of survival and adventure that appeal to teen with a wonderlust or just for a taste of real courage. One thinks of classic titles such as *Profiles of Courage* by John F. Kennedy, but there are also excellent newer titles such as *Into Thin Air* by Jon Krakauer, *Alive* by Piers Paul Read, and *It's Not About the Bike* by Lance Armstrong. There are also great accounts of historical survival tales such as Shackelton's survival during his Antarctica exploration, or even the classic Marco Polo adventures.

Before Reality TV: True Stories of Survival

Cowley, Joy. *Hunter*. (2003) A plane crash survivor alone on a deserted island shares visions with a Maori boy living in the early 1800s.

George, Jean Craighead. *Julie of the Wolves*. (1972) After running away from her marriage, Julie learns to live with wolves on the Alaskan tundra.

George, Jean Craighead. *My Side of the Mountain*. (1959) After running away from New York, Sam lives in the Catskills for a year and becomes friends with a falcon who helps him survive.

Hobbs, Will. *Far North*. (1996) Two friends stranded in the Northwest Territory at the beginning of winter.

Marsden, John. *The Tomorrow* series. Teenagers in Australia return from a camping trip to find their world shattered and at war. They must not only survive, they must fight to defeat the invaders.

Martel, Yann. *The Life of Pi*. (2002) A young man is caught on a life raft with a tiger.

Neale, Jonathon. *Himalaya*. (2003) Alternating chapters detail a mountain climbing expedition.

Paulsen, Gary. *Hatchet* (1987), *The River* (1991), *Brian's Winter* (1996), *Brian's Return* (1999) and *Brian's Hunt* (2003). After the pilot of his small plane has a heart attack and they crash in the wilderness, Brian must survive and be rescued, his only tool being a hatchet. Follow-up novels explore what might have happened if he was not rescued and present stories of his return to the wilderness that became his home after the plane crash.

Stephens, J. B. *The Big Empty* series. After a deadly virus, seven teenagers come together to search for a Utopian community in the Big Empty.

White, Robb. *Deathwatch* (1972) Stranded in the desert and being hunted by a man with a rifle Ben fights to stay alive.

Don't Try this at Home: True Stories of Survival

Armstrong, Jennifer. *Shipwreck at the Bottom of the World*. Details Shackleton's Antarctic expedition.

Goldsmith, Connie. *Lost in the Desert: The True Story of Four Families in California's Gold Rush*. (2004) Lesser known than the Donner Party, this tells the story of a group crossing Death Valley in 1849.

Junger, Sebastian. *The Perfect Storm*. (1997) In 1991 the Andrea Gail was caught in the "perfect storm" and lost at sea.

Krakauer, Jon. *Into Thin Air: A Personal Account of the Everest Disaster*. (1997) The story of the ill-fated climb to the top of Everest.

Paulsen, Gary. *Guts*. The stories that inspired *Hatchet*.

Paulsen, Gary. *Woodson*. (1990) An autobiographical account of Paulsen's time in the woods, including his running of the Iditarod.

Philbrick, Nathaniel. *Revenge of the Whale: The True Story of the Whaleship Essex*. After an angry whale sinks their ship, the crew survives against all odds.

Read, Piers Paul. *Alive: The Story of Andes Survivors*. A soccer team survives after a plane crash.

The Great Outdoors: Adventure in the Wilderness

Allende, Isabel. *City of the Beasts*. (2002) On the hunt for a "beast" in the Amazon the supernatural and the natural cross over.

Bauer, Joan. *Backwater*. (1999) Ivy hires a wilderness guide to help her find her aunt living deep in the Adirondacks.

Hobbs, Will. *Downriver*. (1991) Teens try to run the rapids of the Grand Canyon.

Hobbs, Will. *The Maze*. (1998) Rick runs away from a juvenile detention center to Canyonlands National Park.

Klass, David. *California Blue*. (1994) After discovering a new butterfly, Jon finds himself caught between environmentalists and loggers.

Matcheck, Diane. *The Sacrifice*. (1998) A young Indian girl sets out to prove her worthiness in the wilderness of Yellowstone in ancient times.

Torrey, Michele. *Voyage of Ice: Chronicles of Courage*. (2004) In the 1850s two teens take work on a whaling ship.

Weaver, Will. *Memory Boy*. (2001) Miles and his family begin a new life in the wilderness after a cataclysmic volcanic eruption.

A Boy and His . . . Touchstone Titles

- *Misty of Chincoteague* by Marguerite Henry (1947)
- *Old Yeller* by Fred Gipson (1957)
- *My Side of the Mountain* by Jean Craighead George (1959)
- *Where the Red Fern Grows* by Wilson Rawlings (1961)
- *Island of the Blue Dolphins* by Scott O'Dell (1961)
- *Gentle Ben* by Walt Morey (1965)
- *Souder* by William Armstrong (1970)

Jean Craighead George

Recently at a dinner party, talk turned to books we loved when we were growing up and *My Side of the Mountain* was mentioned. Instantly fathers began talking about sharing the story with their sons, and a discussion about running away to live in the woods dominated the remainder of the conversation.

George had already written several other children's stories before the Sam Gibley novels, having been raised in a family of naturalists, and spending years exploring different ecosystems in person, she incorporated that knowledge into her writing. And there was a romance of a young boy running away to "live off the land," independent and self-sufficient in the Sam novels: *My Side of the Mountain* and *On the Far Side of the Mountain*.

In 1972 George found further success with *Julie of the Wolves*. In this novel a young girl runs away from a forced marriage and finds herself living alone on the Alaskan tundra. She makes friends with and develops a relationship with a pack of wolves that help her survive. *Julie of the Wolves* won the Newbery medal for that year and still finds an audience with younger adolescents.

Other books that Jean Craighead George has written include eco-mysteries, such as *Who Really Killed Cock Robin?*, and informational titles about ecology, animals, and an autobiography. A prolific writer for both children and teens, she has had a significant impact on outdoor novels.

Will Hobbs

Growing up Will Hobbs liked to be outdoors, a constant in the ever-changing scenery he experienced through a series of family moves. Living in California, Alaska, Texas, and eventually New Mexico, Oregon, and Colorado exposed Hobbs to a variety of landscapes that he often explored. Like several other young adult novelists, Hobbs spent many years as a teacher.

In 1988 *Changes in Latitudes* was the first novel Hobbs published, although not the first he wrote. When *Bearstone* was published in 1989 he had been working on the novel for 8 years. Hobbs followed *Bearstone* with the novel *Downriver*.

Hobbs has established himself as an author who appreciates the great outdoors and successfully writes for teens still searching for an adventure novel set in the wilderness.

For more information check out the author's website at www.willhobbsauthor.com

Newer Western Titles for Teens

- *Lily* (1992) and *Looking After Lily* (1994) by Cindy Bonner
- *Sacajawea* (Lewis & Clark Expedition) by Joseph Bruchac (2000)
- *Spanish Jack: A Novel of the Real People* by Jack Conley (2001)
- *Cowboy Ghost* by Robert Newton Peck (2001)
- *Stop the Train!* by Geraldine McCaughrean (2003)
- *Twelve Travelers, Twenty Horses* by Harriette Gillem Robinet (2003)
- *Blood Gold* by Michael Cadnum (2004)

Thought Question

- 1) What role does the outdoor adventure and survival novel play in today's increasingly developed world?

History and Historical Fiction

History is boring! Not! All of us can relate to reading history textbooks that are little more than one fact strung after another. If combined with a boring history teacher, it is not surprising that teens get turned off to the wonders of the past. With the enormous amount of historical material, there simply isn't any excuse for lack of interest by teens who often can't discern the difference in time between ancient Egypt and the Vietnam War. Recent authors of history and publishers have combined their talents to produce some of the most exciting historical materials of all time. Note the following categories of the publishing world with just a few titles to pique a teen's interest:

Events

Excellent authors are doing fascinating narrative retellings behind events that were turning points in history. Susan Campbell Bartoletti's *Black Potatoes: The Story of the Great Irish Famine, 1845-1850* helps the reader understand the reasons why so many Irish came to the United States. Rhoda Blumberg, in her book *The Incredible Journey of Lewis & Clark*, provides a fascinating, illustrated account of one of the greatest explorations in American history. Wilborn Hampton, in his book *Meltdown: A Race Against Nuclear Disaster at Three Mile Island*, documents one of the scariest disasters and how it affected the entire nuclear industry. CBS News collected the accounts of its reporters from the September 11th attacks on the Twin Towers and compiled a wonderful book, *What We Saw: The Events of September 11, 2001—In Words, Pictures, and Video*, showing first-hand accounts of that fateful day.

Time Periods

Teens are often required to research the life and times of peoples or countries. In this case, a good timeline, such as *Timelines of World History* by John B. Teeple, can provide not only the facts but excellent maps and illustrations to stir interest. Peter Jennings and Todd Brewster's *The Century for Young People* provides excellent narrative and photographs of the various decades of the 20th century usually studied by teens.

Places

A sense of time and events is really only possible through the study of atlases, which can provide graphical representations of events not available in any other way. Of the many historical atlases, Angus Konstam's *Historical Atlas of The Crusades* provides narrative, fabulous drawings, and well-drawn maps to help teens understand the tragedy of medieval Europe.

Revisionist History

While many authors write sympathetic histories, usually of recent events, other authors create quite different interpretations of what really happened. For example, many Revolutionary War histories ignored the contribution of African Americans in the conflict. Thus, Clinton Cox in his *Come All You Brave Soldiers: Blacks In The Revolutionary War* sets the record straight.

Primary Sources

In recent years, many teen assignments require consultation of primary, rather than secondary, accounts. While somewhat difficult to use, the Library of Congress' American Memory Collection is by far the best resource.

Oral History

A wonderful challenge in all communities is to ask teens to reconstruct local history by interviewing, filming, or documenting the lives around them. Teens might interview a World War II hero, a refugee from Sudan, the oldest mayor in town, grandparents, or even teen sports stars. Such experiences can lead directly to a fascination with both history and biography. Also, UC Berkeley has an audio archive of all the radio news surrounding the Black Panthers in the '60s. It can be found at www.lib.berkeley.edu/MRC/pacificpanthers.html

Don't Forget Historical Fiction

Thanks to wonderful teen authors, literally almost any time period can be explored through story. Sometimes today's publishing the line between history and historical fiction is blurred because so many authors use narrative to capture the reader's attention. Interest in historical fiction has increased dramatically in the last decade due to authors such as Avi (*The Confessions of Charlotte Doyle*), Karen Cushman (*The Midwife's Apprentice*), Ann Rinaldi (accounts through American history), Richard Peck (*A Year Down Yonder*), Robert Newton Peck (*A Day No Pigs Would Die*), and Christopher Paul Curtis (*The Watsons Go To Birmingham — 1963*). These and many other titles provide a bridge from the world of fiction that so many teens have grown up with to the world of real history.

History in Film

Numerous filmmakers try to document historical events or persons either loosely constructed on the facts or in some form of documentary. These films can spark conversation and further exploration as teens view the films. One thinks of Michael Moore's *Fahrenheit 9/11* as an expose on George W. Bush, *Thirteen Days* which documented the Cuban Missile Crisis, *Apollo 13* a dramatic retelling of a pending disaster, or so many other recent titles that we can only begin to list, such as *Titanic*, *Seabiscuit*, *Gladiator*, *The Patriot*, *Schindler's List*, *The Aviator*, and *Cinderella Man*. Feel free to add the many other titles in this genre to your own list.

Other Readable Histories

- Calabro, Marian. *The Perilous Journey of The Donner Party*. Clarion Books, 1999.
- Murphy, Jim. *Blizzard!*. Scholastic Press, 2000.
- O'Connor, Jane. *The Emperor's Silent Army: Terracotta Warriors of Ancient China*. Viking, 2002.
- Kimmel, Elizabeth Cody. *Ice Story: Shackleton's Lost Expedition*. Clarion Books, 1999.
- Lawton, Clive A. *Auschwitz: The Story of a Nazi Death Camp*. Candlewick Press, 2002.

Spotlight: Out of the Dust

Out of the Dust is a novel that explores the tragedies of the Dust Bowl of Oklahoma in the 1930s. Hesse uses free verse poetry to tell this easy-to-read, touching story. The story is told by Billie Jo, whose father decides to stay on the farm after the dust storms come, even though all their neighbors are leaving for California. The result is that the house and family are covered with dust. When Billie Jo's mother dies in a tragic accident, Billie Jo runs away, only to discover the reality of what has happened to her. *Out of the Dust* won the Newbery Award in 1998.

Thought Questions

- 1) What historical events captured in film represent the best and most authentic retelling of history?
- 2) How can a single historical fiction novel lead the way to a fascinating exploration of the time or period in question?
- 3) What historical museums are in your local area that teens could benefit from visiting?

Biography

Biographies allow young adults to explore the lives of other people and experience a slice of the time period, often historical, in which the subject lived. An account of a person's life, whether written by someone other than the subject (biography) or by the subject him or herself (autobiography), provides the reader with a view into another time period or culture. The setting in any biography must be historically accurate, but the focus must remain on its subject and the people who influenced him or her.

Traditionally, biographies were most often written about hero types whose lives were intended to be models for the type of life young readers should live. Even if the subject was not entirely moral and worthy of emulation, the biography focused only on the subject's positive traits. Jean Fritz became one of the first biographers for young readers to include some of the frailties of her subjects. Presently, the standards for the biographies require a balanced profile of the subject, showing both their strengths and their weaknesses. James Cross Giblin does that remarkably well in *Life and Death of Adolf Hitler*. Giblin manages to keep the focus on Hitler and Hitler's reactions to events while presenting a portrait of a man who loved dogs and opera, but who could also order the extermination of millions of innocent people.

Subjects for biographies generally fit into three basic categories:

- Historically/culturally significant
- Contemporarily significant
- Ordinary people with extraordinary stories.

Many biographies are written about well-known figures whose influence and accomplishments will endure through generations. The biographies about them would be considered historically and culturally significant. Examples include

- *Vincent Van Gogh: Portrait of an Artist* by Jan Greenberg—a brilliant Dutch painter;
- *Gregor Mendel: And the Roots of Genetics* by Edward Edelson—father of modern genetics;
- *Promises to Keep: How Jackie Robinson Changed America* by Sharon Robinson—Robinson broke baseball's color barrier and later became a civil rights activist;
- *Edith Wilson: The Woman Who Ran the United States* by James Cross Giblin—after President Woodrow Wilson suffered a stroke, Edith acted as his intermediary;
- *Eleanor Roosevelt: A Life of Discovery* by Russell Freedman—a well-researched and very readable account of one of the United States' greatest First Ladies.

A second category of subjects includes those that are significant in the current culture or political scene—contemporarily significant. The major claim to fame by these subjects is their present popularity or notoriety. Some retain a relatively small amount of significance, but others are considered “flashes in the pan.” Barbara Bush, the First Lady during George Bush's presidency, was the subject of Arleen McGrath Heiss's *Barbara Bush* (Clarion, 1992). Interest in her has waned and the book is now out-of-print. And yet, Barbara Bush will be included in collective biographies of presidential wives, so she cannot be legitimately considered a “flash in the pan.” *Hilary Duff: A Not-So-Typical Teen* by Nancy Krulik, *Mandy Moore: The Unofficial Book* by Molly Macdermot, or *Rosie O'Donnell: America's Favorite Grown-Up Kid* by Tanya Lee Stone are books whose subjects may or may not be short-lived, depending on their overall contribution to society in general. Once the subjects' popularity wanes, so too will the interest in these presently popular figures.

Increasingly, biographies are being written about ordinary people with extraordinary stories. As an adult, Livia Bitton-Jackson looked back and told her story, *I Have Lived a Thousand Years*, of being one of the few teenage prisoners in the Nazi death camp at Auschwitz. The diary of nineteen-year-old Thura al-Windawi records her account of the war in Iraq. Adeline Yen Mah, a successful physician, writes about her childhood and struggles to rise about her family's perception of her as being "bad luck" after her mother dies giving her birth. *Chinese Cinderella: The True Story of an Unwanted Daughter* puts a personal face on the struggle to rise above the cultural mores present in the Chinese culture in the 1940s. Livia Bitton-Jackson, Thura al-Windawi and Adeline Yen Mah are ordinary people, but their stories are riveting tales with a unique perspective on cultures and time periods that many have only facts on and outsider observations about.

Books of biography generally are of two types:

- **Event Account**—Focuses on a historically or culturally significant event in a subject's life. Russell Freedman's *Lincoln: A Photobiography* focuses on Lincoln's presidency while providing functional information about Lincoln's life.
- **Life Account**—A birth to death (or birth to present) account of the subject's life. In *River Boy: The Story of Mark Twain*, William Anderson tells about Samuel Clemens's life from his mischief filled childhood to his celebrity author status.

Some teens are ready for the world of adult biography with its friendly, adversarial or reassessment of people in their times and places. It is difficult to find a better biography than David McCullough's *John Adams*, *Truman*, or his latest, *1776*. Here the advanced teen will encounter magnificent writing and a picture of time, place, and personality available in no other way. As election time rolls around, bookstore shelves will be filled with the lives of the expectant and the critics or exposé skeptics illuminating both the positive and the scandal.

Checklist for Evaluating Biographies and Biography Collections

- Language or dialect must be consistent with the time and place.
- Realistic approach—recognize warts and all.
- Equal representation—Ratio of minorities in the collection and a representation of both male and female should be appropriate.
- Facts and details accurate.
- Facts and storyline are seamlessly presented.
- Source material acknowledged.
- Characters accurately portrayed without stereotypes.
- Writing is readable and interesting.

Other Significant Biographers:

- Jean Fritz
- James Cross Giblin
- Patricia and Fredrick McKissack
- Milton Meltzer

Spotlight: Russell Freedman

Russell Freedman was born on October 11, 1929 in San Francisco. In the late 1950s Freedman read an article in the *New York Times* about a blind 16-year-old boy who invented a Braille typewriter. He also learned that a surprising number of young people had earned a place in history before they reached the age of twenty, including a teenager, Louis Braille, who had developed the Braille system itself. His first book, *Teenagers Who Made History* (Holiday House, 1961) was a collective biography. Thirty-five years later Freedman revisited Braille's story when he wrote *Out of Darkness: The Story of Louis Braille*. He has written several biographies (including collective biographies) about presidents, their wives, sports figures, Native Americans, and inventors. Like many other biographers, Freedman also writes informational books about various subjects, many of them related to the subjects of his biographies. He was awarded the 1998 Newbery Award for *Lincoln: A Photobiography*. Freedman now lives in New York.

Biographies for Further Reading

(This list includes biographies, autobiographies, and collective biographies)

- al-Windawi, Thura. *Thura's Diary: My Life in Wartime Iraq*. Viking Books, 2004.
- Andreasen, Don. *River Boy: The Story of Mark Twain*. HarperCollins, 2003.
- Armstrong, Lance. *It's Not About the Bike: My Journey Back to Life*. Penguin Putnum, 2000.
- Bitton-Jackson, Livia. *I Have Lived A Thousand Years*. Simon Pulse, 1999.
- Caravanes, Peggy. *Petticoat Spies: Six Women Spies of the Civil War*. Morgan Reynolds Publishing, 2002.
- Chen, Da. *China's Son: Growing Up in the Cultural Revolution*. Delacorte Press, 2003.
- Edelson, Edward. *Gregor Mendel: And the Roots of Genetics*. Oxford University Press, 2001.
- Filipovic, Zlata. *Zlata's Diary: A Child's Life in Sarajevo*. Penguin, 1994.
- Fleischman, John. *Phineas Gage: A Gruesome But True Story About Brain Science*. Houghton Mifflin, 2002.
- Fradin, Dennis. *The Signers: The Fifty-Six Stories Behind the Declaration of Independence*. Walker & Company, 2002.
- Giblin, James Cross. *Edith Wilson: The Woman Who Ran the United States (Women of Our Time)*. Viking Press, 1992.
- Giblin, James Cross. *Life and Death of Adolf Hitler*. Clarion, 2002.
- Greenberg, Jan. *Vincent Van Gogh; Portrait of an Artist*. Yearling Books, 2003.
- Harness, Cheryl. *Rabble Rousers: 20 Women Who Made a Difference*. Dutton Children's Books, 2003.
- Heilbrun, Carolyn G. *The Education of a Woman: The Life of Gloria Steinem*. Dial, 1995.
- Jiang, Ji Li. *Red Scarf Girl: A Memoir of the Cultural Revolution*. HarperCollins, 1997.
- Kelly, Kitty. *Nancy Reagan: The Unauthorized Biography*. Simon & Schuster, 1991.
- Krulik, Nancy C. *Hilary Duff: A Not-So-Typical Teen*. Simon Spotlight, 2003.
- Krull, Kathleen. *Lives of Extraordinary Women: Rulers, Rebels (and What the Neighbors Thought)*. Harcourt, 2000.
- Lasky, Kathryn. *A Voice of Her Own: The Story of Phillis Wheatley, Slave Poet*. Candlewick Press, 2003.
- Levine, Ellen. *Anna Pavlova: Genius of Dance*. Scholastic, 1995.
- Lobel, Anita. *No Pretty Pictures*. HarperCollins/Greenwillow, 1998.
- Macdermot, Molly. *Mandy Moore: The Unofficial Book*. Billboard Books, 2000.
- Mah, Adeline Yen. *Chinese Cinderella: The True Story of an Unwanted Daughter*. Laurel-Leaf Books, 2001.
- Mayo, Edith P., ed. *The Smithsonian Book of the First Ladies: Their Lives, Times and Issues*. Holt, 1996.
- Myers, Walter Dean. *Bad Boy, A Memoir*. Amistad Press, 2002.
- Robinson, Sharon. *Promises to Keep: How Jackie Robinson Changed America*. Scholastic Press, 2004.
- Rubin, Susan Goldman. *Searching for Anne Frank: Letters from Amsterdam to Iowa*. Harry N. Abrams, 2003.
- Sinnott, Susan. *Extraordinary Asian Americans and Pacific Islanders*. Children's Press, 2003.
- Stone, Tanya Lee. *Rosie O'Donnell: America's Favorite Grown-Up Kid*. Millbrook Press, 2000.
- White, Tom. *Bill W: A Different Kind of Hero: The Story of Alcoholics Anonymous*. Boyds Mills Press, 2003

Real Science and Technology

In elementary school libraries, the single largest collection is for animals, plus topics such as dinosaurs and picture books on space, rockets, and other amazing phenomenon. Somewhere between childhood and the teenage years, interest in science seems to wane, though that is not the fault of the fabulous publishing in the areas of science and technology. The problem with building any science or technology collection and promoting it to teens is the speed at which volumes and even websites go out of date. One cannot even trust books describing how many planets there are in our Solar System, let alone trying to keep up with the discoveries of the Hubble telescope and the scientific theories that crumble almost yearly. Science teachers who learn to enjoy the world of science books, Internet sites, and science databases are targets for collaboration for both school and public librarians to develop both the assigned and motivational titles for teen enjoyment. For example, a biology teacher who either assigns or promotes *The Hot Zone* as a science read might have to do considerable hand-holding as student fears and panic rise during the reading of this teen/adult book. Consider the following categories in which to find titles of interest to teens:

- The way things work
- Lavishly illustrated books of space or the micro worlds under a microscope
- Computer graphics and special effects in movies
- Books of the ocean depths
- Natural disasters such as volcano eruptions, earthquakes, or tornados
- Reference books on diseases that affect teenagers such as AIDS, addictions, or depression
- Career resources in science and technology
- Interactive science experiments going on in real time by National Geographic or others
- Materials for Science Fair competitions

Perhaps the best materials to promote to teenagers are the fabulous websites created by science laboratories, organizations such as National Geographic, and government entities, such as Center for Disease Control and the National Weather Service. Many of these sites provide not only reports and science news that teens can use but are wonderful resources for data and lavish photographs that teens can use to enhance reports for research. Many teens are involved in science fairs and require information far beyond what could be contained in a school or public library. In this case, teachers and librarians should develop links to sophisticated scientific databases accessible, for the most part, through colleges and universities or science labs. These organizations are usually quite willing to help budding science investigators. One is reminded of such help in the book *Rocket Boys* by Homer Hickham, and its companion movie *October Sky*, when a teenager corresponds with Werner Von Braum about the construction of rocket nozzles. Today, many scientists are willing to mentor young people via email.

It is quite possible to stimulate the interest of teens in space as they view Apollo 13 and recognize both the challenge and the drama that has played out in many scientific discoveries and technological experiments. Teens are also easily interested in scientific controversies, such as cloning, stem cell research, or creationism vs. intelligent design. When teens become involved in actual experiments, such as participatory data collection of the local environment, these teens will be seeking information of all types as they discover careers and interests for themselves. Teachers and librarians who know good search techniques and resources will find an audience of eager-seeking friends.

Check out these favorites:

- de Kuif, Paul. *Microbe Hunters*. (2002)
- Silverstein, Ken. *The Radioactive Boy Scout: The True Story of a Boy and His Backyard Nuclear Reactor*. (2004)
- Roach, Mary. *Stiff: The Curious Lives of Human Cadavers*. (2003)
- Sis, Peter. *The Tree of Life: A Book Depicting the Life of Charles Darwin Naturalist, Geologist & Thinker*. (2003)
- Platt, Richard. *Crime Scene: The Ultimate Guide to Forensic Science*. (2003)
- Hawking, Stephen. *On the Shoulders of Giants: The Great Works of Physics and Astronomy*. (2002)
- Abbot, Edwin A. *The Annotated Flatland: A Romance of Many Dimensions*. (2002)
- Boon, Kevin Alexander. *The Human Genome Project: What Does Decoding DNA Mean for Us?*. (2002)
- Schlosser, Eric. *Fast Food Nation: The Dark Side of the All-American Meal*. (2002)

Keeping Up

- Many science magazines close out their issue year by doing a review of science of the previous year. These issues will provide the teacher and librarian with topics to pursue and watch for publications or materials of interest to teens.
- A check of the NASA website, the Center for Disease Control, the Smithsonian with its Air and Space museum, plus sites like National Geographic can provide up-to-date news in subjects that are of interest to teens.
- The periodical *Appraisal* reviews science books from two perspectives: one from a librarian and the other from a scientist. This periodical is invaluable in choosing a collection ranging from children through adults.
- Great Resource Magazines: *Scientific American*, *National Geographic*, and *Popular Science*

Spotlight: NASA's Website

We dare you to go to NASA's website (www.nasa.gov) and not be interested or excited about what you find there. They have individual links for Kids, Students, Educators, Media, and more. Their articles cover more than just space. They have articles about hurricanes, roller coasters, explanations of why astronauts float in space, and so much more. Then there are the pictures from the Hubble Telescope and the latest in astronomy discoveries. It is a site that is easy to navigate and fun for everyone.

Thought Questions

- 1) Survey a few teens about their interest in science and technology. Then, on any topic, find 3 websites that would dazzle their curiosity. What is their reaction as you introduce them to such sources?
- 2) How can teachers and librarians work together to link teenagers to the best and most accurate science resources on the web?

Science Fiction

Robert A. Heinlein defines science fiction as speculative fiction based on the real world with all its established facts and natural laws. To elaborate this definition, the author of science fiction creates a world governed by the laws of science insofar as science is known at the time of authoring. This fictional world may be placed in past, present, or future time containing all sorts of characters and amazing elements, but the order of that created world is governed by scientific law.

Science fiction has had an amazing history. Consider the following landmarks:

- Mary Shelley's *Frankenstein* in 1818.
- Jules Vern with *Journey to the Center of Time* (1864) and *Twenty Thousand Leagues Under the Sea* (1870).
- H.G. Wells with *The Time Machine* (1895) and *War of the Worlds*, the book in 1898, the radio version in 1938, a movie in 1953, and a remake of the movie in 2005.

With the turn of the 20th century, interest in science fiction began to develop with Hugo Gernsback's magazine *Niderr Ekelectronics*. Gernsback coined the term "science fiction" and the Hugo awards, awards for outstanding science fiction stories and novels, was named after him. C.S. Lewis tried his hand in the genre with *Out of the Silent Planet* in 1938. After World War II, science fiction exploded:

- Ray Bradbury with *The Martian Chronicles* (1950)
- Jack Finney with his film *Invasion of the Body Snatchers* (1956)
- Robert A. Heinlein with *Stranger in a Strange Land* (1960)
- Arthur C. Clarke with both *Rama* series (1970s–1990s) and *2001: A Space Odyssey* (1968)
- Isaac Asimov with his *Foundation* trilogy (1942–1950, published as one in 1950)

In the late 1970s, a movie by the name of Star Wars doubled the fans of science fiction overnight. Lucas's hit released two more movies in the 1980s and recently released the prequels in the 21st century. The 1980s also saw hits in the science fiction genre with Star Trek: The Next Generation. Recently, science fiction continues to be popular with such authors as Douglas Adams (*Hitchhiker's Guide to the Galaxy* series, radio and TV series, and movie in 2005), Greg Bear, John Varley, Connie Witlis, and Mary Zimmer Bradley. Basic science fiction themes include alien invasion, overpopulation, technology run amok, revolt against conformity, religion, strong women characters, human and computer interaction, and shared universe.

Enthusiasts of either Science Fiction or Fantasy claim to know the difference between the two genres, and either love the one or disdain the other. For the purist, the difference between Science Fiction and Fantasy revolves around a strict definition. In reality, authors seem to dip in and out of scientific or created worlds with enough frequency that the two genres seem to blend at times.

Try these resources:

- *Classics of Science Fiction and Fantasy Literature*. Ed. Fiona Kelleghan. Salem Press, Inc., 2002. 2 volumes.
- *The Year's Best Science Fiction and Fantasy for Teens: First Annual Collection (Year's Best Science Fiction & Fantasy for Teens)*. Ed. Jane Yolen and Patrick Nielsen Hayden. Tor Books, 2005.
- Science Fiction and Fantasy Writers of America—www.sfwaworld.org
- Science Fiction Resource Guide—www.sflovers.Rutgers.edu/SFRG/

- Tamora Pierce's site for science fiction recommendations for gifted readers at www.tamora-pierce.com/recbooks/giftedsf.htm
- Burns, Michael. *Digital Sci-Fi Art: A Step-by-Step to Creating Stunning, Futuristic Images*. Harper Design, 2004.

Authors to Know

- Paul Anderson
- Piers Anthony
- Issac Asimov
- Clive Barker
- James Blish
- Ben Bova
- Ray Bradbury
- Marion Zimmer Bradley
- Terry Brooks
- Orson Scott Card
- Arthur C. Clark
- David Eddings
- Barbara Hambly
- Gwyneth Jones
- Robert Jordan
- Anne McCaffrey
- George Orwell
- Frederik Pohl
- Terry Pratchett
- Jack Vance
- Jules Verne

Spotlight: William Sleator

William Sleator is a master at creating science fiction books. His first science fiction book was *House of Stairs* (1974), and it set a new standard for writers. In that first title he says, "Although I invented the plot and the setting, the characters in that book were all based on people I knew." He now lives part of the year in Bangkok, Thailand and part of the year in Boston. He has written many more books of science fiction. In regards to writing that science fiction, William Sleator has been quoted in several published interviews as saying, "The challenge is to try to make the parts you invent as believable as the scientific laws you are using. If you succeed, then you are giving the reader something that is magical and fantastic but at the same time might actually be possible." With that quote Sleator defines the very essence of science fiction — something magical and fantastic but still within the realm of scientific possibility. Sleator's books are well grounded in scientific principles but allow for a full range of the imagination.

Hugo Award Novels: 1995–2004

- 2004 — *Paladin of Souls* by Lois MacMaster Bujold
- 2003 — *Hominids* by Robert J. Sawyer
- 2002 — *American Gods* by Neil Gaiman
- 2001 — *Harry Potter and the Goblet of Fire* by J. K. Rowling
- 2000 — *A Deepness in the Sky* by Vernor Vinge
- 1999 — *To Say Nothing of the Dog* by Connie Willis
- 1998 — *Forever Peace* by Joe Haldeman
- 1997 — *Blue Mars* by Kim Stanley Robinson
- 1996 — *The Diamond Age* by Neal Stephenson
- 1995 — *Mirror Dance* by Lois McMaster Bujold

Hugo Awards (World Science Fiction Society): worldcon.org

Golden Duck Awards: Hal Clement Award for Young Adults Subdivision

- 2004 — Turtledove, Harry *Gunpowder Empire*
- 2003 — Anderson, M. T. *Feed*
- 2002 — Gerrold, David. *Jumping off the Planet*.
- 2001 — Layne, Steven. *This Side of Paradise*.
- 2000 — Roger MacBride Allen. *The Game of Worlds*
- 1999 — Segriff, Larry. *Alien Dreams*.
- 1998 — Shusterman, Neal. *Dark Side of Nowhere*.
- 1997 — Gould, Steven. *Wildside*
- 1996 — Hoover, H.M. *Winds of Mars*. Goldman, Em. *M Night Room*.
- 1995 — Farmer, Nancy. *The Ear the Eye & the Arm*.

Thought Questions

- 1) Why does science fiction seem to capture the attention of many teen boys?
- 2) If parents express concern about teens reading too much science fiction, what would you recommend?

Fantasy

If teachers and librarians can't hook teens onto science fiction, there is another option. Fantasy, or fantastic fiction, is often more popular than science fiction. Fantasy authors do not operate on the restrictive rules of science. However, as they create the worlds, civilizations, or characters, the authors are required to build the rules of their society/place and then consistently apply those rules throughout the story. For example, in *The Lord of the Rings* we meet various groups such as Orcs, Elves, Dwarves, and Hobbits, each with their own physical and social characteristics and interactions that last throughout the entire trilogy. Fantasy stories most often center around one of the following themes:

- The Quest—The hero is sent on a mission to conquer obstacles, to seek a destiny, or to capture a prize.
- Good vs. Evil—The classic clash between the force and its dark side.
- Time Travel—Forward or back, or perhaps both.
- Animal fantasy—The rabbits of *Watership Down* or Brian Jaques *Redwall* characters.
- Utopias and Dystopias—Perfect societies or broken ones.
- King Arthur legend—There will never be an end, even though Sean Connery tried.

Consider the following landmarks in fantasy:

- Homer's *Odyssey*
- Old English poem *Beowulf*
- Sir Thomas Malory's *Le Morte D'Arthur*
- Shakespeare's *A Midsummer Night's Dream*
- *Gulliver's Travels* by Jonathan Swift (1726)
- Brother's Grimm and other fairy tale authors
- Lewis Carroll's *Alice's Adventures in Wonderland* (1865)

Fantasy really began to find its footing with the following titles:

- *The Hobbit* and *The Lord of the Rings* trilogy by J.R.R. Tolkien (1954)
- C.S. Lewis's *Chronicles of Narnia*
- Ursula K. LeGuin's *Earthsea* series

Fantasy short fiction was usually published in science fiction magazines. This all changed in 1949 when the first issue of *Magazine of Fantasy & Science Fiction* was published. The latter half of the century saw a boost to the fantasy genre. Terry Brooks's *Sword of Shannara* in 1977 was hugely popular and made bestseller lists. Since then, fantasy has only grown and will continue to do so. With the rise of film, attention is brought to the classics of fantasy, and readership is booming.

Many teen readers are only interested in fantasy works today if the series contains 15 volumes of at least 1,000 pages per volume. We exaggerate, but teens will judge a library's collection based on how many complete series there are on the shelves.

Here are some selected titles that teens would love:

- Jude, Dick. *Fantasy Art Masters*. Watson-Guuptill Publishers, 1998.
- Engle, Jason. *Infernum: The Art of Jason Engle*. Paper Tiger, 2004.
- Broecker, Randy. *Fantasy of the 20th Century: An Illustrated History*. Barnes & Noble, 2001.
- Sibley, Brian. *The Lord of the Rings: The Making of the Movie Trilogy*. Houghton Mifflin, 2002.
- Fisher, Jude. *The Lord of the Rings: Complete Visual Companion*. Houghton Mifflin, 2004.

Classic High Fantasy Series

- J. R. R. Tolkien's *The Lord of the Rings* (set in Middle-earth)
- Terry Brooks's *The Sword of Shannara* and its sequels
- Lord Dunsany's *The King of Elfland's Daughter*
- David Eddings's *Belgariad and The Malloreon*
- Robert Jordan's *The Wheel of Time* series
- Ursula K. Le Guin's *A Wizard of Earthsea* and its sequels
- George R. R. Martin's *A Song of Ice and Fire* series
- Margaret Weis's and Tracy Hickman's *Dragonlance* series
- Roger Zelazny's *Amber* series

A List of Recent Great New Fantasy to Consider

- Alexander, Alma. *The Secrets of Jin-Shei*. (2004)
- Constable, Kate. *The Singer of All Songs*. (2004)
- Fisher, Catherine. *The Oracle Betrayed*: Book One of The Oracle Prophecies (2004)
- Pratchett, Terry. *A Hat Full of Sky*. (2004)
- Stewart, Paul and Chris Riddell. *Beyond the Deepwoods: The Edge Chronicles #1*. (2004)

Top 10 Fantasy Films from Fantasy 100*

1. The Lord of the Rings Trilogy
2. The Princess Bride
3. Willow
4. Labyrinth
5. The Dark Crystal
6. Legend
7. The NeverEnding Story
8. Ladyhawke
9. Harry Potter and the Sorcerer's Stone
10. Excalibur

*Website:
home.austarnet.com.au/petersykes/fantasy100/lists_films.html

Spotlight: Christopher Paolini

A teenage writer rode the popularity of Rowling's epic fantasy tales by making a mark for himself in the world of young adult fantasy fiction. Christopher Paolini first self-published his book, *Eragon* (2003). It was soon picked up by Random House and was marketed as "Book One of the Inheritance Trilogy." He began the book when he was a fifteen-year-old home schooled student in Montana. The book was widely published by the time he was nineteen. He was a guest on several national talk shows – partially because of his young age and partially because of the following his book garnered at the early stages of its release. *Eragon* has been optioned for a movie and Paolini is now working on the second book, *The Eldest*, which is scheduled for release in 2005.

J.K. Rowling and her immensely popular Harry Potter series hardly need mentioning. However, we would be remiss in not acknowledging the tremendous influence her books have had on the genre of fantasy and reading in general. Although her books now concentrate on older readers, readers from second grade to adult continue to embrace them. Millions more have viewed the movies (and resulting DVD editions) based on her books.

Learn all about J.K. Rowling and her writing by visiting her official website at www.jkrowling.com

Top 10 Fantasy Books from Fantasy 100*

1. *Lord of the Rings* by JRR Tolkien
2. *The Eye of the World* by Robert Jordan
3. *The Hobbit* by JRR Tolkien
4. *Nine Princes in Amber* by Roger Zelazny
5. *A Wizard of Earthsea* by Ursula LeGuin
6. *The Lion, the Witch & the Wardrobe* by CS Lewis
7. *Lord's Foul's Bane* by Stephen Donaldson
8. *Magician* by Raymond E Feist
9. *The Dragonbone Chair* by Tad Williams
10. *A Game of Thrones* by George Martin

*Website: home.austarnet.com.au/petersykes/fantasy100/lists_books.html

Thought Questions

- 1) What is the major reason that most teens find so captivating about fantasy?
- 2) What would a top ten list of fantasy titles be for teenagers you know?

Mysteries and Horror for Teens

When the Stratemeyer Syndicate began publishing series, they recognized the popularity of mystery stories with children and introduced The Hardy Boys and Nancy Drew. Teens enjoy reading mysteries as much as children, although in recent years the trend leans to supernatural and horror titles. It is necessary to remember that YA literature is a relatively new marketing genre, and the history of young adult mystery and suspense includes titles that were originally published for children or adults. The literature teens experience as children lays the groundwork for the literature that teens know and read as they grow older.

The main genre of mystery has many subgenres including suspense, horror, and thrillers. Mysteries primarily focus on the "whodunit" aspect of a crime and include a variety of crimes. The reader is fed clues, and often red herrings, and, in the end, all is revealed. Sometimes the crime is murder but is just as often theft or kidnapping. Sherlock Holmes novels are traditional mystery titles. In suspense titles the focus is more often on the action. Readers know the culprit of the crime and the suspense builds around the question: Will the perpetrator be caught? As a further sub-genre of suspense there are spy novels and thrillers. Thrillers involve plenty of action, and the recent success of the legal thriller by John Grisham demonstrates the ways thrillers can be used in a variety of professions: law, crime, and even government. Most spy novels are thrillers in which the hero must stop some major act and save the world. There is plenty of action and the plot points often involve large-scale action, such as terrorism. Spy novels are impacted by current politics as villains have changed from Nazis, to KGB, to Al-Qaeda style terrorists. Tom Clancy is a popular modern author that illustrates the spy/thriller genre.

Another sub-genre is the horror novel and supernatural novel. Horror novels often take one of two paths: the psychological thriller illustrated by "The Tell Tale Heart" by Edgar Allen Poe or novels that involve monsters (human and supernatural). In recent years horror novels and movies have been quite popular with teens, and the success of Buffy, the Vampire Slayer has opened up a market for supernatural fiction set apart from horror mysteries. BTVS-type supernatural fiction accepts the presence of witches, vampires, werewolves, and other supernatural creatures, but it doesn't treat them as evil monsters at all times. There are good witches (even good werewolves), and the stories can fit within other genres as well.

Over time authors have individually published mystery or suspense stories, but there have been several authors who have published multiple titles. In the '70s and '80s Jay Bennett published fourteen mysteries for young adults. Bennett's mysteries were traditional mysteries in which the characters struggled to decipher clues and solve the riddle. During the same time Lois Duncan was also writing mysteries, including *I Know What You Did Last Summer* (1973) and *Killing Mr. Griffin* (1978). Joan Lowery Nixon also published prolifically, mostly in the '80s and '90s. Nixon's titles included *The Kidnapping of Christina Lattimore* (1979) and *The Other Side of Dark* (1986). Nixon's novels moved mystery more into the suspense genre. In the mid-eighties Christopher Pike entered into the suspense arena with *Getting Even* (1985). Pike published over sixty novels for young adults before the end of the millennium. Pike's novels were full of violence and gore, and brought on requests for horror novels. Not too long after Pike entered the scene, R.L. Stine joined the market with his *Fear Street* series, as well as his *Goosebumps* series. While the *Fear Street* series is similar to the violence found in Pike's books, *Goosebumps* was for younger kids and often featured monsters. While no longer as ubiquitous as he once was, Stine is still publishing for teens—his latest series is *Dangerous Girls*, a series about vampires.

Stine's move to the supernatural reflects the changes in reader's taste in the mystery genre. The success of the television show *Buffy, The Vampire Slayer*, as well as movies like *The Craft*, brought the supernatural into teens' lives in a mainstream manner. At the turn of the century, vampires, witches, and werewolves were popular characters in a new breed of horror. Often the witches were the good guys, and *Angel*, the television and print series, gave us a vampire with a soul. Annette Curtis Klause's werewolf love story *Blood and Chocolate* was both a romance and an examination of the politics of a werewolf clan. Current series *Daughters of the Night* (Lynn Ewing) and *Witch Season* (Jeff Mariotte) present a battle between witches and remain popular with teen readers.

Finally, at the edge of the millennium, spies are finding their way into teen fiction. Alex Ryder titles by Anthony Horowitz have found an audience with reluctant teen boy readers, as teenager Alex works for a British spy agency and battles evil terrorist types. He even has fabulous spy toys. Recently, the series *Spy High* follows teenagers training at a spy school as they battle evil and each other. Each series has typical elements of spy suspense novels. *Nightmare Academy* (Veritas Project) takes a Christian slant on the spy novel in the growing genre of Christian Fiction for Teens.

Touchstone Titles

- Atwater-Rhodes, Amelia. *In the Forest of the Night*. (1999) — Supernatural
- Avi. *Wolf Rider*. (1986) — Psychological Thriller
- Bennet, Jay. *The Executioner*. (1982) — Thriller; *The Skeleton Man* (1986) — Mystery
- Cooney, Caroline. *The Fog*. (1989); *The Snow* (1990); and *The Fire* (1990) — Horror
- Cormier, Robert. *Tenderness*. (1997) — Psychological Thriller
- Duncan, Lois. *I Know What You Did Last Summer*. (1973) — Mystery; *Killing Mr. Griffin* (1978) — Psychological Thriller; *Down A Dark Hall*. (1974) — Mystery/Supernatural
- Glenn, Mel. *Foreign Exchange: A Mystery in Poems*. (1999)
- Giles, Gail. *Shattering Glass* (2002), *Dead Girls Don't Write Letters* (2003) — Psychological Thriller
- Horowitz, Anthony. *Stormbreaker* (2001), *Point Blank* (2002), *Skeleton Key* (2003), *Eagle Strike* (2004), *Scorpia* (2005) — Spy/Thriller
- Klause, Annette Curtis. *Blood and Chocolate*. (1997) — Supernatural
- McNamee, Graham. *Acceleration*. (2003) — Psychological Thriller
- Nixon, Joan Lowery. *The Séance*. (1980) — Mystery
- Pascal, Francine. *Fearless* series — Mystery/Supernatural
- Peck, Richard. *Dreamland Lake*. (1973) — Mystery
- Plum-Ucci, Carol. *The Body of Christopher Creed*. (2000) — Psychological Thriller
- Pullman, Philip. *The Ruby in the Smoke* (1985), *Shadow in the North* (1988) — Mystery
- Qualey, Marsha. *Close to a Killer*. (1999) — Mystery
- Springer, Nancy. *Blood Trail*. (2003) — Psychological Thriller
- Stine, R.L. *Fear Street* series, *Dangerous Girls*. (2003) — Mystery/Supernatural
- Wynne-Jones, Tim. *The Boy in the Burning House*. (2000) — Mystery

Adult Mystery Writers for Teens

Mystery

Sir Arthur Conan Doyle
Sue Grafton
Agatha Christie
Tony Hillerman
Lillian Jackson Braun
Ridley Pearson

Horror/Supernatural

Edgar Allen Poe
Stephen King
Dean Koontz
Kay Hooper

Spy/Thriller

Tom Clancy
Ian Fleming
Stephen Hunter

Suspense

Harlan Coben
John Grisham
John Sandford

Edgar Awards for Best Mystery

www.mysterywriters.org
2004 Winner: *Acceleration* by
Graham McNamee

Spotlight: Nancy Werlin

In 1998 Nancy Werlin published *The Killer's Cousin*. It was Nancy's second book and her first psychological thriller. The protagonist of the novel has moved in with his aunt and uncle after the death of his girlfriend, Emily. David feels responsible for Emily's death, and the question of how responsible he is remains ambiguous. It is, however, his cousin Lily who provides the tension in the novel, as she seems to be stalking David and is using her hostility to guard her own deep secret and guilt. *The Killer's Cousin* won the Edgar Award for Best Young Adult Mystery.

After *The Killer's Cousin*, Werlin published *Locked Inside* (2000), another psychological mystery. In this novel Marnie has isolated herself from the world around her by playing an online video game. When Marnie is kidnapped, there is no one to come to her rescue, and she must rely on her wits to survive and escape.

Werlin followed *Locked Inside* with *Black Mirror* (2001). This novel took the reader inside the head of Frances as she adjusts to life without her brother, Daniel. Everyone believes Daniel has committed suicide, but Frances and the reader come to realize there is more to Daniel's death, in particular the relationship with Unity, the campus service organization.

Werlin's fourth book was published in 2004. *Double Helix* was a combination of intrigue, scientific research, and much mystery as two unsuspecting teenagers seek to uncover the secrets in Dr. Wyatt's research lab and the connection he has to their families.

Nancy Werlin's mysteries are complex and well developed. Werlin's titles are page-turners that keep the reader's interest as the mystery unfolds before them and the mysteries deepen and become more interesting—and possibly more dangerous.

Thought Questions

- 1) Why are formula plots so popular in authors such as Mary Higgins Clark, Stephen King or John Grisham?
- 2) Has the trend toward graphic depiction of violence affected the quality of the plots currently being produced as compared to the all-time classics of Agatha Christie?

A History of Hollywood in Brief

An important entertainment piece of teen's lives are movies, an audience that Hollywood has come to recognize and to which they actively market. Motion pictures have a rich history and there are films that are classics, much like print materials.

In 1877 a photographer developed a system for taking motion pictures and the race was on to create a way to both take and view moving pictures. In the mid-1890s in both Paris (Dec. 1895) and New York (Apr. 1896) the first motion pictures were screened in public. It wasn't until 1903 that the first blockbuster was released to the public. The eleven-minute film, *The Great Train Robbery*, became a big hit. The success of *The Great Train Robbery* led to the opening of movie theaters called nickelodeons (admission was five cents) across the United States by the end of the decade.

In the beginning movies were silent and often accompanied in the theater by musicians. It was during this era that D. W. Griffith made *The Birth of a Nation* (1915), a film both highly praised and severely criticized. Europe and Russia were also contributing to the film industry with films such as *Nosferatu* (1922) and *The Battleship Potemkin* (1925). However, while silent films proved popular, inventors still searched for a way to add sound. In 1927 *The Jazz Singer* surprised audiences with the few scenes in which Al Jolson sang and spoke. In 1928 Walt Disney entered onto the scene with *Steamboat Willie*, the first animated short with sound.

"Talkies" changed the movie industry. Some stars of the silent screen were unable to make the jump to films with sound, while others transitioned well. The focus on sound reduced the emphasis on some other artistic elements, but "talkies" were popular with the public. Also occurring during the thirties was the introduction of Technicolor, first used by Disney in animated films and in *Becky Sharp* (1935) for the first time in a full-length feature. Color didn't really take off until the 1950s, however, as a way to distinguish film from television.

Despite the "threat" of television, the demise of the studio system, and the attack of McCarthyism films, the Hollywood industry continued to grow. In the 1970s changes in the distribution system introduced the concept of a blockbuster. The first film to benefit by the new distribution system was Coppola's *The Godfather* (1972). In 1975 Stephen Spielberg had his first summer blockbuster with *Jaws*, and George Lucas brought us the first in the *Star Wars* franchise in 1977. For the next several years big budget films dominated Hollywood's production. Film festivals began and introduced audiences and distributors to independent films, some of which "blew up" and became box office hits. The tension between big budget and independent films has dominated the last twenty years of American film, although a balance is being discovered.

Film Festivals

There are thousands of festivals around the world, in different cities and countries, although a few have garnered international attention and respect.

Cannes Film Festival
Sundance Film Festival
Toronto International Film Festival
San Francisco International Film Festival
Locarno Film Festival
Venice Film Festival

The Canon of Films Films Teens Should See

- Duck Soup (1933)
- It Happened One Night (1934)
- Modern Times (1936)
- Snow White and The Seven Dwarfs (1937)
- Citizen Kane (1941)
- Casablanca (1942)
- Treasure of the Sierra Madre (1948)
- Rear Window (1954)
- Rebel Without a Cause (1955)
- Some Like It Hot (1959)
- Dr. Strangelove (1964)
- Hard Days Night (1964)
- The Graduate (1967)
- Chinatown (1974)
- Annie Hall (1977)
- Ordinary People (1980)
- Amadeus (1984)
- Platoon (1986)
- Do The Right Thing (1989)
- Pulp Fiction* (1995)
- Matrix (1999)

* Violence, Sex, Drugs, Very Rated R

First 15 of AFI's Top 100 Movies of All Time

1. Citizen Kane (1941)
2. Casablanca (1942)
3. The Godfather (1972)
4. Gone with the Wind (1939)
5. Lawrence of Arabia (1962)
6. The Wizard of OZ (1939)
7. The Graduate (1967)
8. On the Waterfront (1954)
9. Schindler's List (1993)
10. Singin' in the Rain (1952)
11. It's a Wonderful Life (1946)
12. Sunset Boulevard (1950)
13. The Bridge on the River Kwai (1957)
14. Some Like it Hot (1959)
15. Star Wars (1977)

www.afi.com/tvevents/100years/movies.aspx

Spotlight: The Oscars

Every year the red carpet is rolled out and the industry recognizes achievements from the previous year. Established in 1927 the Academy of Motion Picture Arts and Sciences holds a ceremony each year to award the best films and performances of the previous year. The ceremony has affectionately been known as The Oscars because of the gold plated statue awarded to winners.

When the first ceremony was held in May of 1929, it is unlikely those attending could imagine the extravaganza the now-televised ceremony would become. As the popularity of the ceremony has increased throughout history, the Oscars find themselves on different nights in different venues, but always attended in glamour and style.

The Academy recognizes the best director, film, actors and actresses. In 1936 supporting actors/actresses began to be recognized. Other categories that have been added include documentary, makeup, and a division of the special effects category.

While the Academy's highly guarded votes may eventually be criticized, the evening continues to draw a large world-wide audience and lend credibility to the nominees as the best of the previous year.

Keeping Up

- Entertainment Weekly—quarterly issues on upcoming movies for Spring, Summer, Fall, Winter.
- www.apple.com/trailers/
- www.mtv.com/movies/
- www.afi.com

Thought Question

- 1) With a group of teens, create a top 15 list of the greatest movies they have seen. Compare their list with your own and with the AFI.

Theater/Drama

By the teenage years young people should have experienced puppet plays, Readers Theater, and live skits or plays about such things as the first Thanksgiving. They have also experienced drama translated into hundreds of television and motion picture plays. During the teenage years students in high schools have the opportunity to experience theater as an elective but also as a part of their language arts curriculum. In addition, teens may find dramatic opportunities in community theater and in the current rage of writing their own scripts for home videos. It is useful for both teachers and librarians to have knowledge of a wide range of dramatic experience from classical theater to operetta to modern Broadway and to the many one-act plays that are published and useable by teens. Connections to drama in the Asian culture can also provide richness to the teen dramatic experience.

The oldest recorded Western theater comes from the Greeks. Most of the classical Greek dramas were written in three parts, three individual plays telling one great story. The performances consisted of only a few men who wore masks for different characters. Onstage at all times was the chorus who sang songs throughout the performance. Some of the greatest playwrights in this era were Sophocles, Euripides, and Aeschylus.

After the Greeks, the Romans took on the same type of theater, but it didn't last long. Theater didn't emerge in the Western world until the Middle Ages. This is where theater as we know it began. The Catholic Church would have its monks act out certain stories from the Bible in Latin. Somehow, and we don't know how or why, these plays moved out onto the church steps. Three types of plays emerged: Mystery (stories based on the Bible), Miracle (stories of the saints), and Morality (allegorical, like *Everyman*, that taught of human vice and virtue). These plays began to be played by traveling groups that would perform on wagons or platform stages in the town center.

When the Renaissance came along, the traveling performers gathered and became more settled into their own theaters. Playwrights like Shakespeare and Marlowe began writing more secular material. But there were problems with the theater: Protestants and the Plague. When the Plague would break out in an area, theaters would immediately be closed because the close quarters would help it spread faster. Protestants felt that theaters were centers of evil, and many times theaters were forced to close from Protestant leaders.

Theater continued into the 1700s, but it wasn't nearly as popular. The 1800s brought back the lavishness of the theater. The 19th century was a blooming of theater and playwrights; this blossoming never died out. It continued to grow well into the 20th and 21st centuries. Theater has become a staple to the arts.

The biggest tradition outside the Western tradition of theater lies in Japan. The Japanese have three types of theater that have lasted for centuries: Noh, Bunraku, and Kabuki. Noh has its first roots in the 14th century. It uses intricate masks to portray the lead character, the only set decoration is a painting of a tree in the background, the costumes are lavish, and the movement is slow and controlled. Bunraku was founded in the 1600s. The action in Bunraku involves puppets, but these are no ordinary puppets. They are at least half the size of a normal human, and it takes many different people to operate one. The master puppeteer controls just the head and right arm, while two other puppeteers operate the rest. There is hardly any dialogue; there is just monotonal chanting. The last form of Japanese theater, Kabuki, also began in the 1600s. Like Bunraku, the story is told through chanting with no recognizable melody. The actors wear elaborate makeup, but the action is similar to action in any play you would see.

Teens may experience professional theater by reading or performing in three-act plays like *The Importance of Being Earnest*, *10 Little Indians*, *Harvey*, *Arsenic and Old Lace*, or read other plays written by Arthur Miller and Tennessee Williams. Teens may also participate in operettas such as *Oklahoma*, *Joseph and the Technicolor Dreamcoat*, or *Anything Goes*. Generally teens are involved in these musicals because the royalties are affordable. Teens may also be able to experience Broadway theater, either in New York or Broadway plays on tour like *Phantom of the Opera*, *Cats*, *Wicked*, or *Les Miserables*. Librarians and teachers should encourage teens to take advantage of the many opportunities there are to perform in and attend these wonderful plays, from Broadway to community theater.

Major Playwrights: Greek, American, and British

Greek

Aristophanes
Sophocles
Euripides

Renaissance

William Shakespeare
Christopher Marlow

1700s

John Dryden
William Congreve
Aphra Behn
Oliver Goldsmith

1800s

Oscar Wilde
George Bernard Shaw
J.M. Barrie

1900s

Henry James
Tom Stoppard
Tennessee Williams
Arthur Miller
Eugene O'Neill
Thornton Wilder
Neil Simon

Spotlight: Arthur Miller

Arthur Miller was born in 1915 in Manhattan to Jewish Immigrant parents. His father's garment business failed during the Depression, and Miller saw his first dose of tragedy. After graduating from high school, Miller worked various odd jobs to earn money to go to college. He began college in 1934 at the University of Michigan, where he began writing plays. After college, Miller returned to New York and produced his first play, *The Man Who Had All the Luck*, a complete flop. His next play, *All My Sons*, produced in 1947, was an instant hit. Only two years later, *Death of a Salesman*, Miller's biggest and most respected play, appeared. It was a phenomenal success, winning a Pulitzer Prize, winning the Drama Critics Circle Award, and being translated into over a dozen languages. In the 1950s, Miller wrote *The Crucible*, a play about the Salem witch trials yet a blatant attack on McCarthyism. Three years later, Miller was called in front of the House Committee for un-American activities. His playwright activities died down until the 1990s. Miller continued to stay in spotlight until his death on February 10, 2005.

Keeping Up

- Broadway—www.broadway.com
- Tony Awards—www.tonyawards.com
- *Best Plays Theater Yearbook 2003–2004* by Jeffrey Eric Jenkins
- *The Norton Anthology*—both British and American

Thought Questions

- 1) Interview middle and high school English teachers to see what kinds of drama experiences they promote in their classes. How can you as a librarian or teacher help contribute to their agenda?
- 2) What local opportunities are there for viewing or acting in various drama productions? How can you get teens involved in them?

Dance

Virtually every culture in every time period has used movement for recreation, cultural expression, or to connect to the spiritual. For the teens of today, we might divide dance into three categories: performance dance including ballet and theater dance; cultural dance including folk dancing and dancing within contemporary cultures; and social dancing including ballroom, western dancing, and the current craze of street/club dancing.

Teens interested in performance dancing usually begin their training early in childhood with ballet, tap, jazz, or ice dancing lessons. These teens will appreciate literature connected with the techniques of their work, great performances in their field, and biographies of their favorite heroes and heroines. They will be interested in knowing where performances and competitions are located and will be anxious to see great performances nearby.

Cultural dancing is often a part of school curriculums where young people, including teenagers, are becoming acquainted with many cultures and civilizations throughout the world. They may be researching costuming and actual performance of folk dances to give a flavor of a culture at a particular time period. Their interest will not only be in books but in video segments showing authentic dances ranging from a Navaho rain dance to a Russian country dance.

As a part of the popular culture experience, most teens participate in street dancing to very loud music with a strong beat. Their steps at this point in time seem to the average adult as random gyrations rather than carefully learned sequences. Still other teens formulize their social dancing reminiscent of formal ballroom dancing to the western line dancing and swing dancing from the 1950s. For this type of dancing, teens will be most interested in finding the "perfect" music in which to express their movement.

Here are selected titles for dance:

- Jones, Bill T., and Susan Kuklin. *Dance! with Bill T. Jones*. Hyperion, 1998.
- Tambini, Michael. *Eyewitness: Dance*. DK Children, 2000.
- The New York City Ballet Workout. DVD or VHS.
- Brennan, Helen. *The Story of Irish Dance*. Robert Reinhart Publishers, 2001.
- Greene, Hank. *Square and Folk Dancing: A Complete Guide for Students, Teachers, and Callers*. HarperCollins, 1984.
- Competition: National Clogging (2002). VHS
- Invitation to Dace — This is a VHS that has many versions including Latin Dancing and Ballroom Dancing.
- Lane, Christy. *Christy Lane's Complete Book of Line Dancing*. Human Kinetics, 2000.
- *International Encyclopedia of Dance: A Project of Dance Perspectives*. Ed. Selma Jeanne Cohen, Dance Perspectives Foundation. Oxford University Press, 1998.
- Clarke, Steve. *Seeing While Being Seen: Dance Photography and the Creative Process*. AAHPERD, 2005.
- Levy, Fran J. *Dance Movement Therapy: A Healing Art*. AAHPERD, 2005.
- *The Virgin Encyclopedia of Dance Music*. Ed. Colin Larkin. Virgin Publishing, 1998.

Different Classifications of Dance*

Folk Dancing

- Clogging
- Mazurka
- Polka
- Quadrille
- Maypole dance
- Irish step dancing
- Belly dancing

Country/Western

- Square dancing
- Line dancing
- Two-step
- Shuffle

Ballroom Dance

- Waltz
- Tango
- Foxtrot
- Quickstep

Latin

- Cha-Cha
- Samba
- Rumba
- Jive
- Salsa
- Bolero

Swing Dance

- Lindy Hop
- East Coast
- West Coast

Street

- Hip Hop
- Break dancing

Ballet

- Romantic
- Classical
- Modern

Theater

- Tap
- Jazz

*From Wikipedia

Spotlight: Bill T. Jones

Bill T. Jones has earned quite the reputation in the dance community. He was trained at the State University of New York at Binghamton. He studied classical ballet and modern dance. After graduation, he formed a partnership with Arnie Zane and they began to perform all over the country. Jones's dance moves turn the human body into a form of expressing art, creating many wonderful and artful poses and moves. He and his partner formed their dance company in 1982, and the company has been a main staple for over twenty years. Jones has performed and choreographed many theater productions, television shows, and other events. Jones has received many awards including the MacArthur Fellowship, three New York Dance and Performance ("Bessie") Awards, Dance Magazine Award, and was named "An Irreplaceable Dance Treasure" by The Dance Heritage Coalition. Bill Jones has received 5 honorary doctorates, including one from Julliard, and has written many books. Explore his website at www.billtjones.org to see some pictures and performances of his art.

Keeping Up

- American Alliance for Health, Physical Education, Recreation and Dance (AAHPERD) at www.aahperd.org
- National Dance Association (NDA) — www.aahperd.org/nda/template.cfm?template=main.html

Movies	Thought Question
<ul style="list-style-type: none"> • Footloose • Saturday Night Fever • Save the Last Dance • Center Stage • Dirty Dancing • Strictly Ballroom • Chicago 	<p>1) Who are the teenagers in your classrooms or organizations who are interested in dance outside the regular pop scene? What interests of theirs could you support?</p>

Fine Music

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While popular music commands a huge following in the teen world, there is a certain percentage of teens that not only enjoy serious or classical music, but are preparing themselves to be performers and composers in this genre. Local music teachers are a good source of identifying this segment of the local teen population and can help identify their needs that teachers and librarians can feed.

In the general teen population, however, school curriculums contain introductions and expectations that all children and teens be exposed to serious music. These introductions generally center on the western classical traditions but are branching out into the serious music of many other cultures.

For many years, kids cartoons introduced children to the great melodies of the classics – to the three B's (Beethoven, Bach, and Brahms) as well as Mozart and Tchaikovsky. Even though kids did not have recognition of individual composers, they knew and recognized the composer's work. It is also fascinating to hear the great melodies and classical forms reworked into popular fare by rock, jazz, and even ethnic musicians.

We often think of serious music being orchestral music, but vocal, choral, operatic, and single instrument or small ensembles of instruments constitute a huge part of the "fine music" tradition. Thanks to the recording industry and modern technology, we can hear the original performances of Marie Anderson on the steps of the Lincoln Memorial, Leonard Bernstein conducting the New York Philharmonic, Pavarotti singing a great aria, or Liszt playing one of his own piano concertos.

Communicating with teens that are serious musicians requires a basic knowledge of instruments, musical terminology, and the various musical periods. A children's reference book on music is often a great way to learn the rudiments, particularly if there is an accompanying CD with musical examples. Many introductory websites can help not only adults but also teens that are trying to become familiar with the genre.

Serious teen performers, including individuals, small groups, and large groups, crave opportunities to perform and to attend performances. Teachers and librarians can invite young musicians to perform in classrooms and libraries and help make them aware of opportunities to perform or compete. Good contacts with music teachers or community groups can often lead to invitations for teens to attend wonderful performances either free or at greatly reduced prices. One might begin with seats to the *Phantom of the Opera*, to a pops concert of a touring orchestra, or asking a string quartet to play in the main reading room of the library or in front of a school assembly. High school choirs and orchestras love to perform for major events such as Black History Month, holidays, or any excuse you can dream up.

Know Your Musical Periods

Baroque (1600-1750)
Classical (1750-1820)
Romantic (1820-1910)
Contemporary (1910-2000)

Great Groups and Performers

Boston Symphony Orchestra
Chicago Symphony Orchestra
The San Francisco Opera
The Mormon Tabernacle Choir
St. Martin's -in-the-Field (orchestra)

List of Classical Western Composers

18th Century

J.S. Bach
Haydn
Mozart
Handel
Vivaldi

19th Century

Schubert
Chopin
List
Beethoven
Wagner
Berloiz
Dvorak
Brahms
Verdi
Tchaikovsky

20th Century

Bartok
Vaughan Williams
Poulenc
Debussy
Ravel
Holst
Copeland
Bernstein
Joplin
Chavez

Spotlight: YoYo Ma

Yo Yo Ma was born in 1955 to Chinese parents in Paris. His cello training began at age 4, and his family moved to New York soon after that. He attended Julliard, and because he wanted liberal arts training in connection with his conservatory training, he attended Harvard University. Since then, Yo Yo Ma has become one of the most popular classical music performers of our time. He has won 15 Grammy awards and released over 50 albums. Along with his traditional classical music, Ma plays a wide variety of music, including Brazilian, African, Appalachian, and many other genres. His repertoire has expanded the definition of what classical music really is. His most recent undertaking has been to be a great supporter to the Silk Road Project: a blanket group to researching and supporting cultural events of countries that lined the ancient silk road. More information can be found at www.silkroadproject.org. Yo Yo Ma is married and has two children.

Artist website: www.yo-yoma.com

Keeping Up

- Community concerts (find your own reliable listings and link teens into them)
- www.classical.net/
- www.ipl.org — The Internet Public Library (find the music section)

Musical Terminology Quiz

From easy to hard — how many of these musical terms can you define?

Opera	Prelude and fugue
Symphony	Contralto
Concerto	Legato
Aria	Octive
Bassoon	Diapason

Fine Art¹

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The art experience is perhaps the most common form of culture across all time periods and across all civilizations. In the age of the Internet, access to the world treasury of artistic expression knows no limits. Teens exhibiting any aptitude for or curiosity about the arts have electronic access to nearly every major art museum in the world, enabling them to visit vast collections without ever leaving the computer screen. Ironically, this is true at a time when arts programs in most North American school districts have been seriously curtailed in favor of the tested subjects of language arts, science, and math.

In communities where art programs are limited, the local art community has sometimes filled the gap with artists in residence, arts workshops, and even galleries or exhibit programs. For those schools lucky enough to have an art professional on staff, other teachers, school and public librarians, and community art groups can build wonderful relationships in virtually any community. For example, the science teacher can introduce the world of space photography using books like *Earth: Our Planet in Space* by Seymour Simon, or the wonderful world of photomicrography. A math teacher might develop lessons around geometric patterns in nature, on fractals, or even on tessellations, in addition to showing lavish artworks resulting from such experimentation along the way, like those works created by M.D. Escher.

Even teens will enjoy those fantastic virtual tours of internationally based museums, such as le Musee du Louvre in Paris (www.louvre.fr/louvrea.htm) where galleries and individual masterpieces may be examined up close, from many angles, or in three dimensions, front and back. Many art museums have terrific sites making their own collections and changing exhibitions available online. Some even host interactive artworks created exclusively for cyberspace.

Today the traditional disciplines encompassed by the Fine or Visual Arts—drawing, painting, ceramics, sculpture, printmaking, and other related crafts—have been joined by photography and media or filmmaking, all popular fields with demonstrated career links. “Art ignorance” should simply not be tolerated. Even the most uncultured urbanite or unsophisticated country mouse can certainly, through the marvels of technology, find something to pique their interest. It just takes enough creativity or motivational activity to start them clicking.

In the world of books, library collections should contain general histories of art, biographies of artists, reproductions of artistic works of all kinds, and books giving instruction on how to create artistic works, including pottery, painting, drawing, computer art, photography, architecture, or even cartooning. In addition to the library print collection, libraries should also provide links to art collections, museums, galleries, and other collections including those that are local, state, regional, national, and international.

¹ Nancy Olexo, a student at San José State University, helped write this page.

Influential 20th Century American Artists

Georgia O'Keefe — Realistic
Abstraction
Grant Wood — Social
Regionalism
Grandma Moses — Folk
Norman Rockwell — Realism
Jackson Pollock — Action
Painting
Jacob Lawrence — Social
Realism
Alexander Calder — Abstract
Sculpture
Dorothea
Lange — Documentary
Photography
Ansel Adams — Nature
Photography
Andy Warhol — Pop Art
Man Ray — Cubism, Dadaism
and surrealism

Art Magazines

- *Be&W* — fine
photography
- *Art Review*
- *International Artist*
- *Juxtapoz: Art and
Culture Magazine*
- *Smithsonian*
- *Art in America*
- *Graphis*
- *Drawn & Quarterly*
- *Communication Arts*

Spotlight: Louvre Website

The Louvre's website (www.louvre.fr/louvre.htm) is worth adding to any "Best Art Links" list. The museum has done a wonderful job in making their collection accessible to everyone around the world. On their website you can take tours of individual rooms, view pieces in their collection, search label text (how's your French?), and read a history of the museum. Deuting in June 2005 is an interactive feature that lets you explore individual pieces of art. You can magnify parts of the piece, change the size of the piece, look at the back of the piece, reposition the piece on the wall, and so much more. This is certainly one of the best museum websites around.

Art Books (Fiction and Non-fiction)

- Janson, H.S. and Anthony F. *History of Art for Young People*. 6th edition. Prentice Hall, 2003.
- Venezia, Mike. *Getting to Know the World's Greatest Artists* (series). Children's Press.
- Chevalier, Tracy. *Girl with a Pearl Earring*. Plume, 2001.
- Park, Linda Sue. *A Single Shard*. Yearling Books, 2002.
- Watts, Leander. *Stonecutter*. Graphia, 2002.

Keeping Up

- Gardiner, *History of Art through the Ages*
- Art Museum Network — www.amn.org
- Art Resource — wwar.com
- www.artlex.com/ArtLex — Dictionary of 3600 terms.

Thought Questions

- 1) What art experiences, groups, places, or events in your local community are worth linking teens to?
- 2) What educational experiences in the arts are available in your community both at school and other community organizations that are of value to teens?

The Western Canon

From the beginning, humans have found a way to tell and share stories with one another. Throughout the last 600 years some stories have stood out and have become classics. In Western literature there are poems, dramas, and novels that have become a part of our cultural literacy. They are works that we have some knowledge of even if we haven't read them. They are works that we can expect to experience at some point in our academic lives. They are works that are referenced in other works and re-worked into our popular culture. This body of works can be considered the Western canon of literature. There are ever-evolving definitions of the academic canon in terms of modern literature and favored classical titles, although certain titles and authors will forever remain a part of the canon.

There are a number of titles that form the foundation of this Western canon that were created by the Greeks including Homer's *Iliad* and *Odyssey*, plays by Sophocles and Euripides, Plato's *Republic*, and Aristotle's *Poetics*. The Roman era continued to add to the "great works" with poetry from Virgil and the scientific treatise from Ptolemy. Plutarch also added to the canon, and perhaps served as the greatest influence to Renaissance authors including William Shakespeare.

With the fall of the Roman Empire, the Western world entered a dark age in which little emerged, but what did emerge was significant. It was during the medieval age that Sir Thomas Aquinas produced his works and Dante produced *The Divine Comedy*, which was credited with the emergence of the modern Italian language. Petrarch introduced the love sonnet in which he pined for Laura. On the British Isles Chaucer wrote *The Canterbury Tales*, doing for the English language what Dante did for Italian. The end of the medieval era led into the Renaissance, a time in which arts and literature flourished.

The European Renaissance introduced Michelangelo, William Shakespeare, Thomas Hobbes, Machiavelli, Leonardo Da Vinci, and Galileo, among others. The works of the Renaissance was the beginning of the modern Western canon. The political thought of Machiavelli, Locke, and Hobbes, the scientific and mathematical theories of Galileo, Copernicus, DaVinci, Pascal, and Descartes, and the literature of Shakespeare, Cervantes, Milton, and Spenser all influenced later works.

The Age of Reason followed the Renaissance with works contributed by Jonathon Swift, Rousseau, Daniel Defoe, and Adam Smith. Poetry written by William Blake, Robert Burns, and Alexander Pope emerged. In the American Colonies, religious writing like that by Jonathon Edwards gave way to political treatise as the colonies rebelled and fought for independence. Slave narratives began to appear, and Phyllis Wheatley was the first slave woman to publish with a book of poetry in 1773.

The Romantic Age followed the Age of Reason in the nineteenth century. It was during this time that Melville wrote *Moby Dick*, and Wordsworth and Coleridge wrote poetry such as "The Prelude" and "The Rime of the Ancient Mariner." Other poets included Shelley, Lord Byron, and Keats. Jane Austen's novels were published beginning in 1811 with *Sense and Sensibility*. The Victorian Age followed introducing the Brownings (both Robert and Elizabeth Barrett), Tennyson, and Matthew Arnold. Darwin had his radical theories of evolution. The Brontë sisters published their works: *Jane Eyre* (Charlotte) and *Wuthering Heights* (Emily). In the latter half of the century, Oscar Wilde, Rudyard Kipling, Gustave Flaubert, Fyodor Dostoevsky, Emily Dickinson, and Mark Twain introduced themselves to the world. Twain's *The Adventures of Huckleberry Finn* (1885) has been hailed as the quintessential American novel, despite the controversy that surrounds it.



Henry James marks the transition into modernism with his novels that relied on cultural tensions. Edith Wharton and Theodore Dreiser joined James as influences on the development of an independent American literature. They were joined by authors across the Atlantic including Thomas Mann, Franz Kafka, Thomas Hardy, and Joseph Conrad. After World War I, F. Scott Fitzgerald, Ernest Hemingway, Thornton Wilder, and Dorothy Parker found voices for themselves in the United States. Virginia Woolf and James Joyce from England joined these American writers. The Great Depression had a profound influence on the arts, and emerging from that time is John Steinbeck's *The Grapes of Wrath* and *Of Mice and Men*. It is also the decade in which William Faulkner emerged with *The Sound and the Fury* (1929) and *As I Lay Dying* (1930).

Since then, many works have been added to the canon. Harper Lee's *To Kill A Mockingbird* gave us a whole new view of the South and racism. Ray Bradbury, George Orwell and Aldous Huxley gave us bleak outlooks of the future. Kurt Vonnegut Jr. brought us cruel irony in the '60s with his *Cat's Cradle* and *Slaughter-house Five*. Poets like Sylvia Plath and Anne Sexton made poetry confessional.

Probably the most powerful force changing the canon is the widespread use of the Norton Anthology in literature classes. Recent editions have included many minority writers, changing the face of the Western canon.

The Great Debate

Since academia has begun trying to categorize the "great works," there has been debate about both the feasibility and the lists that emerge. There are jokes about the "dead white men" that populate the lists that emerge, protests regarding the lack of women and people of color, and arguments of what is included and what is omitted. Harold Bloom has written extensively on the subject of a Western canon and its role in both cultural literacy and academia. His title *The Western Canon: The Books and School of the Ages* (1994) identifies his canon and argues for an accepted identified canon. It may be that it is impossible to characterize the greatest books of all time, although many have tried.

As the debate continues, the Western canon actually continues to expand. Many other literatures are starting to be taught and added to the Western canon. The African American and Latin writers of America have found a new voice in the canon. African and Chinese works are finding their way into classical literature classes. As the Western canon expands to include other parts of the world, teachers of literature are faced with a dilemma: what works have to be left out? One class cannot cover all the works that would be contained in a world canon, so what works should be taught and what should be left out? This tension is not likely to be resolved any time soon.

The Lists

- *Great Books of the Western World*. Ed. Mortimer J. Adler. Encyclopedia Britannica, 1994.
- *Harvard Classics*. Ed. Charles W. Elliot.
- Bloom, Harold. *The Western Canon: The Books and the School of the Ages*. Riverhead Trade, 1995.

Thought Questions

- 1) Go to the list of Harvard Classics (www.bartleby.com/hc/) and get a sense of how much of the Western canon you have read.
- 2) How might teens be introduced to the canon supplemented by works from Asian, African, Islamic, and Latin texts?

Moving On: Books for the College Bound

Upon graduating from high school the majority of American students will have experienced many of the same titles. Those going on to college will be expected to have read more broadly and experienced a canon beyond the core high school curriculum. The titles college-bound teens should experience vary widely from the classics to contemporary fiction, narrative non-fiction, poetry, and biography. While it is conceivable that there is no college-bound senior that has experienced every title, a wide sampling of reading is helpful. A wide variety of reading provides background knowledge for teens as they enter college and informs them and teaches them new information they may not have experienced in high school.

The wide variety of titles students can experience allows teens to develop personal taste in reading, and they should be encouraged to read outside their comfort zones. Teens who read only contemporary fiction should be introduced to classics; science fiction readers can be lead to narrative non-fiction; and popular culture-obsessed teens can be encouraged to read biographies of figures that were part of historical popular culture. Teens experience classics that enter into popular culture on a regular basis, from Shakespeare (both more traditional renditions to modern interpretations) to Jane Austen, Henry James to Homer. Use popular culture's renditions to lead teens to the classics.

Teens should also experience contemporary literary fiction. While movies can encourage teen interest in this area as well, so can modeling and bestseller lists. Oprah's book club has recently begun focusing on more contemporary classics, such as *East of Eden* by John Steinbeck. Several titles from Oprah's previous book club incarnation, such as books by Toni Morrison and Barbara Kingsolver, are also titles teens should consider.

Narrative non-fiction and informational books can open new worlds to teens, introducing new passions and illuminating old ones. This can be particularly true in the field of science, which has a thriving market of quality titles written for the layman that include everything (*A Short History of Nearly Everything* by Bill Bryson [2003] and *The Universe in a Nutshell* by Stephen Hawking [2001]) to more specific titles on the different branches of science. Sports have also produced some memorable and quality titles that challenge teens, like *Friday Night Lights* (1991). So has Social Science with the classic *In Cold Blood* by Truman Capote or Ruben Martinez's *Crossing Over* (2001). And while every student experiences history, college-bound students can receive a richer depth of understanding by reading outside the classroom, including classics such as *The Jungle* by Upton Sinclair and newer titles by Stephen Ambrose, Doris Kearns Goodwin, Ray Raphael, and Joseph Ellis.

Despite honest effort on the part of English curriculum, it is not possible to introduce students to the wide range of poetry that exists in a core humanities canon. Students should explore poetry on their own—both classic and contemporary. Billy Collins' project as Poet Laureate of the United States was to introduce poetry into teens' daily lives. The project, Poetry 180, anthologized a poem for every school day. Poetry Daily's website (www.poetry.com) is another way to introduce poetry to teens.

Being prepared to help college-bound teens find quality titles is essential to youth services. Teachers and librarians should be aware that many colleges and universities have reading lists that they expect their entering freshman to have read before entering college. Librarians should research the colleges most attended in their area, find the reading lists, and create Internet links to them. One helpful title is *Arco's Reading Lists for College-Bound Students* that gives many reading lists both titles to be read before college and titles that will be encountered by freshmen and sophomores as a part of their literature requirements.

A Sampling From The 100 Most Recommended Works*

Novels:

Pride and Prejudice
The Awakening
The Red Badge of Courage
The Sound and the Fury
The Great Gatsby
The Scarlet Letter
A Farewell to Arms
Their Eyes Were Watching God
A Good Man Is Hard to Find
Animal Farm
The Catcher in the Rye
The Grapes of Wrath
Slaughter-House Five
The Adventures of Huckleberry Finn
The Color Purple

Drama:

A Doll's House
Death of a Salesman
Hamlet
Oedipus Rex
The Importance of Being Earnest
Our Town
The Glass Menagerie

Poetry:

Beowulf
Sir Gawain and the Green Knight
Canterbury Tales
The Odyssey
Paradise Lost

Miscellaneous:

Aristotle's *Poetics*
Bible
Franklin's Autobiography
Marx's Communist Manifesto

10 Most Recommended Authors*

1. William Shakespeare
2. William Faulkner
3. Charles Dickens
4. Ernest Hemingway
5. Jane Austen
6. Homer
7. Mark Twain
8. Sophocles
9. Nathaniel Hawthorne
10. F. Scott Fitzgerald

Keeping Up

Outstanding Science Tradebooks for Students K-12:
www.nsta.org/ostbc

Notable Trade Books for Young People [Social Science]:
www.socialstudies.org/resources/notable/

Outstanding Books for the College Bound and Life-Long
Learners: [www.ala.org/ala/yalsa/booklistsawards/
outstandingbooks/outstandingbooks.htm](http://www.ala.org/ala/yalsa/booklistsawards/outstandingbooks/outstandingbooks.htm)

Thought Questions

- 1) How could High School teachers encourage reading with an eye upon the needs of college freshman?
- 2) How could school and public librarians encourage appropriate reading for the college-bound?

*From *Arco's Reading Lists for College-Bound Students (3rd Edition)*. Ed. Doug Estell, Michele L. Satchwell, and Patricia S. Wright. Arco, 2000

Cultural Literacy? The High School Canon

There are certain books that the vast majority of high school students will have read by the time they graduate. Years later they will reminisce and commiserate about the experience and find that whether they went to school in New York, California, or Texas they have read the same titles. The high school canon includes Shakespeare, Fitzgerald, Dickens, and Steinbeck, and it is supplemented by different authors in different classrooms in different states. However, there are a few titles to be expected.

It is not unusual for students across the United States to read *Romeo and Juliet* at some point in their high school career, occasionally earlier. Other Shakespeare plays common to the English classroom experience include *Julius Caesar*, *A Midsummer's Night Dream*, and *Hamlet*. Students also experience *As You Like It*, *The Taming of the Shrew*, and *Macbeth*. But Shakespeare is not the only author with whom students have a common experience.

While there is no federal adoption of curricular material and class titles vary from state to state, district-to-district, school-to-school, and even classroom-to-classroom, certain novels appear again and again. Popular titles in the English curriculum include *To Kill a Mockingbird* by Harper Lee, *Lord of the Flies* by William Golding, *Grapes of Wrath* and *Of Mice and Men* by John Steinbeck, *Great Expectations* by Charles Dickens, and *Fahrenheit 451* by Ray Bradbury. Adults at most cocktail parties can discuss the meaning of the green light on Daisy's dock in *The Great Gatsby* by F. Scott Fitzgerald.

In recent years high schools have attempted to address a more multicultural audience and include more contemporary works. Currently many high schools use *I Know Why the Caged Bird Sings* by Maya Angelou, *Their Eyes Were Watching God* by Zora Neale Hurston, *Bless Me, Ultima* by Rudolph Anaya, and *The Joy Luck Club* by Amy Tan. Parents who are concerned about inappropriate language often challenge these novels. Of course some classic novels written by "dead white guys" face similar challenges.

As schools scramble to address standards, districts and states have instituted summer reading lists for students to ensure that the students are exposed to classic literature and that students continue to read over the summer. Occasionally summer reading includes popular titles and young adult titles, but the fare on the lists is often similar to what students encounter in their classrooms despite ongoing debate within the English teacher's community about encouraging pleasure reading and using young adult novels. Furthermore, there is a lack of non-fiction on required reading lists. This is true of books in the classroom curriculum as well as summer reading lists.

As youth service librarians, advocating with English teachers to include you in the creation of summer reading lists and supplemental classroom reading lists is essential. It will help you be more prepared for requests. Beyond that, as an expert in young adult literature you are a voice for teens. Encourage list makers to include non-fiction, young adult literature, multicultural titles, and contemporary authors. Encourage teachers to expand offerings in their classrooms through literature circles and independent reading. Immerse yourself in the debate so you can speak in their terms and passionately advocate for the quality literature that teens enjoy.

Titles in the High School Canon

- *Great Expectations* by Charles Dickens
- *Of Mice and Men* by John Steinbeck
- *The Old Man and the Sea*: by Ernest Hemingway
- *The Grapes of Wrath* by John Steinbeck
- *Hamlet* by Shakespeare
- *Julius Cesear* by Shakespeare
- *Lord of the Flies* by William Golding
- *Night* by Elie Weisel
- *Fahrenheit 451* by Ray Bradbury
- *Adventures of Huckleberry Finn* by Mark Twain
- *The Stranger* by Albert Camus
- *Oedipus* by Sophocles
- *To Kill a Mockingbird* by Harper Lee
- *The Great Gatsby* by F. Scott Fitzgerald

Spotlight: Textbook Provider's Bestsellers*

Top Ten Required Novels

1. *Romeo and Juliet*: Shakespeare
2. *Macbeth*: Shakespeare
3. *The Adventures of Huckleberry Finn*: Mark Twain
4. *Julius Caesar*: Shaekspeare
5. *To Kill a Mockingbird*: Harper Lee
6. *The Scarlet Letter*: Nathaniel Hawthorn
7. *Of Mice and Men*: John Steinbeck
8. *Hamlet*: Shakespeare
9. *The Great Gatsby*: F. Scott Fitzgerald
10. *Lord of the Flies*: William Golding

Top 5 Required Authors

1. William Shakespeare
2. John Steinbeck
3. Mark Twain
4. Charles Dickens
5. Arthur Miller

*From ERIC (www.eric.ed.gov)

Thought Questions

- 1) How important is a literary canon in high school?
- 2) What titles do you think all high school students should read?
- 3) What role does summer reading play in developing a familiarity with the canon?
- 4) Should non-fiction be included in the high school canon?
- 5) What books should be added to create a more culturally diverse list?

Further Readings

- Antal, James. "Just for the fun of it: a high school is determined to make summer reading a pleasure. (What Works)." *School Library Journal*, April 2003 v. 49 i. 4 47-48.
- Gallo, Donald R. "How Classics Create an Aliterate Society" *English Journal*: Jan. 2001. 33-39.
- Hipple, Ted. "It's the THAT, Teacher." *English Journal*. March, 1997 15-17.
- Sullivan, Ed. "Some Teens Prefer the Real Thing: The Case for Young Adult Nonfiction" *English Journal*: Jan. 2001.43-47.
- Williams, Linda. "How I Spent my Summer Vacation . . . with School Reading Lists." *VOYA* Feb 2002 v. 24 n. 6 416-421.

Poetry and Full-Length Works in Verse

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In her book *Rainbow Writing* (1976), Eve Merriam refers to poetry as “rainbow writing.” The many colors or facets of the rainbow were analogous to the unique views (facets) and world experiences (colors) that are used to bring new insight into otherwise familiar objects and situations.

Poetry is a form of literature that intensifies experiences. A poem communicates emotions, ideas, and images through words that mean more than the words actually say. There are many definitions of poetry – most involve meter, rhyme, and structure – but Aileen Fisher has defined poetry in a more emotional manner. She said, “Poetry is a rhythmical piece of writing that leaves the reader feeling that life is a little richer than before, a little more full of wonder, beauty, or just plain delight.” (Aileen Fisher as quoted in *Books Are By People* by Lee Bennett Hopkins [1969], p.77).

Poetry comes in many forms, and those who restrict poetry to the basic structure they are comfortable with do not understand the flexibility of the genre. One of the beauties of poetry is that it can be blended, molded and formed to express feelings, emotions, and thoughts that other genres cannot communicate as eloquently. Poetry is able to portray an event, a feeling, or an idea in brief, descriptive, concise, and precise words. Extraneous terms are carefully eliminated as the poet selects just the right word to convey the message. Teen readers want to get to the main idea as quickly as possible. Poetry can grab a reader’s attention in a way that a narrative seldom can. The intensity and passion in poetry comes at a good time for young adults who have a life where everything surrounding them is intense and important.

Young adult readers might be inclined to avoid poetry and stories in verse for fear that they will be asked to analyze the piece. In all parts of the nation, many language arts classes focus on differentiating the various forms of poetry and to understand the nuances of well-known poets. While those aspects might be important, the reality is those exercises that ask readers to dissect a poem often minimizes the emotional impact of a poem and the poet’s body of work. If readers can be convinced that they will not be asked to identify rhyming patterns or discuss the word choice of the poet, they are more likely to turn to poetry as pleasure reading. Book talks and attractive displays created by librarians and teachers can greatly help in promoting both poetry and full-length works told in verse.

Verse Novels in the Classroom

Ever since Karen Hesse’s verse novel *Out of the Dust* (1997) earned the Newbery Award in 1998, a number of verse novels have made their way into the lexicon of young adult literature. The verse novel is a contemporary genre that evokes the power of a rich narrative with the power of verse. Verse novels range from ordinary with little plot to beautifully crafted novels with a strong sense of voice and plot.

Successful verse novels have a narrative structure similar to a prose novel: changing perspectives and a series of short sections are common elements. Verse novels often employ multiple narrators that provide a wide view of the inner workings of a character’s mind. Verse novels are an effective way to introduce poetry into the lives of readers. Verse novels work well in a small group and provide an opportunity for performance work. Verse novels can also be used to stimulate the writing of poetry effectively. They are not so lavishly illustrated as picture books used in the elementary grades, but a few pictures are included in the stories told in verse. Those illustrations assist with context clues and aides for young adults who need some assists to confirm their decoding and comprehension ability.

Prose & Poetry Connections

Using poetry as the lure to bring readers to longer books of poetry, to traditional fiction, or to suggest research topics is an often successful venture. The poem "The Ballad of Birmingham" by Dudley Randall, a poem about the church bombing in that city during the civil rights movement, helped to inspire Christopher Paul Curtis's *The Watsons Go to Birmingham—1963*. In the first draft of the story, the family was traveling to Florida but the finish did not seem to have any impact. After reading Randall's poem, Curtis changed the setting to Birmingham. The story worked well enough to earn both the Newbery honor and the Coretta Scott King honor award. Randall's poem might be just the piece to introduce Curtis's book.

Those who respond to the themes in Hesse's *Witness* might be encouraged to read *Speak* by Laurie Halse Anderson. Likewise, readers who respond to the Anonymously written *Go Ask Alice* might appreciate a suggestion to read *Stop Pretending; What Happened When My Big Sister Went Crazy*. The recommendations can move from traditional novel to verse novel or vice versa.

One target audience for novels in verse is the rapper, a teen who loves rap music. Already comfortable with verse, a rapper is often searching for alternative formats of poetry. Capitalize on this connection by suggesting poems as a source for performance works. Institute an afternoon of poetry readings/raps. A Poetry Slam could become a popular forum for sharing poetry, providing a forum for performance and encouraging reading of all types.

Poetry—A Selected List

- Bang, Mary Jo. *The Eye Like a Strange Balloon*. (2004)
- Collins, Billy. *180 More: Extraordinary Poems for Every Day*. (2005)
- Duffy, Carol Ann, ed. *I Wouldn't Thank You for a Valentine: Poems For Young Feminists*. (1997)
- Eady, Cornelius. *You Don't Miss Your Water: Poems*. (1995)
- Franco, Betsy. *Night Is Gone, Day Is Still Coming: Stories and Poems by American Indian Teens and Young Adults*. (2003)
- George, Kristine O'Connell. *Swimming Upstream: Middle School Poems*. (2002)
- Grimes, Nikki, ed. *Bronx Masquerade*. (2002)
- Hirsch, Robin. *FEG: Ridiculous Stupid Poems for Intelligent Children*. (2002)
- Hollander, John. *Poetry for Young People: American Poetry*. illustrated by Sally Comport. (2004)
- Janeczko, Paul B. *Blushing: Expressions of Love in Poems and Letters*. (2004)
- Johnson, Dave, ed. *Movin': Teen Poets Take Voice*. Illustrated by Chris Raschka. (2000)
- Koertge, Ronald, ed. *Brimstone Journals*. (2004)
- Mora, Pat. *My Own True Name: New and Selected Poems for Young Adults, 1984-1999*. (2000)
- Nye, Naomi Shihab. *The Space Between Our Footsteps*. (1998)
- Szyborska, Wislawa. *Monologue of a Dog*. (2005)
- Tom, Karen, ed. *Angst! Teen Verses from the Edge! Illustrated by Kiki*. (2001)
- Waters, Fiona. *Poems From Many Cultures: Poetry Collection 4*. (2002)
- Watson, Esther Pearl. *The Pain Tree, and Other Teenage Angst-Ridden Poetry*. (2000)

A Selected List of Full-Verse Narratives

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- Cormier, Robert. *Frenchtown Summer*. (1999)
Corrigan, Eireann. *You Remind Me of You: A Poetry Memoir*. (2002)
Creech, Sharon. *Love That Dog*. (2001)
Fields, Terri. *After the Death of Anna Gonzales*. (2002)
George, Kristine O'Connell. *Swimming Upstream: Middle School Poems*. (2002)
Glenn, Mel. *Foreign Exchange: A Mystery in Poems*. (1999); *Split Image: A Story in Poems*. (2000)
Herrick, Steven. *A Place Like This* (1998); *Do-Wrong Ron*. (2005)
Hesse, Karen. *Witness* (2003); *Out of the Dust*. (1997)
Koertge, Ron. *The Brimstone Journals*. (2001)
Nelson, Marilyn. *Carver: A Life in Poems* (2001); *A Wreath for Emmett Till*. (2005)
Rosenberg, Liz. *17: A Novel in Prose Poems*. (2002)
Sones, Sonya. *Stop Pretending: What Happened When My Big Sister Went Crazy* (1999); *What My Mother Doesn't Know*. (2001)
Testa, Maria. *Becoming Joe DiMaggio*. (2002)
Wayland, April Halprin. *Girl Coming in for a Landing*. (2002)
Wild, Margaret. *Jinx* (2002); *One Night*. (2004)
Woodson, Jacqueline. *Locomotion*. (2003)

Paul Janeczko

Paul Janeczko learned to love poetry as a college student and later when he became an English teacher he shared his love of poetry with his students. After twenty-two years as a teacher he resigned to become a full-time writer. He is an anthologist and a poet. He has collected favorite books, written poetry, created a full-length poetic narrative, and interviewed other poets.

Blushing: Expressions of Love in Poems and Letters (2004)

Dirty Laundry Pile: Poems in Different Voices.
Illustrated by Melissa Sweet (2001)

Looking for Your Name: A Collection of Contemporary Poems. (1993)

Seeing the Blue Between: Advice and Inspiration for Young Poets. (2002)

Worlds Afire: The Hartford Circus Fire of 1944 (2004)

Focus Book

Love That Dog by Sharon Creech

In this book a young student comes to love poetry through a personal understanding of what different famous poems mean to him and surprises himself by writing his own inspired poem. Inspired by Walter Dean Myers and his "Love That Boy."

Poems that are mentioned in *Love That Dog* include:

- "The Red Wheelbarrow" by William Carlos Williams
- "Stopping by Woods on a Snowy Evening" by Robert Frost
- "The Tiger" by William Blake
- "Dog" by Valerie Worth
- "The Pasture" by Robert Frost
- "Street Music" by Arnold Adoff
- "The Apple" by S.C. Rigg
- "Love that Boy" by Walter Dean Myers

Poets to Investigate

Mary Jo Bang	Robin Hirsch
Billy Collins	Paul B. Janeczko
Cornelius Eady	Sonya Sones
Betsy Franco	

Thought Questions

- 1) Develop an idea for introducing a poet and his/her poetry into a curricular unit.
- 2) What is the best way to market poetry to young adults?

Adult Books and the Teenage Reader

Teachers and librarians should not be surprised at the number of adult titles teens consume. Their interaction with the popular culture and movies often leads them to titles, such as *The Da Vinci Code*, far earlier than one would expect. In addition personal interests, such as computers, astronomy, automobiles, or sports, lead teens to adult titles because these teens exhaust all the simpler materials written for children and teens very quickly. Interest in adult topics will require both teachers and librarians to connect teens with information sources from the web to adult collections in public and academic libraries and the selection of materials for adults that have been included in larger school library collections. A good place to start is knowledge of the bestseller lists, both fiction and non-fiction, by probing the best known *New York Times* and the *USA Today* lists. While these lists are marketing tools, teens will encounter them and ask for selected titles by their favorite authors.

For personal interests, teachers and librarians can use library catalogues of larger adult collections and Internet or database collections to guide teens into advanced materials. The challenge may be the reading level of these materials, but teens with high interest and motivation will learn to read far above their normal reading level. A keen eye for readable and attractive adult editions will often attract a teen reader. For example, there are now well-illustrated versions of *The Da Vinci Code*, and many titles published by Dorling Kindersley with well-formatted texts and illustrations that can be the gateway into adult topics for teens with limited reading ability or language problems. Regular questioning of teens about their personal interest will provide insights into the types of materials in the adult world that teens would enjoy.

The Young Adult Library Services Association (YALSA) selects ten titles each year of adult books they consider of particular interest to teen readers. Their list is worth reviewing to see if any of the titles would be of interest to teens in your area. The 2005 list includes the following titles:

1. *Candyfreak: A Journey through the Chocolate Underbelly of America* by Steve Almond
2. *Swimming to Antarctica: Tales of a Long-Distance Swimmer* by Lynn Cox
3. *Donorboy* by Brendan Halpin
4. *Shadow Divers* by Robert Kurson
5. *Work of Wolves* by Kent Meyers
6. *Truth e3 Beauty: A Friendship* by Ann Patchett
7. *My Sister's Keeper* by Jodi Picoult
8. *Thinner Than Thou* by Kit Reed
9. *Project X* by Jim Shepard
10. *Rats: Observations on the History and Habitat of the City's Most Unwanted Inhabitants* by Robert Sullivan

(Find this and other ALEX award lists at www.ala.org/ala/yalsa/booklistsawards/alexawards/alexawards.htm)

Informational Books

Looking at a spring 2005 *USA Today* bestselling list, categories of informational books that might appeal to teens include

- Any one of a dozen diet books
- Self-help books, such as *A Purpose Driven Life* by Rick Warren or Maria Shriver's *And One More Thing Before You Go?* (tips for graduating girls)

- Get rich books, such as *Rich Dad, Poor Dad* by Robert T. Kiyosaki
- Celebrity or Sport biography, such as *Elvis by the Presleys*
- Good reads on Serious Topics, such as *A Short History of Nearly Everything* by Bill Bryson, *A Brief History of Time* by Stephen Hawking, or *The Hot Zone* by Richard Preston
- Sports, such as *Three Nights in August* by Buzz Bissinger
- True Crime, such as *Under and Alone* by William Queen
- True Adventure, such as *Into Thin Air* by John Krakower
- Hobbies, such as *The Encyclopedia of Classic Cars* edited by David Lillywhite

Genre Fiction

Westerns—The late Louis L'Amour was the king of western genre fiction. His short story collection, *The Collected Short Stories of Louis L'Amour* (Volumes One and Two), continue to be on the Western bestseller lists along with titles by Elmore Leonard (*The Hot Kid*, 2005), Robert Parker (*Appaloosa*, 2005), and Jack Schaefer (*Shane*, 1981).

Romance—Each year the Romance Writers of America create a list of best romance books. Their recent lists include *Her Royal Baby* by Marion Lennox (2003, traditional), *Worth Any Price* by Lisa Kleypas (2003, historical), *Shades of Midnight* by Linda Fallon (2003, paranormal), and *Remember When* by Nora Roberts (2003, suspense). Additional titles and authors can be found on the Romance Writers of America website at www.rwanational.org

Mysteries—Mystery Writers of America (www.mysterywriters.org/) is a definitive source for award-winning mystery titles. Mary Higgins Clark is one of the notable authors in this genre. Crime titles are part of a subgenre in the mystery genre. Titles by Erik Larson, Joseph Wambaugh, Kent Walker, Dick Lehr, Gerard O'Neill, and James B. Stewart are among recent award winners in the fact crime category.

Espionage—*Digital Fortress* by Dan Brown (2003), *Prince of Fire* by Daniel Silva (2005), *By the Order of the President* by W.E.B. Griffin (2004), *Splinter Cell* by Tom Clancy (2004), and *Sacred Stone* by Clive Cussler (2004) are among the current bestsellers and represent bestselling authors in this genre.

Authors of Note

John Grisham—As a child in Tennessee in the 1950s, Grisham dreamed of being a professional ball player. He became an attorney instead and later served as a state representative in his home state. He served as a representative until 1990. One of his first books came about when he overheard the compelling testimony of a young rape victim. For a number of years, Grisham arose early and wrote. His first book became *A Time to Kill* (1988). *The Firm* (1991) became a best-selling novel and the basis for a popular movie. Each year since 1988, Grisham has produced another book—all bestsellers—and seven have been turned into movies.

Website: www.randomhouse.com/features/grisham/author.html

Dean Koontz—Koontz's books have been described as graphic and fast-paced with well-developed characters. His quest to become a full-time writer began when he was a senior in college and won an *Atlantic Monthly* fiction competition. His childhood was spent in Pennsylvania where he graduated from Shippensburg University. After graduation he became a writing tutor with the Appalachian Poverty Program and later became an English teacher in Harrisburg. Eventually, his wife offered to support him for five years with the idea that if he

did not make it as a writer in that time period, he would never become a self-supporting writer. Koontz's bid to become a successful writer succeeded. Ten of his novels have been number one on the *New York Times* hardcover bestseller list. Twelve of his books have achieved that position on the paperback list. Among Koontz's recent books are *The Velocity* (2005), *The Taking* (2005), and *Life Expectancy* (2004).
Website: www.randomhouse.com/bantamdell/koontz/

Michael Crichton—Described as an author of the techno-thriller, Michael Crichton, in a writing career spanning four decades, has sold over a million books in thirty-six languages. He studied medicine at Harvard, but after graduation he became a writer and filmmaker. In the 1980s he ran a computer software company that developed computer programs for the film industry, but mostly he has been a popular author, having authored such popular titles as: *Andromeda Strain* (1969), *Congo* (1980), *Jurassic Park* (1990), *Timeline* (1999), *Prey* (2002), and *State of Fear* (2004).
Website: www.crichton-official.com

Mary Higgins Clark—Described as “America’s Queen of Suspense,” Clark began her writing career after the death of her first husband, Warren Clark. She was left to raise five children (including novelist Carol Higgins Clark). She set out to make a living with her writing—first in magazines and later in books. Her first book, a biography of George Washington, *Aspire to the Heavens* (1969), was followed by *Where Are the Children?* (reissued, 1992). By 1996 her children were all grown, and she was married to John J. Coheeny. She continued to write in both the adult and young adult fields. Her most recent titles include: *No Place Like Home* (2005) and *Nighttime Is My Time* (2005).
Website: www.maryhigginsclark.com

Thought Question

- 1) Survey 20 young adult readers asking them to list the last five books they have read voluntarily (not class assignments). Then categorize the books into those considered as being written for young adults and those intended for an adult audience. What conclusions can you draw from your survey data?

Picture Books for Young Adults

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In many libraries, picture books were for decades, and still are, designated as “easy” (“E”) reading titles. The truth is the text in many picture books is anything but “easy” reading, and some deal with topics that are sophisticated and complicated. More and more libraries are now designating the “E” books as books for “Everybody.” There are some books designated as picture books, because of format, but would not be recommended for readers under the age of 8 or 9. Examples of those titles might include *Pink and Say* by Patricia Polacco (1994) or *Hiroshima No, Pika!* by Toshi Maruki—a powerful book about the bombing of Hiroshima (1982) that is used cautiously even at the middle school level.

Picture books with a strong curriculum narrative are for many purposes a short story with illustrations. There are many uses for these abbreviated stories or texts in the middle school and senior high curriculum. Many secondary reading anthologies contain texts from picture books. For example, Sue Alexander's *Nadia the Willful* (1983) was published as a picture book with sepia toned charcoal drawings by Lloyd Bloom. The same text appeared in an eighth grade anthology of literature, but with a few photographs instead of the Bloom illustrations. One high school musical director was searching for a comprehensive reference for costuming and food for his Madrigal dinner. He found exactly what he needed in Aliko's *Medieval Feast* (1983). A science teacher was searching for an introductory explanation for black holes – an explanation for his advanced students. The text from Franklyn Branley's *Journey Into a Black Hole* (1986) provided the introduction he needed. Using Jane Yolen's *Encounter* (1992) will spark a lively discussion of Christopher Columbus and his interaction with the Tainos on the islands he reached while on his quest to sail to India. The faces of the Japanese citizens who were interned during World War II in the USA are shown in *Baseball Saved Us* by Ken Mochizuki (1993).

Picture books or short stories (illustrated or not) are successfully used to:

- promote literacy across the curriculum;
- convey ideas simply;
- introduce/encourage the reading of more difficult books on the same subject;
- encourage creative writing in prose and poetry;
- promote awareness of language;
- teach artistic styles in illustrations;
- encourage the development of creativity and imagination;
- introduce a person or topic for more in-depth study.
- provide a schema for students in special education or ESL classes;
- provide models for teen parents to read to their children;
- teach elements of literature, like plotting, characterization.
- provide material for reader's theater, speech class, and so forth;
- teach literary devices: foreshadowing, flashbacks, and so forth.

The best way to convince yourself of the value of picture books in middle school or secondary classrooms is simply to use one or more books in conjunction with a unit or focus you are teaching in the classroom or that is part of a collaborative unit you as the library media specialist and a classroom teacher are developing.

Try any one of these:



Architecture

- Arbogast, Joan Marie. *Buildings in Disguise: Architecture That Looks Like Animals, Food, and Other Things*. (2004) — Elephants, giant baskets, hotdogs, and numerous other structures to tempt readers into taking a road trip.

Art

- Brumbeau, Jeff. *The Quiltmaker's Gift*. Illustrated by Gail de Marcken (2000) — 250 quilt patterns hidden in the pictures.
- Morrison, Taylor. *Anotonio's Apprenticeship: Painting a Fresco in Renaissance Italy* (1996) — Art history.

Character Education

- Barasch, Lynn. *Knockin' on Wood* (2004) — An inspirational biography of Clayton "Peg Leg" Bates (1907–1998) who lost a leg at age 12 and went on to become a world-renowned tap dancer.

Geography

- Harrison, David L. *Earthquakes: Earth's Mightiest Moments*. Illustrated by Cheryl Nathan (2004) — A very basic introduction to earthquakes and may provide some background for other world events.

History

- Lewin, Ted. *Lost City: The Discovery of Machu Picchu*. (2003) — Hiram Bingham, a Yale professor, and a Peruvian boy discover a lost Incan city (1911).
- Cheripko, Jan. *Caesar Rodney's Ride: The Story of an American Patriot*. Illustrated by Gary Lippincott (2004) — Caesar Rodney may be responsible for our nation's birth; this book tells how.
- Brimmer, Larry Dane. *Subway: The Story of Tunnels, Tubes, and Tracks*. Illustrated by Neil Waldman. (2004) — Much to learn about our transportation system and seeds for more investigation.
- Currier, Katrina Saltonstall. *Kai's Journey to Gold Mountain: An Angel Island Story*. (2005) — In 1934, twelve-year-old Kai leaves China to join his father in America.
- Yin, Rosanna. *Coolies*. Illustrated by Chris T. Soentpiet. (2001) — The story of a young boy's great-great-great-grandfather and the grandfather's brother; transcontinental railroad.
- Polacco, Patricia. *Pink and Say*. (1994) — Tale of two boy soldiers who befriend one another during the war. A powerful story.
- Curlee, Lynn. *Capital*. (2003) — History of Washington, D.C. focusing on the National Mall, its monuments, & its buildings.
- McGill, Alice. *Molly Bannaky*. Illustrated by Chris T. Soentpiet. (1999) — Story of Benjamin Banneker's (surveyor of Washington, D.C.) grandmother and her immigration.
- Adler, David A. *Enemies of Slavery*. Illustrated by Donald A. Smith. (2004) — Thirteen anti-slavery individuals profiled.
- Curlee, Lynn. *Ballpark: The Story of America's Baseball Fields*. (2005) — From ball parks to hot dogs.

- Arnis, Nancy. *Orphans of Normandy: A True Story of World War II Told Through Drawings by Children*. (2003) — One hundred orphan girls walk from their orphanage amidst the chaos of the Allied invasion of Normandy on June 6, 1944 to safety behind Allied lines.
- Hesse, Karen. *The Cats in Krasinski Square*. Illustrated by Wendy Watson (2004) — Two Jewish sisters, escapees of the infamous Warsaw ghetto, devise a plan to foil Gestapo plans to intercept food for starving people.

Literature

- Johnson, D. B. *Henry Works*. (2004) — On a misty morning, Henry, a bear modeled after Henry David Thoreau, shows his awareness of nature as he helps neighbors during his walk to work.
- Janeczko, Paul B. *A Kick in the Head: An Everyday Guide to Poetic Forms*. Illustrated by Chris Raschka. (2005) — Illustrates and provides examples for 29 poetic forms.
- Longfellow, Henry Wadsworth. *Paul Revere's Ride: The Landlord's Tale*. Illustrated by Charles Santore. (2003) — Depicts the landlord of the Wayside Inn telling the story of Paul Revere's Ride.
- Noyes, Alfred. *The Highwayman*. Illustrated by Charles Mikolaychak. (1983) — Ballad
- Aliko. *William Shakespeare and the Globe* (1999) — A tour of Shakespeare's theater.
- Coville, Bruce. *William Shakespeare's Twelfth Night*. Illustrated by Dennis Nolan (pb 2003) — An adaptation of Shakespeare's classic title with Coville's own prose integrated with pivotal lines from Shakespeare's origin.
- Rosen, Michael. *Shakespeare's Romeo & Juliet*. Illustrated by Jane Ray (2003) — Scene by scene account; act and scene references.

Music

- Curry, Jane Louise. *The Black Canary* (2005) — Twelve-year-old James has no interest in music until he discovers a portal to seventeenth-century London.

Science

- Appelt, Kathi. *Miss Lady Bird's Wildflowers: America's Environmental First Lady*. Illustrated by Joy Fisher Hein. (2005) — A biography of Lady Bird Johnson.
- Pringle, Laurence. *Snakes! Strange and Wonderful*. Illustrated by Meryl Henderson (2004) — Interesting new details; for fans of Animal Kingdom shows.

General Topics

- Cutler, Jane. *Cello of Mr. O* (2000) — Cost of war.
- Fazzi, Maura and Peter Kuhner. *Circus of Mystery* (2000) — Identity.
- Gold, Julie. *From a Distance* (2000) — Anti-war song
- Seymour, Tres. *Gulls of the Edmund Fitzgerald* (1996) — Historical account
- Merriam, Eve. *Inner City Mother Goose*. (1996) — A banned book!
- Scieszka, Jon. *The True Story of the 3 Little Pigs by A. Wolf*. Illustrated by Lane Smith. (1989) — Point of view
- Scieszka, Jon. *Math Curse*. Illustrated by Lane Smith (1995) — Math, prime numbers.
- Seuss, Dr. *The Butter Battle Book* (1984) — Arms race, cold war
- Stanley, Diane. *Rumpelstiltskin's Daughter* (1997) — Parody, symbolism
- Van Allsburg, Chris. *The Mysteries of Harris Burdick* (1984) — Story starters; surrealism.

Keeping Up

- Carter, Sharon L. (2003) "A Webquest on Picture Books in the Middle and Secondary Social Studies Classroom." *College of William and Mary*. Online:
www.wm.edu/education/reading/webquests/carter/Introduction.htm
- Hall, Susan J. (2001) *Using Picture Storybooks to Teach Literary Devices: Recommended Books for Children and Young Adults Volume 3 (Using Picture Books to Teach)*. Oryx. (Volume 1: 1990; Volume 2: 1998)
- Simmt, Elaine and Glad Sterenberg, editors. (2003) "Using Literature in the Secondary School Mathematics Classroom: Collection of Book Reviews and Teaching Activities." Online:
www.ioncmaste.ca/homepage/resources/web_resources/applied_math/MathBook_reviews.pdf
- "Picture Books for Older Readers." (1997) Online:
www.srv.net/~gale/older.html
Links to more lists of books of picture books for older readers.

Spotlight: *Pink and Say* by Patricia Polacco

In this retelling of a true story, a black Northern soldier happens onto a wounded white Union soldier. His discovery is not far from the plantation where he was raised, so he drags the white boy home to his momma who nurses the soldier back to health. Not only has the black soldier saved a life, but he has something to share which will forever linger in memory, for he has shaken the hand of Abraham Lincoln. When marauders come and Momma is shot, the two soldiers are taken to the dreaded Andersonville prison. What happens then will stir the emotions of any reader.

Thought Question

- 1) It takes experience to know what picture book and illustrated stories to use with teens. What tips can you gather from other teachers and librarians to match reader with text?

Making Connections: Young Adult Literature in the Classroom

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The majority of the titles that make up the high school canon are “classics” originally written for an adult audience. Teens can find these titles difficult to read, difficult to relate to, and “over-taught.” A common complaint about English class among teens is that the over-analysis of texts can often ruin the enjoyment of the book, compounded by the “right answer” for which they feel responsible. This environment can undermine the joy of reading, and teens will come to view reading as a chore rather than a pleasurable activity. One way to combat the difficulties of teaching literature to teens is to find ways to incorporate young adult literature into the English classroom to support and enhance current curriculum.

There are a number of ways to introduce YA literature to a classroom in a manner that supports the curriculum: individual reading of titles that are thematically consistent with the class novel, whole class reading of a YA novel that illuminates the themes either before or during the reading of a “classic,” or a teacher can opt to teach only the Young Adult novel to cover the topics, genres and themes the classic would have covered. These techniques are particularly helpful for struggling readers but can be successful with capable and avid readers as well.

There is, however, a basic debate question that surrounds the inclusion of young adult literature in the classroom that should be considered by those involved in reading instruction: the librarian, the English department, reading specialists, and resource teachers. What is the responsibility to impart cultural knowledge? Is there a canon that high school students should experience? What is the responsibility of English teachers to build avid life-long readers? Does teaching the “high school canon” interfere with teens developing an avid reading habit? There is theory and research that support the idea that young adult literature should be used in the classroom, and there is a call for cultural literacy. The debate is ongoing in *English Journal*, a journal published by National Council of Teachers of English and is worth in-depth exploration.

English Journal

Issues that investigate the debate of YA literature in the classroom:

- March 1997 Vol. 86 No. 3
- March 1998 Vol. 87 No.3
- Jan 2001. Vol. 90 No.3

As an advocate of Young Adult literature in the classroom, you should be prepared to answer the question of quality, which may be the fallback position of those reluctant to use YA literature. There is, of course, quality YA material that covers all genres and has multiple narrators and fluid timelines. There are YA novels written in second person and with the omniscient third person narrator. It is a mistake to base one’s opinion of YA literature on the series romances many teachers experienced in the ‘80s and early ‘90s. As an advocate for Young Adult literature, seek out and recommend quality YA materials that meet the curricular needs of teachers and the developmental needs of teens. Keep current with the professional issues of NCTE and local English organizations so that you can use experts from those organizations to support YA literature in the classroom.

Connections do not have to be thematic; they can be made based on archetypes in literature, such as the hero’s journey, the fall from Eden, or good versus evil. They can also be based on time periods: stories that illuminate the Great Depression, such as *Out of the Dust* by Karen Hesse (1997), can be used to supplement *The Grapes of Wrath*, or non-fiction titles, such as *Witchbunt: Mysteries of the Salem Witch Trials* by Marc Aronson (2003), can help illuminate

The Crucible by Arthur Miller. Connections can be further made across disciplines. History and Social Science have obvious connections, such as *Catherine, Called Birdy* (Cushman, 1994) for the Middle Ages and Ann Rinaldi's historical titles. However, titles for science, such as *California Blue* (Klass, 1994) and *Double Helix* (Werlin, 2004), can also be used. Math, health and physical education, and the Arts can all benefit from literary connections. There are a number of creative ways to incorporate YA literature in a classroom, so be on the lookout for new titles and methods to do so.

Spotlight: The Canon and Connections

Theme: Journey

Classics:

The Odyssey
The Adventures of Huckleberry Finn
The Grapes of Wrath

YA Connectors:

Whirligig—Paul Fleishman (1998)
Downriver—Will Hobbs (1991)
Walk Two Moons—Sharon Creech (1994)
Rules of the Road—Joan Bauer (1998)
Zig Zag—Ellen Wittlinger (2003)

Theme: The Brotherhood of Man (Or Not)

Classics:

Of Mice and Men
Lord of the Flies
To Kill a Mockingbird

YA Connectors:

Monster—Walter Dean Myers (1999)
The Chocolate War—Robert Cormier (1974)
Breaking Point—Alex Flinn (2002)
Aimee—Mary Beth Miller (2002)

Theme: The Lure of Wealth

Classics:

Great Expectations
The Great Gatsby

YA Connectors:

Pool Boy—Michael Simmons (2003)
Love Among the Walnuts—Jean Ferris (1998)

Theme: Big Brother

Classics:

Animal Farm
Brave New World

YA Connectors:

The Gospel According to Larry—Janet Tashjian (2001)
The Giver—Lois Lowry (1993)

For More In-depth Analysis and Suggestions

From Hinton to Hamlet: Building Bridges Between Young Adult Literature and the Classics by Sarah K. Herz with Don Gallo. Greenwood Press, 1996

Thought Questions

- 1) What is the role of the library in creating avid, life-long readers?
- 2) How can teachers connect with both school and public librarians to explore new connections between the high school canon and young adult materials?

Section III

Issues to Consider in Young Adult Literature and Multimedia

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This section contains just a few of the important issues connected with the world of teenage literature and multimedia. During the last twenty years, the publishing industry has become sensitive to the representation of the many voices represented in American culture. But there seems to be a long way to go as groups, such as Native Americans, Hispanics, Asian, and peoples from the Islamic worlds, seem to be underrepresented. Sadly, in our "pluralistic" society censorship is still alive and well as various groups try to impose their view of the world on everyone else. Finally, we end the section with a few recommendations on programming for young adults.

Multicultural Concerns

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There is probably not one educator who doesn't have some concern for how various ethnic and minority groups are portrayed in literature. With almost 50% of the school population being identified as being of one ethnic minority or another, this concern becomes even more important. But dealing with multiculturalism is another matter. In many people's minds, the term *multicultural* translates into African American. In the past few years, more attention has come to the Asian and Hispanic cultures, and increasingly amounts of attention is now being paid to Native Americans and cultural and religious minorities.

In an article for the Children's Book Council, Ashley Bryan, a noted African American author and illustrator, talks about the emergence of literature that has acknowledged minority cultures. He said, "Children can now see their images in illustrated books and in stories of their people. They make a direct connection to these pictures and stories"

(www.cbcbooks.org/html/ashleybryan.html para. 7). While images of many cultures are being shown in picture books and middle-grade books and young adult novels are including a diversity of characters in greater numbers, those images and portrayals are often unflattering or deemed stereotypic by the groups portrayed. For example, visit a site created by a Native American organization whose mission is to ensure that the lives of Native American Indians are portrayed accurately and respectfully in literature. Their site (www.oyate.com) includes sections that provide resources for selecting books and for books to avoid. Their commentaries are very direct and cause one to question and to think about selection policies and how books impact readers.

Interestingly, it seems that most young adult novelists assume that readers view all characters as white and tend to identify only those characters who have a different ethnic or cultural background. One author that does not do that is Christopher Paul Curtis; he assumes his characters are African American and identifies characters as white. In Cynthia Leitich Smith's *Rain is Not My Indian Name* (2001), readers might assume that Rain's best friend, Galen, is Native American. If they do they will be surprised in the middle of the novel.

Both teachers and librarians should be aware of the growing number of multi-racial teens in our society that do not identify with a particular racial or ethnic background but consider themselves just plain American. The most famous example, of course, is Tiger Woods. Many cultures would like to claim him as their own, but he has generally refused to identify with one group or another. Adults need not pressure teens into choosing a cultural or ethnic background either in conversation with them or in the books recommended for them to read.

In the field of children and young adult literature circles, there is a fierce debate about who should be able to write and illustrate about a particular culture. Is it acceptable, and more importantly is the story credible, for a non-African American to write a story where the chief protagonist is African American? Can a non-Native American write of growing up in an Indian boarding school? Can a Christian writer write of teenagers growing up in a Jewish household? In a *School Library Journal* article¹ Laurie Halse Anderson said, "In some ways, writing historical fiction is like writing outside of one's culture. The author must be scrupulous about detail and motivation, sensitive to cultural (and time) differences, wary of interpretation, and conscious of the reader's background and ability." Anderson is correct, not only about historical fiction but in regard to authors who write outside of their culture. Authors who do write outside of their culture must be absolutely scrupulous about details,

¹ Anderson, Laurie Halse. (2001 May) "The Writing of Fever 1793." *School Library Journal*. Volume 47, p 44.



show extreme sensitivity to the cultural nuances and interpretations, and always remain conscious of the perspective of those about whom they write.

Elizabeth Partridge (a Caucasian) has been an acupuncturist and herbalist in California. She set out to study the history of Oriental medicine in the United States and ended up writing a picture book about a Chinese boy who came to the United States in the 1870s. Although the story dealt with the Chinese fishing villages in the San Francisco bay where many suffered from the exclusionary laws in place at the times, this suffering did not become a focus in her story. Partridge says, "A lot of people are nervous about writing outside of their culture. It's not my place to write about racism because I am not Chinese."²

Write About What You Care About

In the late 1980s and early 1990s, a large debate occurred in writing circles. The push for including a diversity of literature was in full force, but minority authors and illustrators were not being published in numbers sufficient enough to meet the demand. Writers "writing outside of their culture" were filling the void. Some decried the practice by saying that books written by someone who did not understand the culture intimately could not be authentic or valid, and, more importantly, non-minority authors were taking the place of minority writers. Critics suggested that editors (who belong to the majority culture) did not really understand the minority cultures themselves and thus did not view stories from minority writers as fitting into the mainstream market. The author of books for children and young adults involving many Black or Hispanic characters, Ann Cameron, a Caucasian from the Midwestern United States, countered this concept very well in an article written for *School Library Journal*³. In that article she says, "To think that a book lacks validity because someone of the 'wrong' ethnic group wrote it perpetuates racism." She makes a compelling case for writing about what one cares about, suggesting that writing about only what one knows stifles the writer and would surely have prohibited some of our great classics. If writers were confined to writing only about what they already know, many great books—authentic and credible despite being written by authors who were not writing of situations in their own culture—would have been deprived to readers.

Resources for Understanding and Keeping up with Multicultural Concerns

- "Adolescent Literature" *Literacy Matters*. Online: www.literacymatters.org/adlit/selecting/multicultural.htm
- Bryan, Ashley. "Discovering Ethnicity Through Children's Books." *CBC Magazine: The Children's Book Council*. Online: www.cbcbooks.org/cbcmagazine/meet/ashleybryan.html
- Margolis, Rick. "Whitewashed." *School Library Journal*. April 2000, Vol. 46 Issue 4, p18,
- McElmeel, Sharron L. "Good Intentions Are Not Enough." *Library Media Connection*, Nov/Dec2004, Vol. 23 Issue 3, p28, 2p.
- Multicultural Children's Literature: Authorship and Selection Criteria. Online: www.indiana.edu/%7Ereading/ieo/bibs/multicu2.html
- Oyate.com Online: <http://www.oyate.org>— This site will kept you up to date on criteria and considerations in regard to Native American literature.

² Green, Judy. (2001, Feb. 4) "Young Library: Hun in Hand, 'Golden' Boy Leaves China—Author Developed Story While Studying Herbalists." *San Francisco Bee*. Online: www.elizabethpartridge.com/sacbee.oranges.htm Accessed June 1, 2005.

³ Cameron, Ann. "Write What You Care About." *School Library Journal*. June 1989. Volume 35, issue 10, p 50, 2p.

- Pirofsky, Kira Isak. "Multicultural Literature and the Children's Literary Canon: Abstract." *Research Room: EdChange Multicultural Pavilion*.
www.edchange.org/multicultural/papers/literature.html
- Western Libraries (Western Washington University, Bellingham, WA). "Criteria for Selecting/Evaluating Multicultural Literature in Today's Classroom and Library." Online:
www.library.wvu.edu/ref/subjguides/ed/mcselection.htm
- CCBC is a wonderful resource for keeping up on Multicultural literature. They publish an analysis of publication trends and their annual list is a must for teachers and librarians interested in this genre. See them at www.soemadison.wisc.edu/ccbc/ and see their multicultural section under "Books for Children and Young Adults."

Spotlight

In the late 1980s the Council on Interracial Books for Children developed a list of "10 Quick Ways to Analyze Children's Books for Racism and Sexism." The Council has been inactive for a number of years but the list of 10 remains a very valuable resource. The definition of children's books in this context included young adult literature and these guidelines are equally as useful for books written for the teenage reader. The list includes things such as

- Check illustrations
- Check storyline
- Note the heroes
- Check copyright date
- Watch for loaded words

The complete list is found in a number of places online including:

- The Birch Lane (California) Library
Page: www.birchlane.davis.ca.us/library/10quick.htm
- Minnesota Independent School Forum
www.misf.org/educatorstoolkit/mce/evaluatingbooks.htm

Thought Questions

- 1) In the absence of Chinese writers whose place is it to write of the racism of the past?
- 2) Are only Native Americans qualified to write books with Native American characters and Native American themes?
- 3) What would the status of books for children be today if Ezra Jack Keats (a Caucasian) not illustrated *A Snowy Day* (1963) with a Black child, Peter?
- 4) Would African American characters have broken the color barrier and become part of the mainstream of children's books if it had not been for Caucasian writers such as Ezra Jack Keats?

Thought Activity

Locate Ann Cameron's *School Library Journal* article. Read it and comment. Do you think writers who write outside of their culture are as credible as writers who write of events and people within their own culture and ethnic experience?

Censorship Issues

The schools of America operate under a policy of *in loco parentis*, meaning that school teachers, administrators, and librarians are the “parents” of children and teens while under their direction. To keep children and teens safe, schools often have closed campuses, declare drug- and alcohol-free zones, require visitors to register at the office, ban guns and other weapons, and put filters on Internet connectivity to lessen exposure to pornography, predators, and blatant propaganda produced by both large corporations and terrorists. Such safety measures come into conflict at times with the principles of free speech or the supposed right of teenagers to consume any types of information they wish. Both teachers and librarians, according to the courts, must take into consideration the standards of their communities for such things as decency and teen rights to controversial or pornographic information. For the most part, objections to information in our society center on foul language, politics, or sexual messages, and schools tend to respond to the wishes of parents in their communities. To do so, schools generally set up policy statements approved by a board of education laying out a defensible position with respect to controversial materials.

Schools in general must operate within the scope of established policies and procedures. Specifically, policies and procedures should also guide the activities of the library media collection program and the selection and use of materials in the classroom. Selection policy and considerations for library collections will vary somewhat from the policy for identifying materials to “teach” in the classroom, but many of the same considerations are important.

In general, policies address the ideals and generalities, and the procedure statement explains how those policies should be implemented, i.e. the daily activities that are necessary to meet the ideals and generalities. In most cases the policy and procedure documents are separate publications—the policy statement for general distribution and publication while the procedure statements are internal documents meant to be the working guidelines for the organization or library/classroom. Having a board-approved selection policy (and procedures that support the implementation of policy) may help avert concerns with book censors, copyright infringement, and collection bias.

It will be obvious, we think, that one should have a clear selection policy, but libraries should also have a deselection/acquisition policy, a policy on gift acceptance, and a reconsideration policy. The procedure accompanying the reconsideration policy will be extremely important as those citizens asking for the reconsideration of an item in your library/classroom should have a clear procedure to make that request. That will generally entail having a reconsideration form for citizens to make that formal request. Examples of appropriate forms will be among the many hotlinks on the Eduscapes site at eduscapes.com/sms/policies.html

Public libraries will generally have different policies than school libraries in areas of controversy. Public libraries are more diverse and serve the entire community. Thus they have more diverse collections and defend them in the words of one public librarian: “We have something that will offend everyone.” Public libraries are more free to do this because they are free of the burden of *in loco parentis*. Teachers, school librarians, and public librarians should engage in a discussion of controversial materials, their defense or reconsideration, and what constitutes ways to protect young people while encouraging them to learn how to live and work in a free society.

ALA, Intellectual Freedom, and Banned Book Week

The American Library Association (ALA) and its members are fierce defenders of the right of citizens to choose their own reading material. Their site provides many resources for those librarians or educators facing challenges to materials that they have deemed as appropriate to their clientele. Visit their site at www.ala.org

The ALA has an Office of Intellectual Freedom that is charged with implementing the goals embodied in the organization's *Library Bill of Rights* online at www.ala.org/oif.html. Each year the ALA sponsors Banned Book Week to highlight the rights of readers. Resources and suggestions for celebrating the freedom to read are included on the Banned Books Week pages at www.ala.org/ala/oif/bannedbookweek/bannedbookweek.htm

Every school and every library should have an established procedure for responding to requests for the reconsideration of materials selected for the library or classroom use. Here are some sites that have valuable information regarding this issue.

- A MUST READ – The School Library Media Specialist > Policies and Procedures: eduscapes.com/sms/policies.htm
- Nebraska Library Commission's Intellectual Freedom essay: www.nlc.state.ne.us/libdev/basic/collectiondevelopment/intellectual.html
- Pikes Peak Library District's Challenged Materials Policy: library.ppld.org/AboutYourLibrary/admin/policies/ChallengedMaterials.asp
- Multnomah County Library Gateway site for Social Issues (Censorship): www.multcolib.org/homework/sohc.html#censor

A Few Common Sense Suggestions for Controversial Materials

1. Get parent permission for reading or viewing materials that might be termed controversial.
2. Provide alternatives for teens who are not allowed to read, view, or listen to certain materials.
3. Erase circulation records immediately when materials are returned to library collections.
4. Alert teens that searching histories of the Internet are easily recovered by snoopers of any stripe.
5. Teach teens to deal with uncomfortable situations in cyberspace, including behavior in chat rooms, giving out personal information, getting involved in scams, and avoiding predators.
6. All teens will encounter messages with which they are uncomfortable. Teach them to click out or notify adults of the problems they encounter.

Top 10 Challenged Authors 1990–2004*

1. Alvin Schwartz
2. Judy Blume
3. Robert Cormier
4. J.K. Rowling
5. Michael Willhoite
6. Katherine Paterson
7. Stephen King
8. Maya Angelou
9. R.L. Stine
10. John Steinbeck

*From ALA's site:
[www.ala.org/ala/oif/bannedbooksweek/
challengedbanned/challengedbanned.htm#mfcb](http://www.ala.org/ala/oif/bannedbooksweek/challengedbanned/challengedbanned.htm#mfcb)

Spotlight: Chris Crutcher A Censored Author

For a perspective of censorship from an author's viewpoint don't miss Chris Crutcher's comments on his site (www.chriscrutcher.com). Crutcher is an oft-censored author and says, "While I agree that 'selection' is a wonderfully convenient term for 'censorship' it doesn't change the intent."

Top 10 Most Frequently Challenged Books of 1990–2000*

1. *Scary Stories* (Series) by Alvin Schwartz
2. *Daddy's Roommate* by Michael Willhoite
3. *I Know Why the Caged Bird Sings* by Maya Angelou
4. *The Chocolate War* by Robert Cormier
5. *The Adventures of Huckleberry Finn* by Mark Twain
6. *Of Mice and Men* by John Steinbeck
7. *Harry Potter* (Series) by J.K. Rowling
8. *Forever* by Judy Blume
9. *Bridge to Terabithia* by Katherine Paterson
10. *Alice* (Series) by Phyllis Reynolds Naylor

*From ALA's site:
[www.ala.org/ala/oif/bannedbooksweek/bbwlinks/
100mostfrequently.htm](http://www.ala.org/ala/oif/bannedbooksweek/bbwlinks/100mostfrequently.htm)

Have You Read This Book?: Booktalking to the Teenager

Have you seen a preview at a movie and said to yourself "I can't wait to see that?" Or heard a song on the radio that caused you to purchase an album? Or read a blurb on the back of a book and bought it? That is the power of booktalking. Booktalking is marketing books to teens, usually a captive audience. Despite recent changes in publishers' marketing strategies for young adult literature, there is still fabulous, interesting, quality, and entertaining titles being published for teens that need word of mouth for teens to find and know about. In fact word of mouth is the best marketing tool available for teens. You can provide word of mouth, not just by selecting and displaying titles, but by booktalking those titles to teens. But what is a booktalk? A booktalk is an advertisement for a book. A good talk gives a sense of characters, plot, setting, and the tone of a book. As a formalized version of reader's advisory, it is a performance. Booktalks are short presentations (no longer than five minutes) to an audience about books designed to encourage teens to read. Booktalks are the product of the presenter, not only a preview of a book, but an introduction of the presenter and the library. Keep in mind that booktalking is **not** a review or literary criticism. It is **not** a read-aloud. It is **not** a summary of the book.

For Librarians

Booktalking has multiple benefits. For youth service workers in a public library setting, booktalking may be the ticket that gives the public librarians access to school classrooms where they can build relationships with their clientele. For school librarians, booktalking provides access to non-users as well as to independent users. Booktalking to teens puts a friendly face on the library. It makes the librarian more approachable and familiar. It allows the librarian to build relationships with teens and with the teachers (or in-charge adult). Beyond that booktalking introduces the library collection to teens. You have spent money on a collection to serve teens, now let them know what is in that collection. Finally, booktalking allows you to model the pleasure of reading. While it might not be the best idea to gush over a title (teens don't respond to over the top enthusiasm) it is an opportunity for teens to see reading for pleasure in action. They have a physical manifestation of a reader as a model. So beyond promoting individual titles, you are promoting the act of reading.

So now you are convinced that booktalking is a good idea, and you can convince others (teachers, supervisors) that it is a good idea. Often booktalks are the outgrowth of a teacher's request. However don't be shy and offer your services. If a teacher or adult (think after-school programs such as Boys' and Girls' Clubs) requests a presentation, spend time with the teacher or adult planning your performance, especially the first time. Know if the students like to read or if they are struggling readers. What is the language background of the students? Are there ESL students? What books have the students read and enjoyed? How much time will be allotted and how many students will you see? What are the school's community values regarding sex, violence, and bad language? Ultimately the teacher will be responsible for the content of your presentation, but it is important the readers are comfortable with the content. Often teachers will have an expectation regarding the types of material you booktalk. If they don't, you might want a unifying element. Booktalks can be based on a theme, can fit a curricular need, can highlight a genre, or can be general and more all encompassing. Regardless, bring a variety of material: include non-fiction, fiction, and poetry if possible. You will face an audience with a wide variety of interests and needs.

Teachers as Booktalkers

Librarians are not the only booktalking species on the planet. Any teacher who loves books can and should advertise their favorites to their students. Sometimes this advertisement takes the form of reading aloud either whole books or interesting chapters. At other times, the teacher can do formal booktalks as described below. Still at other times, the teacher might just suggest and hold up a book in class that the teacher enjoyed reading. Such practices let your class know that you are a model reader and expect them to be the same. Your advertisements need not carry with them the stigma of an assignment—rather model reading as enjoyment and reading for reading's sake.

How to Booktalk

There are different ways to booktalk, and finding what works for you is key. Do not be afraid to make mistakes; that is how you learn. There are different schools of thought regarding written versus ad-libbed booktalks. If you prepare by writing your talk you have a fallback if you lose your place. On the other hand, ad-libbed booktalks may seem more natural. Either way, practice is important. When preparing your presentation, there are some key things to keep in mind. Keep your booktalk short and sweet. The opening is important—it is how you grab the attention of a classroom or group of teens. Look for a hook: a quote, a question, an exciting piece of action. The body of the talk should be a simple narrative that helps set the tone. It is acceptable to read from the book, but not too excessively. It should be enough to give the teens the idea of authorial voice. (*Hint: Unless you are talking to AP students, and even then, don't use the term "authorial voice" with teens.*) Just as you start your booktalk with a hook, you should end with something memorable, perhaps the title.

Whatever you do: *Don't give away the ending!* You want teens to read the book; if you tell them the ending they don't have to read it.

In considering the style of booktalk you wish to present, consider the strength of the title. Is it plot? Characters? Tone? A talk that focuses on the plot may be the easiest to prepare for, but it is important to remember to keep the talk short and sweet. When writing a booktalk that centers on the plot, do not give too much away: introduce the basics and the conflict but do not indicate any resolution. Or perhaps you wish to focus on the characters. This is particularly effective if you are comfortable performing; you can take on the first person voice of a character. Be careful to make it clear how you are presenting or you risk confusing your audience. You can write a talk that sets a mood, the most common method for scary or humorous titles. This is the style of performance that lends itself well to reading sections of the book. Perhaps there is one section that stands out that you want to share. This technique works well with informational titles and poetry collections.

Rules of Booktalking

- ✓ Read the book.
- ✓ Don't give away the ending
- ✓ Like the book
- ✓ Be Yourself!!
- ✓ Be sure to identify title and author
- ✓ Don't review the book, oversell, gush etc.
- ✓ Practice, practice, practice
- ✓ Know your audience
- ✓ Bring variety
- ✓ Keep records: what you used, what worked, etc.
- ✓ Write it down the first time
- ✓ Engage your audience
- ✓ Prepare a "hook"
- ✓ Learn from mistakes, celebrate success

Perhaps this goes without saying but
it is so important:
Like teens!

Once you decide on the titles and content of your presentation, decide the type of performance you are comfortable with. Some booktalkers use props or costumes. While props and costumes add to the entertainment of the presentation, be careful that they are not distracting from the book and be sure you are comfortable using them. Some booktalkers use technology to enhance their presentation, using overheads of the book jackets or Power Point presentations. Once again, the technology should add value to the performance, not be distracting. And be prepared for the technology to fail or not be available. Consider different forms of media to enhance your talk. Is there music, movies or magazines you can bring in to support the performance and help make connections to the books? And don't forget—giveaways can always help with audience engagement.

On the day of your booktalk, there are some things to keep in mind. Bring multiple copies of titles you are booktalking, if at all possible. Arrange for the books to be checked out immediately, so if they are requested, you are prepared. Bring lists of the titles for the teens in case they want something later or cannot get the title they want (someone else may get to it first). Bring water. And finally, give yourself a break and remember it may not be perfect. Have a sense of humor. Be yourself. *This should be fun!*

After you present take notes. Keep good records of what titles you talked about. This will keep you from using the same titles over and over. Make notes about what worked and what didn't. While it is fresh in your mind revise your booktalk to be more successful. Ask for feedback from others who may have different insight and can help you evaluate your presentation. Notice which titles students seem to be enjoying or sharing with one another. Librarians and teachers can work well as a collaborative unit. Keep in touch with one another, ask for feedback, and share the booktalking responsibilities.

Can teachers booktalk from their classrooms or from the library to their students? Of course! Use the ideas above and develop techniques on your own to help each child become an avid and capable reader.

Further Resources for Booktalking

- Bodart, Joni Richards. *Booktalking the Award Winners* series. H. W. Wilson
- Bodart, Joni Richards. *Radical Reads: 101 YA Novels on the Edge*. Scarecrow Press, 2002.
- Booktalking Colorado*—tips from DinoSam: booktalkingcolorado.ppld.org/Scripts/Tips.asp
- Broadway, Marsha D. *ABCs of Booktalking: Ideas to Help Produce Terrific Booktalks*. (including a resource list of booktalking books): www.uelma.org/conven00/booktalk.htm
- Bromann, Jennifer. *Booktalking That Works*. Neal-Schuman Publishers, 2001.
- Bromann, Jennifer. *More Booktalking That Works*. Neal-Schuman Publishers, 2005.
- How to Booktalk (How to Present Booktalks)*:
www.washburn.edu/mabee/crc/booktalks/howtobooktalk.html
- Johnson, Denise. *Web Watch Book Talks*: www.readingonline.org/electronic/webwatch/book_talks/
- Jones Patrick and Shoemaker, Joel. *Do it Right! Best Practices for Serving Young Adults in School and Public Libraries*. Neal-Schuman Publishers, 2001.
- Keane, Nancy. *Booktalks: Quick and Simple*: nancykeane.com/booktalks
- Langemack, Chapple. *The Booktalker's Bible: How to Talk About the Books You Love to Any Audience*. Libraries Unlimited, 2003.
- Littlejohn, Carol. *Talk That Book: Booktalks to Promote Reading*. Linworth Publishing, 1999.
- Washburn University. *How to Booktalk*: www.washburn.edu/mabee/crc/booktalks/howtobooktalk.html
- Young Adult Library Services Association. *Professional Development Center: Booktalking*:
www.ala.org/ala/yalsa/professionaldev/booktalking.htm

Programming for Young Adults

Mark Twain once said, "The person who *does not* read good books has no advantage over the person who *cannot* read them." If we wish to encourage young adults to join our literacy community, we must build a component for sharing the joy of reading with readers. The following ideas are suggestions that have been successful in middle and high schools. Take the ideas that you think might work in your classroom or library or school and begin to surround the young adults in your school with a literacy environment.

1. Create a teen advisory board or "volunteer" group to help establish programs and activities that will include their peers in library or classroom literacy activities. Display the photograph of the advisory board and hold regular meetings with an agenda (all students invited to attend) to set a mission statement, establish a year-long theme or program, and implement the program.
2. Publish a newsletter promoting good books to read.
3. Have teens write book reviews or comments of new books and convince your local newspaper to publish the student written reviews (or publish in the school newspaper).
4. Offer promotional giveaways or "weekly specials," just like the department stores. "This Week's Special—Check out a book and receive a 'Library Lollipop.'"
5. Create a display of books written by teens and include author bios.
6. Create a display of poems and stories written by local teens. Provide information about procedures and places where any teen might get their work published.
7. Identify a monthly reading/literacy theme and create a space where young readers are encouraged to submit artwork that supports the theme. Display the artwork in the library as part of the monthly theme.
8. Establish a book or author award from your school. Develop criteria for nominations, procedure for voting for the nominated books, award and honor specifications, and other details. Conduct the award discussions, send the author or publisher notice, and present the award. Send notices to local newspapers and national periodicals.
9. Distribute coupons for amnesty from fines owed.
10. Set up and promote a paperback book exchange.
11. Schedule a read-in during a specific period during the week. For example, hold a "Brown Bag Read-In" over the lunch period. Encourage students to bring their "brown bag" lunches to the library during their lunch period and read. Or provide passes to those students who want to eat lunch in the cafeteria but to then come to the library to read during the rest of the period.
12. Create "Read With Me" posters for distribution to elementary schools showing high school sports players, cheerleaders, drama members, or just plain students reading a favorite book from their childhood.
13. Writing classes write a children's book for a specific child in a partner elementary school. Deliver and read the book during a specific day.
14. Individual students or groups of students such as the basketball team might visit elementary schools to read with students.
15. Make a booktalk video tape of great teen reads (or create a Power Point presentation). Share the presentation in classrooms throughout the high school; supply a copy to the hospitals for their teen wards. (Perhaps sponsor a coin drive to buy paperback copies of the books that go with the video tape.)
16. Engage in a drive to get all high school students to obtain a public library card.

17. Designate one afternoon a month to be a café and reading venue. Teens are invited to read their own work or a favorite poem, chapter, and so forth by a recognized writer. Serve beverages, provide theater style seating for the audience, and a microphone for the presenter.
18. Schedule "Friday Forums"—a time for special events in the library: art shows, reader's theater, Q&A sessions with the administration, politicians, or other people of interest, featured speakers and so forth.
19. Booktalk books regularly in the classroom, in the library, during lunchtimes in the cafeteria, anywhere there are potential readers.
20. Form a special interest storytelling club. Schedule performances for the storytellers in classrooms, elementary schools, civic organizations and clubs, or any special events.
21. Plan movie-book activities. Read the book; see the movie; talk. Is there anything more fun and engaging for teens? Everyone will have an opinion and will have a great time.
22. Do a read-around. Cut a copy of a fairly short and action-packed book up into separate chapters. Depending on how the book is printed, this may take two books to get complete copies of each chapter. Pass out the chapters randomly and give teens some time to read their chapters silently. You might want to give each reader a character list with brief descriptions so they can understand the chapter. When everyone has read their own chapter, have a tell-around. Ask each person to tell their chapter in about one minute. As later chapter readers hear previous tellers, they can figure out how their chapter fits into the whole. Picking the right kind of book and a few trials at this will teach the adult how to structure this activity so that it works well.

Publishing Sources for Young Writers

- *About Teens: Humor, Fun, Fiction and More*: www.aboutteens.org
- *The Concord Review*: www.tcr.org
- *Crunch: An Online 'Zine*: nces.ed.gov/nceskids/crunch/
- *Cyberteent Online Magazines*: www.cyberteent.com
- *KidPub Children's Publishing*: www.kidpub.org
- *Kids Authors*: www.kidauthors.com (poems; in two age categories: 6–12; 13–18)
- *Kids Bookshelf*: www.kidsbookshelf.com (for writers 17 years of age and under)
- *Merlyn's Pen – Fiction, Essays and Poems by Americas Teens*: www.merlynspen.org
- *Midlink Magazine*: longwood.cs.ucf.edu/~MidLink/
- *Skipping Stones*: www.skippingstones.org
- *Stone Soup Magazine*: www.stonesoup.com
- *Teen Ink*: teenink.com/submissions
- *The Writing Conference, Inc.: The Writers' Slate*: www.writingconference.com/writer's.htm

Keeping Up – Getting New Ideas for Teen Programming

One of the greatest resources for ideas for your library or classroom is your professional peers. Whether you are in the classroom or library, identify a group of like-minded peers and form an informal professional support group. Plan a regular time to get together to share ideas and brainstorm solutions to situations that present themselves. Ideas from professional colleagues can also come from professional journals and listservs that promote interaction among professionals.

Professional Journals

- *School Library Journal*: www.schoollibraryjournal.com
- *Library Media Connection*: www.linworth.com
- *School Library Activities Monthly*: www.schoollibrarymedia.com

Professional Organizations

- International Reading Association: www.reading.org
- National Council of Teachers of English: www.ncte.org
- American Library Association: www.ala.org

Listsers

If you wish to search for a listserv (professional online community) go to the “official catalog of Listserv® lists” at www.lsoft.com/catalist.html This list is searchable and provides information about joining the specific lists selected.

Book Blogs – Sharing Books Online

Promote your library and reading with a library or classroom book blog—a quick and easy-to-use website where you can quickly post thoughts, interact with people, and more. Anyone can create a free blog courtesy of Blogger Buzz at www.blogger.com See an example at www.mcbookwords.blogspot.com



Library Service to Young Adults in the Public and School Libraries

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The American Library Association (ALA) details the competencies that are required of librarians serving young adults (www.ala.org/ala/yalsa/professionaldev/youngadultsdeserve.htm). Distinctions are not made based on where this service is delivered (school or public), but rather on the needs of the young adult. This age group's numbers are expected to increase by 13% before the year 2007, creating a demand for more services in all sections of our society. Libraries and schools must be poised to serve them. In terms of library service, it seems clear that a collaboration between school and public libraries will benefit young adults.

Here are some suggestions for fostering collaboration between public and school libraries:

1. Promote and sponsor a campaign to encourage all students to obtain a public library patron card.
2. Share details of research and reading assignments with public librarians as much in advance as possible.
3. Promote school libraries as quasi-public library branches (either formally or informally).
4. Share resources through interlibrary loan and a community union catalog.
5. Jointly plan teen reading activities and promotions.
6. Sponsor author visits that put the author in the school setting during the day and in the public library for a parent/citizen program in the evening.
7. Recognize the different focuses/goals of both institutions and maximize the use. For example: Public libraries serve both adults and children (including young adults) whereas school libraries serve parents with resources inasmuch as those resources relate to education, staff, and the children/young adults. The client base overlaps in certain areas but is not necessarily duplicated. Similarly, the public library has a different mission and can more easily address needs for recreational reading. School libraries strive to support curriculum and direct educational needs. So while school libraries do also support recreational reading, budgets may demand a focus on the curriculum as a priority. Students can benefit by knowing that the collections and services will not be duplicated completely. Just as there is some overlap in client base, so too will there be an overlap in the collection, but neither collection will be duplicated completely in the other library.

Thought Questions

- 1) Should a public library or its branches be located in the public school? What are the positive aspects of such an arrangement? What are the negatives to such an arrangement?

How to Contribute to the Website

Owners of this book are invited to submit additional pages to the book on the web.

The authors recognize that there is no way to know everything about every kind of literature, media, cultural, or Internet resource that might be interesting to teens. Thus, much can be shared to increase an entire community of professionals' knowledge about working with teens.

Look at the website connected to this book at www.lmcsource.com/tech.reviews.html under Book Extensions and find the link to this book's materials. Browse through the various contributions for ideas and then build a section of your own.


Instructions:

1. Create your mini-expert project in Microsoft Word or other popular word processor. Do not try to format your project with text boxes or other elements.
2. Use the appropriate categories as headings such as:
 - a. Title
 - b. Your name as author
 - c. Background or history of the genre
 - d. A timeline or list of people, titles, events connected to the genre
 - e. A short list of the best
 - f. A spotlight on a good example or author connected to the genre
 - g. Suggestions for keeping up
 - h. Thought questions
3. Send your contribution to David V. Loertscher at davidl@slis.sjsu.edu
4. Be sure that your name and copyright notice is on the material.
5. You will be notified if your material is acceptable for posting on the site.
6. In your email, give permission for your material to be posted on the website. David Loertscher will contact you for permission to make major changes in your work or with ideas for restructuring for publication.

If directions on the website differ from the directions printed above, follow those on the website.

Professors of courses in young adult materials are encouraged to assign mini-expert projects as one of their class assignments and have students contribute them to this pool. Communicate with David Loertscher at davidl@slis.sjsu.edu of your intention to contribute any ideas for this assignment.

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About the Authors

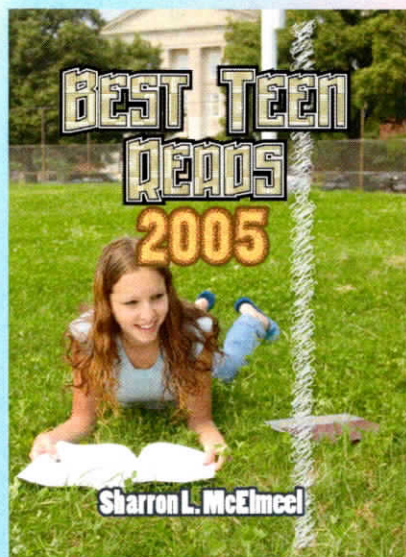
Mary Ann Harlan is a recent graduate of the School of Library and Information Science at San José State University. She is a high school librarian in Eureka California. As an active member of YALSA, she recently served on the Quick Picks for Reluctant Young Adult Readers committee.

David V. Loertscher began his professional career as a high school librarian in Idaho Falls, Idaho. After his Ph.D. at Indiana University began teaching, along with other courses, Materials for Young Adults, which he has been teaching for the past 30+ years. Throughout those years he stayed connected to teenagers in Scouting and other youth activities. The bulk of his publishing has centered on the School Library Media Program, and this book is his first entry into a topic that he has loved for many years. He is currently a Professor of Library and Information Science at San José State University in California.

Sharron L. McElmeel has built a national reputation as a resource for those interested in children's and young adult literature. In addition to having written more than two dozen books in the area of children's and young adult literature, she is an instructor at the University of Wisconsin-Stout and writes and edits for a number of educational publications. She has been named as Iowa Reading Teacher of the Year by the Iowa Reading Association, honored with the organization's Celebrate Literacy Award, nominated as Iowa's Teacher of the Year, and named one of the Top Ten Online Educators of the Year (2004). She is an often-requested speaker at conferences and professional development workshops.

The Best Teen Reads 2005

Sharron L. McElmeel; Hi Willow Research & Publishing; 2005; ISBN 1-933170-12-3; \$18.00



Who decides what are the best teen reads? Sharron McElmeel has compiled a list including the last several years of teen publications that have received star reviews in the reviewing media or have been tapped as award-winning books in the past year. The main list includes these recommended materials, but other sections of the book provide a guide to the best graphic novels, audio books, poetry, and

picture books. Along the way McElmeel spotlights authors and provides tips for both using the books in school and public libraries. Done in the form of an annotated checklist, the book has been created as a useful selection tool and a guide for book discussions in selection groups, classes or workshops in young adult materials.