



Young Adult Literature and Multimedia A Quick Guide

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9th Edition

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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 pre-service teachers, pre-service 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.

The current edition is supplemented by the book: *Best Teen Reads*. While the previous extensions are free, Sharron McElmeel, one of the authors of the text, has created *The Best Teen Reads for 2012*, which is available from Hi Willow Research & Publishing through www.lmcsource.com. This resource contains hundreds of recommended titles both new and old to help teachers and librarians recommend good books for teens.

Other Recommended Professional Books on Teenagers and their Literature from 2005:

- Auguste, Margaret. *VOYA's Guide to Intellectual Freedom*. VOYA Press, 2012.
- Agosto, Denise E, and June Abbas, eds. *Teens, Libraries, and Social Networking*. Libraries Unlimited, 2011.
- Alexander, Linda B. and Nahyun Kwon. *Multicultural Programs for Tweens and Teens*. ALA, 2010.
- Anderson, Sheila B. *Extreme Teens Library Services to Nontraditional Teens*. Libraries Unlimited, 2005.
- Anderson, Sheila B. *Serving Young Teens and 'Tweens*. Libraries Unlimited, 2006.
- Bernier, Anthony. *VOYA's YA Spaces of Your Dreams Collection*. Voya Press, 2012.
- Bernier, Anthony. *The Collected Wit and Wisdom of Dorothy Broderick*. Voya Press, 2013
- Blass, Rosanne. *Windows on the World: International Books for Elementary and Middle Grade Readers*. Libraries Unlimited, 2011.
- Bodart, Joni. *Radical Reads 2: Working with the Newest Edgy Titles for Teens*. Scarecrow Press, 2010.

- Cart, Michael. *Cart's Top 200 Adult Books for Young Adults: Two Decades in Review*. ALA, 2013.
- Champlain, Connie, David V. Loertscher, and Nancy A.S. Miller. *Raise a Reader at any Age: A Librarian's and Teacher's Toolkit for Working with Parents*. Hi Willow Research & Publishing, 2005.
- Cords, Sarah Startz. *The Real Story: A Guide to Nonfiction Reading Interests*. Libraries Unlimited, 2006.
- Danner, Brandy. *A Voya Guide to Apocalyptic, Post-Apocalyptic, and Dystopia Books and Media*. Voya Press, 2012.
- Craig, Angela and Chantell L. McDowell. *Serving At-Risk Teens: Proven strategies and Programs for Bridging the Gap*. ALA, 2013.
- Donelson, Kenneth L. and Alleen Pace Nilsen. *Literature for Today's Young Adults*. 7th edition. Pearson Education Inc., 2005.
- Farmer, Lesley S.J. *Digital Inclusion, Teens, and Your Library: Exploring the Issues and Acting on Them*. Libraries Unlimited, 2005.
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- Gross, Melissa, Annette Y. Goldsmith, and Debi Carruth. *HIV/AIDS in Young Adult Novels: An Annotated Bibliography*. Scarecrow Press, 2010.
- Heller, Mary Jo and Aarene Storms. *Sec in the Library*. Voya Press, 2013.
- Herald, Nathan. *Graphic Novels for Young Readers: A Genre Guide for Ages 4-14*. Libraries Unlimited, 2011.
- Holley, Pam Spenser, ed. *Quick and Popular Reads for Teens*. ALA, 2009.
- Hooper, Brad. *Writing Reviews for Readers Advisory*. ALA, 2010.
- *In the Words of the Winners: The Newbery and Caldecott Medals 2001-2010*. ALSC and The Horn Book, 2011.
- Irvin, Judith, June Meltzer, Nancy Dean, and Martha Jan Mickler. *Taking the Lead on Adolescent Literacy: Action Steps for Schoolwide Success: For Grades 4012*. Corwin Press, 2010.
- Keane, Nancy J. and Terence W. Cavanaugh. *The Tech-Savy Booktalker: A Guide for 21st-Century Educators*. Libraries Unlimited, 2009.
- Kip[per, Barbara. *Programming for Children and Teens with Autism*. ALA, 2013.
- Kunzel, Bonnie and Constance Hardesty. *The Teen-Centered Book Club: Readers into Leaders*. Libraries Unlimited, 2006.
- Latrobe, Kathy and Judy Drury. *Critical Approaches to Young Adult Literature*. Neil Schuman, 2009.
- Lesesne, Teri S. *Nake Reading: Uncovering What Tweens Need to Become Lifelong Readers*. Stenhouse Publishers, 2006.
- Leverkus, Cathy and Shannon Acedo. *Ebooks and the School Library Program: A Practical Guide fo the School Librarian*. AASL, 2013.

- Littlejohn, Carol. *Book Clubbing! Successful Book Clubs for Young People*. Linworth, 2011.
- Loertscher, David V. and Landon D. Loertscher. *My Reading and Writing Log: Microsoft Access Edition*. Hi Willow Research & Publishing, 2005.
- Lynn, Ruth Nadelman. *Fantasy Literature for Children and Young Adults: A Comprehensive Guide*. 5th ed. Libraries Unlimited, 2005.
- Manhood, Kristine. *A Passion for Print Promoting Reading and Books to Teens*. Libraries Unlimited, 2006.
- McElmeel, Sharron L. *The Best Teen Reads 2007*. Hi Willow Research & Publishing, 2007.
- Miller, Bupine Byubee and Jane Lopez. *Practical Readers' Advisory for Children and teens* ALA, 2013.
- *Newbery and Caldecott Awards. 2010 Edition*. ALSC, 2011.
- Ott, Valerie A. *Teen Programs with Punch: A Month-by-Month Guide*. Libraries Unlimited, 2006.
- Plumb, Cania. *A Field Manual for Helping Teens Understand (and Maybe Even Enjoy) Classic Literature*. Voya Press, 2012.
- Rabey, Mellisa. *Historical Fiction for Teens: A Genre Guide*. Libraries Unlimited, 2011.
- Reid, Rob. *Reid's Read-Alouds: Selections for Children and Teens*. ALA, 2009.
- Schall, Lucy. *Value Packed Booktalks: Game Talks and More for Teen Readers*. Libraries Unlimited, 2011.
- Solomon, Laura. *Doing Social Media So It Matters: A Librarian's Guide*. ALA, 2011.
- Starkey, Monique Delatte. *Practical Programming: The Best of YA-YAAC*. YALSA, 2013.
- Sullivan, Michael. *Connecting Boys with Books 2: Closing the Reading Gap*. ALA, 2009.
- Thomas, Rebecca L. *Popular Series Fiction for Middle School and Teen Readers: A Reading and Selection Guide*. Libraries Unlimited, 2005.
- *Voya's Perfect Tens 2010-2012*. Voya Press, 2013.

For the eighth edition, the authors have updated references, added and subtracted titles, but kept the bulk of the work the same as the first edition. Comments are invited by the authors and can be addressed to David Loertscher at reader.david@gmail.com

Introduction to the Digital Collaborative Edition

The digital collaborative edition of this book is designed to turn each genre chapter of the book into a conversation between the authors and readers. If you have purchased the printed copy of this edition, you can gain access to the collaborative edition as detailed below.

The digital edition can also be purchased without owning the printed edition on the LMCSOURCE website.

The collaborative version allows readers to add links, documents, news, projects, additional titles, additional information, booktalks, and multimedia, and have a discussion associated with each of the topics in the book. At the top of each topical page is the text of the original book and under this is the space for all the additions.

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When you purchased the book from LMCSOURCE and included your email address in the order, your email address will be authorized automatically for the digital version. If for some reason this does not happen, email lmcsourceverify@gmail.com including the passcode on the printed version's verso of the title page. They will give you the permission you need. You will always have to access the book through your email; not directly. We recommend using a Gmail address since the book will end up in Google Sites and be under the "more" tab of your Gmail.

If you have not automatically received an invitation to the book after purchase, send an email to reader.david@gmail.com and request access to the book and give the passcode of YA2013. You will then receive by return email an invitation to join the public collaborative version. Other individual purchasers will have access to that version, so you will find that others are sharing their ideas along with those you would like to share.

For professional development groups or formal classes:

Ask each of your group to purchase a copy of the book or the digital version from lmcsource.com. You may wish to purchase a group discount. Speak to the sales representative about this. When that transaction is complete, write an email to reader.david@gmail.com and a separate version will be created for your group. As "owner" of this edition, you will be able to allow your group into the edition and only your group will be able to comment, add links, etc. If you would like the book again with another group, talk with us for other ideas. This book is revised annually, so we can plan together how the new edition could be used keeping all or parts of the previous group's work.

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:

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1. Teen Survey

Putting the right book in the hands of the right teen is often listed as one of the key factors for moving a potential reader to the ranks of avid reader. Early in a reader's life, adults tend to choose books for the child; as they grow, teens have definite likes and dislikes (depending on the day or hour). Whether or not the adult "knows what the teen likes to read," the teen most often wants to be in charge. It is not a matter of just putting the right book into their hands, it is also a matter of creating an environment that encourages teens to feel enabled to make their own choice of reading material.

Sometimes curriculum mandates a student be asked to read specific book titles so that various aspects of the process of writing/reading can be discussed and become part of the instructional landscape. Not only must we help teen readers to analyze and evaluate structure and content, we must also help teens to become readers who "read widely and deeply from among a broad range of high-quality literary and informational texts" (www.corestandards.org). The reading material should include a wide and diverse range of stories, dramas, poems, and myths.

To provide a selection from which teen readers might choose, educators might wish to design a survey of interests that could yield information that might assist in suggesting books of interest to an individual teen or a group of teens.

The survey may be geared toward a specific purpose. Below is a sample survey that you might wish to use or adapt.

Several electronic survey sites can assist in collecting survey information:

- Survey Monkey (www.surveymonkey.com)
- Free Online Surveys (freeonlinesurveys.com/)
- Kwik Surveys (kwiksurveys.com)
- Google Docs/surveys (bit.ly/makeasurvey)

Student Name: _____ Classroom: _____

Survey for Readers

Circle your response

7. (cont.) Of the books you have read recently, how many could be classified as:
- | | | | |
|-------------------------------------|------|---------|------------|
| a. Mystery | None | Several | Almost All |
| b. Romance | None | Several | Almost All |
| c. Science and Technology | None | Several | Almost All |
| d. Sports | None | Several | Almost All |
| e. Self-help or religious | None | Several | Almost All |
| f. Adult books | None | Several | Almost All |
| g. Narrative non-fiction | None | Several | Almost All |
| h. History | None | Several | Almost All |
| i. Other Informational Topic: _____ | None | Several | Almost All |
8. What libraries do you use to find books to read?
- | | | | |
|----------------------------|-------|-----------|---------|
| a. Classroom Library | Never | Sometimes | Usually |
| b. School Library | Never | Sometimes | Usually |
| c. Public Library | Never | Sometimes | Usually |
| d. College Library | Never | Sometimes | Usually |
| e. Personal (home) Library | Never | Sometimes | Usually |
9. Would you enjoy participating in online book/movie/Internet discussions?
- | | |
|-----|----|
| Yes | No |
|-----|----|
10. Additional comments about your reading.

2. Touchstones in Children's Books

Prior to the 18th century publishing for children did not exist. Young readers borrowed from the adult lexicon to read tales of Gulliver and the Lilliputians, Robinson Crusoe, and other adventurous tales. It was not until John Newbery (1713-1767) became one of the first publishers of books for children. *A Little Pretty Pocket Book* is often cited as the first children's book. Mother Goose, fairy tales, myths and legends, and a few books we now call classics, such as *Treasure Island*, *Peter Pan*, and *Tom Sawyer* came in the following years.

Grandparents of today's generation were introduced to books of Virginia Lee Burton, Ezra Jack Keats, Dr. Seuss, and Maurice Sendak. These giants of children's literature emerged with touchstone titles that set the pace for today's books. The early 1960s saw the beginning of the golden age of picture books, the gorgeous illustrated books, the toy books, and the televised or full-length movies of children's books.

Now we are entering a period where the books of childhood bring a chance to reminisce, to revisit favorite authors and titles, themes, and to focus on the appeal factor. New categories include picture books written for an older audience. A resurgence of children's books, and an interest from readers of all ages, has been launched by highly successful movies made from extremely popular novels: *Holes* (Louis Sachar), *Because of Winn Dixie* (Kate DiCamillo), *Harry Potter*, *Books 1-7* (J.K. Rowling), and *The Hunger Games Trilogy* (Suzanne Collins).

Our "Can't Resist List"

Picture Books

- *The Cat in the Hat* by Dr. Seuss
- *The Snowy Day* by Ezra Jack Keats
- *Where the Wild Things Are* by Maurice Sendak
- *The Very Hungry Caterpillar* by Eric Carle
- *The Polar Express* by Chris VanAllsburg
- *The Lion and the Mouse* by Jerry Pinkney
- *Knuffle Bunny* by Mo Willems
- *Goodnight Moon* by Margaret Wise Brown
- *Frog and Toad* (series) by Arnold Lobel

Chapter Books

- *Henry and Mudge* by Cynthia Rylant
- *Ramona* by Beverly Cleary
- *Charlie and the Chocolate Factory* by Roald Dahl
- *Charlotte's Web* by E.B. White
- *Sadako and the Thousand Paper Cranes* by Eleanor Coerr and Ronald Himler
- *The Cay* by Theodore Taylor
- At least one childhood series, such as *Nancy Drew*, *The Hardy Boys*, *The Boxcar Children*, or *The Babysitter's Club*
- *The Black Cauldron* by Lloyd Alexander
- *Roll of Thunder, Hear My Cry* by Mildred Taylor
- *Where the Red Fern Grows* by Wilson Rawls
- *The Giver* by Lois Lowry
- *Walk Two Moons* by Sharon Creech

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

- *The Complete Idiot's Guide to Publishing Children's Books* by Harold Underdown: www.underdown.org/cig.htm
- Association for Library Services to Children: www.ala.org/alsc
- Cooperative Children's Book Center (CCBC) at www.education.wisc.edu/ccbc/
-

Thought Questions

- 1) What's your own list of books that are too good to miss?
- 2) What books from their earlier reading would teens add to the list?

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

- | | | | |
|--|---|---|--|
| <input type="checkbox"/> Adler, David | <input type="checkbox"/> Dahl, Roald | <input type="checkbox"/> Kellogg, Steven | <input type="checkbox"/> Sachar, Louis |
| <input type="checkbox"/> Alexander, Lloyd | <input type="checkbox"/> dePaola, Tomie | <input type="checkbox"/> Kimmel, Eric A. | <input type="checkbox"/> Sachs, Marilyn |
| <input type="checkbox"/> Alexander, Sue | <input type="checkbox"/> Diaz, David | <input type="checkbox"/> Kjelgaard, J. | <input type="checkbox"/> San Souci, Robert |
| <input type="checkbox"/> Alike | <input type="checkbox"/> DiCamillo, Kate | <input type="checkbox"/> Konigsburg, E.L. | <input type="checkbox"/> Say, Allen |
| <input type="checkbox"/> Asch, Frank | <input type="checkbox"/> Dillon, Diane | <input type="checkbox"/> Kurtz, Jane | <input type="checkbox"/> Sayre, April Pulley |
| <input type="checkbox"/> Avi | <input type="checkbox"/> Dillon, Leo | <input type="checkbox"/> Lawlor, Laurie | <input type="checkbox"/> Scieszka, Jon |
| <input type="checkbox"/> Aylesworth, Jim | <input type="checkbox"/> Duncan, Lois | <input type="checkbox"/> Lawson, Robert | <input type="checkbox"/> Sendak, Maurice |
| <input type="checkbox"/> Base, Graeme | <input type="checkbox"/> Fisher, Aileen | <input type="checkbox"/> L'Engle, Mad. | <input type="checkbox"/> Seuss, Dr. |
| <input type="checkbox"/> Blume, Judy | <input type="checkbox"/> Fitzhugh, Louise | <input type="checkbox"/> Lewis, C. S. | <input type="checkbox"/> Shannon, David |
| <input type="checkbox"/> Bond, Michael | <input type="checkbox"/> Fleischman, Paul | <input type="checkbox"/> Lindgren, Astrid | <input type="checkbox"/> Sierra, Judy |
| <input type="checkbox"/> Brett, Jan | <input type="checkbox"/> Fleischman, Sid | <input type="checkbox"/> Lobel, Anita | <input type="checkbox"/> Silverstein, Shel |
| <input type="checkbox"/> Brown, Marc | <input type="checkbox"/> Fox, Mem | <input type="checkbox"/> Lobel, Arnold | <input type="checkbox"/> Simon, Seymour |
| <input type="checkbox"/> Brown, Marcia | <input type="checkbox"/> Fox, Paula | <input type="checkbox"/> Lowry, Lois | <input type="checkbox"/> Sis, Peter |
| <input type="checkbox"/> Bunting, Eve | <input type="checkbox"/> Freedman, Russ. | <input type="checkbox"/> MacLachlan, Patricia | <input type="checkbox"/> Small, David |
| <input type="checkbox"/> Burton, Virginia. | <input type="checkbox"/> Fritz, Jean | <input type="checkbox"/> Marshall, James | <input type="checkbox"/> Smith, Cynthia |
| Lee | <input type="checkbox"/> Gag, Wanda | <input type="checkbox"/> Martin, Bill Jr. | <input type="checkbox"/> Leitch |
| <input type="checkbox"/> Byars, Betsy | <input type="checkbox"/> Galdone, Paul | <input type="checkbox"/> Martin, Jacqueline | <input type="checkbox"/> Sneve, Virginia |
| <input type="checkbox"/> Carle, Eric | <input type="checkbox"/> George, Jean | Briggs | <input type="checkbox"/> Driving Hawk |
| <input type="checkbox"/> Carlson, Nancy | Craighead | <input type="checkbox"/> Mayer, Mercer | <input type="checkbox"/> Soentpiet, Chris |
| <input type="checkbox"/> Carroll, Lewis | <input type="checkbox"/> Goble, Paul | <input type="checkbox"/> McCloskey, Robert | <input type="checkbox"/> Spier, Peter |
| <input type="checkbox"/> Casanova, Mary | <input type="checkbox"/> Hahn, Mary D. | <input type="checkbox"/> McKissack, Patricia | <input type="checkbox"/> Spinelli, Jerry |
| <input type="checkbox"/> Christopher, Matt | <input type="checkbox"/> Haley, Gail | <input type="checkbox"/> McPhail, David | <input type="checkbox"/> Steptoe, John |
| <input type="checkbox"/> Cleary, Beverly | <input type="checkbox"/> Hamilton, Virginia | <input type="checkbox"/> Milne, A. A. | <input type="checkbox"/> Stevens, Janet |
| <input type="checkbox"/> Cole, Joanna | <input type="checkbox"/> Henkes, Kevin | <input type="checkbox"/> Mora, Pat | <input type="checkbox"/> Stevenson, James |
| <input type="checkbox"/> Collier, Chris. | <input type="checkbox"/> Henry, Marguerite | <input type="checkbox"/> Most, Bernard | <input type="checkbox"/> Taback, Simms |
| <input type="checkbox"/> Collier, James | <input type="checkbox"/> Hobbs, Will | <input type="checkbox"/> Nelson, Kadir | <input type="checkbox"/> Tack, Mildred |
| Lincoln | <input type="checkbox"/> Hopkins, Lee | <input type="checkbox"/> O'Dell, Scott | <input type="checkbox"/> Taylor, Theodore |
| <input type="checkbox"/> Cooney, Barbara | Bennett | <input type="checkbox"/> Oxenbury, Helen | <input type="checkbox"/> Uchida, Yoshiko |
| <input type="checkbox"/> Coville, Bruce | <input type="checkbox"/> Hughes, Langston | <input type="checkbox"/> Park, Linda Sue | <input type="checkbox"/> Van Allsburg, Chris |
| <input type="checkbox"/> Creech, Sharon | <input type="checkbox"/> Hyman, Trina | <input type="checkbox"/> Paterson, Katherine | <input type="checkbox"/> Viorst, Judith |
| <input type="checkbox"/> Crews, Donald | Schart | <input type="checkbox"/> Paulsen, Gary | <input type="checkbox"/> Voigt, Cynthia |
| <input type="checkbox"/> Cummings, Pat | <input type="checkbox"/> Janeczko, Paul | <input type="checkbox"/> Peck, Richard | <input type="checkbox"/> Waber, Bernard |
| <input type="checkbox"/> Curtis, | <input type="checkbox"/> Johnson, D.B. | <input type="checkbox"/> Peet, Bill | <input type="checkbox"/> Watson, Wendy |
| Christopher Paul. | <input type="checkbox"/> Keats, Ezra Jack | <input type="checkbox"/> Pinkney, Brian | <input type="checkbox"/> White, E. B. |
| <input type="checkbox"/> Cushman, Karen | | <input type="checkbox"/> Pinkney, Jerry | <input type="checkbox"/> Wiesner, David |
| | | <input type="checkbox"/> Polacco, Patricia | <input type="checkbox"/> Wilder, Laura |
| | | <input type="checkbox"/> Potter, Beatrix | Ingalls |
| | | <input type="checkbox"/> Prelutsky, Jack | <input type="checkbox"/> Wiles, Deborah |
| | | <input type="checkbox"/> Ransome, James | <input type="checkbox"/> Willard, Nancy |
| | | <input type="checkbox"/> Rey, H. A. | <input type="checkbox"/> Willems, Mo |
| | | <input type="checkbox"/> Rey, Margret | <input type="checkbox"/> Williams, Vera |
| | | <input type="checkbox"/> Ringgold, Faith | <input type="checkbox"/> Wood, Audrey |
| | | <input type="checkbox"/> Rohmann, Eric | <input type="checkbox"/> Wood, Don |
| | | <input type="checkbox"/> Ross, Tony | <input type="checkbox"/> Wright, Betty Ren |
| | | <input type="checkbox"/> Rubel, Nicole | <input type="checkbox"/> Yates, Elizabeth |
| | | <input type="checkbox"/> Ryan, Pam Muñoz | <input type="checkbox"/> Ylvisaker, Anne |
| | | <input type="checkbox"/> Rylant, Cynthia | <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?

- Quiz-Zone: Childrens Book Quiz: bit.ly/Childlitknowledge
- Braingle: 'Characters from Children's Literature' Trivia Quiz: bit.ly/ChildLitCharacters
- Reading Rockets-Daily Quiz — bit.ly/RRdailyquiz

Activities

1. Invite young adults to take the quizzes with you and see how each of you do.
2. Create your own children's literature quiz.
3. Later you may wish to create a similar young adult literature quiz.

3. Building a Background for Understanding Young Adult Literature

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, YouTube, 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.
- Much of the literature deals with real-life and realistic teen experiences with gangs, sexual experiences, teen problems, conflict, relationships, rebellion, and other problems teens often encounter.

YA Novels Too Good To Miss: 1960–2009

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. *Souder*. (1969)

1970s

- Plath, Sylvia. *The Bell Jar*. (1971)
Gaines, Ernest. *The Autobiography of Miss Jane Pittman*. (1971)
Anonymous. *Go Ask Alice*. (1971) - Actual author is Beatrice Sparks
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)
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)
Duncan, Lois. *Killing Mr. Griffin*. (1978)
McKinley, Robin. *Beauty: Retelling...* (1978)

1980s

- Adams, Douglas. *A Hitchhiker's Guide to the Galaxy*. (1980)
Walker, Alice. *The Color Purple*. (1982)
Cisneros, Sandra. *The House on Mango Street*. (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)
Rowling, J.K. *Harry Potter and the Sorcerer's Stone*. (1998)
Myers, Walter Dean. *Monster*. (1999)
Curtis, Christopher Paul. *The Watson's Go to Birmingham*. (1995)
Curtis, Christopher Paul. *Bud, Not Buddy*. (1999)

2000s

- Anderson, Laurie Halse. *Speak*. (2000)
DiCamillo, Kate. *Because of Winn-Dixie*. (2000)
Philbrick, Rodman. *The Last Book in the Universe*. (2000)
Peck, Richard. *A Year Down Yonder*. (2001)
Crutcher, Chris. *Whale Talk*. (2001)
Howe, James. *The Misfits*. (2001)
Brashares, Ann. *Sisterhood of the Traveling Pants*. (2001)
Taylor, Mildred. *The Land*. (2001)
Park, Linda Sue. *A Single Shard*. (2001)
Giff, Patricia Reilly. *Pictures of Hollis Woods*. (2002)
Avi. *Crispin: The Cross of Lead*. (2003)
Johnson, Angela. *The First Part Last*. (2003)
Moriarty, Jaclyn. *The Year of Secret Assignments*. (2004)
Paolini, Christopher. *Eragon*. (2004)
Farmer, Nancy. *House of the Scorpion*. (2004)
Riordan, Rick. *The Lightning Thief*. (2005)
Sonnenblick, Jordan. *Notes from the Midnight Driver*. (2006)
Schmidt, Gary D. *The Wednesday Wars*. (2007)
Collins, Suzanne. *The Hunger Games*. (2008)
Applet, Kathi and David Small. *The Underneath*. (2008)
Frost, Helen. *Crossing Stones*. (2009)
Korman, Gordon. *Pop*. (2009)
McCormick, Patricia. *Purple Heart*. (2009)
Smith, Sherri L. *Flygirl*. (2009)

2010s

- Bray, Libba *Going Bovine*. (2010)
Murray, Liz. *Breaking Night*. (2010)
Donoghue, Emma. *Room*. (2010)

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

- Susan Cooper (2012)
- Sir Terry Pratchett (2011)
- Jim Murphy (2010)
- Laurie Halse Anderson (2009)
- Orson Scott Card (2008)
- Lois Lowry (2007)
- Jacqueline Woodson (2006)
- Francesca Lia Block (2005)
- Ursula K. LeGuin (2004)
- Nancy Garden (2003)
- Paul Zindel (2002)
- Robert Lipsyte (2001)
- Chris Crutcher (2000)
- Anne McCaffrey (1999)
- Madeleine L'Engle (1998)
- Gary Paulsen (1997)
- Judy Blume (1996)
- Cynthia Voigt (1995)
- Walter Dean Myers (1994)
- M.E. Kerr, pseudo. (Maryjane Meaker) (1993)
- Lois Duncan (1992)
- Robert Cormier (1991)
- Richard Peck (1990)
- S.E. Hinton (1988)

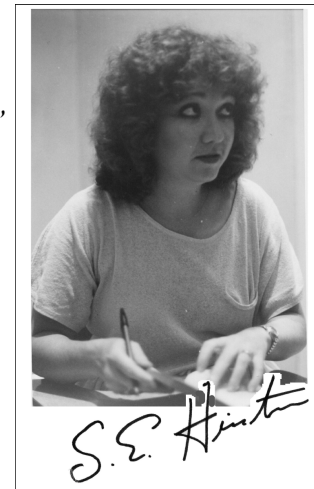
See a complete list of winning authors and books at www.ala.org/yalsa/edwardsds

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

- Nilsen, Alleen Pace, and James Blasingame, Kenneth L. Donelson, Don L.F. Nilsen. *Literature for Today's Young Adults*. (9th edition). Allyn & Bacon, 2012.
- YALSA media lists at: www.ala.org/ala/mgrps/divs/yalsa/booklistsawards/bestbooksya/bbyahome.cfm
- *Voya Magazine* (online at www.voya.com)

Thought Question

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?

4. Awards and Recognition

Many of the most prestigious awards are sponsored and administered through the American Library Association (ALA) and its subdivisions. The Michael L. Printz Award was established in 2000. The award is designated to honor books marketed for 12 through 18 year olds. The John Newbery medal, funded by Frederic G. Melcher, was first awarded in 1922 to honor excellence in children’s literature (with children being defined as ages 8–14). In the years that followed, the United States was introduced to several other awards.

As the body of literature for young readers grew so did the establishment of additional awards. Some awards recognize individual titles, while others honor an author's lifetime body of work. Most books recognized by the American Library Association are selected for literary merit while the majority of state awards are chosen because of their popular appeal to readers.

Multicultural Awards

The Coretta Scott King (CSK) award was first awarded in 1970. The CSK award is presented to an author (or illustrator) of African descent who promotes understanding of the American dream. Past winners include: *Heart and Soul: The Story of America and African Americans* by Kadir Nelson and *Elijah of Buxton* by Christopher Paul Curtis.

The Coretta Scott King-Virginia Hamilton Award for Lifetime Achievement was established in 2010 and awarded every two years. The first award winner was Walter Dean Myers and in 2012, the winner was Ashley Bryan. Locate the 2014 award winner at: bit.ly/VHlifetimeaward

The Pura Belpré award honoring a Latino/a that best represents and celebrates the Latino culture became an annual award in 2009. Past winners include *Under the Mesquite* by Guadalupe Garcia McCall, and *Return to Sender* by Julia Alvarez.

Award	2012 Winner
Printz	<i>In Darkness</i> by Nick Lake
Newbery	<i>The One and Only Ivan</i> by Katherine Applegate
Robert F. Sibert Award	<i>Bomb: The Race to Build—and Steal—the World’s Most Dangerous Weapon</i> by Steve Sheinkin
Margaret A. Edwards	Tamora Pierce
Coretta Scott King – Virginia Hamilton	Ashley Bryan (storyteller, artist, author, poet, and musician)
Coretta Scott King	<i>Hand in Hand: Ten Black Men Who Changed America</i> by Andrea Davis Pinkney
Schneider Family Book Award	Middle School— <i>A Dog Called Homeless</i> by Sarah Lean Teen— <i>Somebody, Please Tell Me Who I Am</i> by Harry Mazer and Peter Lerangis
Pura Belpré	<i>Aristotle and Dante Discover the Secrets of the Universe</i> by Benjamin Alire Sâenz

Informational Books

Few books of information have been honored with the major awards: four biographies, two books of poetry (including Paul Fleischman's *Joyful Noise: Poems for Two Voices* in 1989), and one book of history have garnered the Newbery Award. In 2001 ALA members responded to the growing oversight by establishing the Robert F. Sibert Award to celebrate the best informational book published in the preceding year. Past winners have included *An American Plague: The True and Terrifying Story of the Yellow Fever Epidemic of 1795* by Jim Murphy (2004) and *Almost Astronauts: 15 Women Who Dared to Dream* by Tanya Lee Stone (2010).

In 2008, ALSC and YALSA named the first Odyssey winner for excellence in audio books for children/young adults.

Other Awards

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.

- **ALAN:** www.alan-ya.org
- 2013 Boston Globe-Horn Book Awards: *Eleanor & Park* by **Rainbow Rowell (fiction)** and *Electric Ben: The Amazing Life and Times of Benjamin Franklin* by **Robert Byrd (information)** www.hbook.com/boston-globe-horn-book-awards/
- National Book Awards—Young People's Literature, 2012: Louise Erdrich for *The Round House* (announced in November) www.nationalbook.org
- Society of Children's Book Writers & Illustrators presents the Golden Kite Award, an award given by peers for outstanding work: *Between Shades of Gray* by Ruta Sepetys and *Amelia Lost: The Life and Disappearance of Amelia Earhart* by Candace Fleming. www.scbwi.org

State and Regional Choice Awards

Most often the state and regional awards are "choice" awards selected through a combination of teens and adults. Nominations come from teens, and adult professionals (librarians and classroom teachers) narrow the list. Teens read and vote for the winner from the narrowed list. Selected State/Regional Choice Awards—Gateway (links) to websites available at www.mcbookwords.com/authorlinks/bookawards.html.

Lists

Several professional publications publish best books lists, on an annual basis: *Horn Book*, *VOYA*, *School Library Journal*, *Booklist*, and *Kirkus Reviews*. ALSC (a division of ALA) publishes a list of “Notable Children’s Media” (including books), and YALSA publishes “Best Books for Young Adults,” “Quick Picks for Reluctant Readers,” “Popular Paperbacks,” and “Audio Books.” Since 2007, YALSA has also published a “Great Graphics Novels for Teens” list. ALA lists can be found at www.ala.org/alsc and www.ala.org/yalsa. Don’t overlook other lists, including the Bulletin of the Center for Children’s Books Blue Ribbon Awards, International Reading Association’s “Choice” lists, and lists from organizations dedicated to a specific topic, such as the National Science Teachers Association.

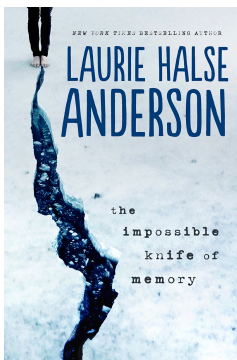
Websites:

- The Bulletin: Blue Ribbon Awards—bccb.lis.illinois.edu/
- Teen Reading Lists: San Jose Public Library—sjpl.org/tags/young-adult-fiction
- International Reading Association—www.reading.org
- National Science Teachers Association www.nsta.org (search “best books list”)
- National Council for the Social Studies (Notable List)—
www.socialstudies.org/resources/notable

Online Reading Recommendations:

- www.teenreads.com—Reader’s Recommendations
- www.bookdivas.com—The Leading Online Book Community for Young Adult and College Readers
- www.readingrants.org—Reading Rants! Out of the Ordinary Teen Booklists!
- www.readkiddoread.com—“advanced reads” include recommendations for ages 10 & up

Spotlight: *The Impossible Knife of Memory* by Laurie Halse Anderson



Laurie Halse Anderson has been honored with the Margaret A. Edwards Award in recognition of her powerful novels: *Catalyst*; *Fever 1793*; and *Speak*. Since then she has written other powerful novels: *Chains* (slavery during the Revolutionary War) period. *Forge* (2010) continues the story started in *Chains*.

But with *The Impossible Knife of Memory* (2014) Anderson focuses on the Iraq war and a soldier’s PTSD. Keep up with Anderson’s writing adventures on Twitter, twitter.com/halseanderson and at madwomanintheforest.com



An Award Author to Watch

Nick Lake is the author of a popular series of books that feature Ninjas. He is an editor in the UK and made his award winning entrance to the forefront of YA Lit in the United States with his 2013 Printz Award winning book, *In Darkness*. The award committee chair said, “This bold weaving of gritty contemporary drama, revolutionary history and magical realism tells a one-of-a-kind story as fiercely intelligent as it is heartbreakingly honest.” Nick Lake is an

author to watch. www.in-darkness.org/

Thought Questions

1. How important are awards chosen by the readers in comparison to those selected for their literary value?
2. Many award books from past decades are, by today’s standards, found to be flawed in terms of stereotypes of minority cultures/genders. What implication does that have for use in the classroom/library?

5. Teen Psychology

by Beth Wrenn-Estes

Adolescents of today have very little in common with adolescents of several decades ago. In fact the term didn't really come into being until the recent past. Much like the word children or teenagers adolescent wasn't recognized or understood. More research is conducted now but teens are still relatively misunderstood. It is important to know the culture that teens are living in so that we may better serve them. Did you know: Parents do little caretaking now and adolescents and preadolescents take care of themselves in more and more households? Teens spend 40% less time with their parents than teens did thirty years ago and 2,000,000 children under the age of 13 are left without adult supervision both before and after school. Just look at today's headlines to know that we live in a more dangerous society than ever before with violence, drugs, bullying, homelessness (children and teens included) and joblessness out of control.

Teens find ways to survive these years of internal turmoil and many look to their peer group instead of their parents for answers and actually consider their peers in many ways their family. Teens however still seek out trusted adults and to earn the trust of a teen takes time, patience and respect. It is important for teachers, librarians and youth advocates to accept teens for who they are. One of the most important discoveries is that the frontal lobe where decision making takes place doesn't develop in most teens until well in their twenties. Risk-taking which was associated with "just being a teen" now has facts to support the assertion that the teenage years are wrought with danger since teen brains aren't fully developed to make sound decisions and we as "trusted" adults need to provide more supervision and guidance than ever. A good read on the topic the article by Robert Monastersky titled "Who's Minding the Teenage Brain?" published in The Chronicle of Higher Education. 53.19 (Jan 12, 2007). Anyone working with teens has to have a basic understanding of teen development and psychology.

STAGES OF DEVELOPMENT

Physical Development

11-13 years of age:

- Puberty: grow body hair, increase perspiration and oil production in hair and skin, Girls – breast and hip development, onset of menstruation and Boys – growth in testicles and penis, wet dreams, deepening of voice
- Tremendous physical growth: gain height and weight
- Greater sexual interest

14-18 years of age

- Puberty is completed
- Physical growth slows for girls, continues for boys

Cognitive Development:

11-13 years of age:

- Growing capacity for abstract thought
- Mostly interested
- Mostly interested in present with limited thought to the future
- Intellectual interests expand

14-18 years of age

- Continued growth of capacity for abstract thought
- Greater capacity for setting goals

- Interest in moral reasoning
- Thinking about the meaning of life

Social-Emotional Development

11-13 years of age:

- Struggle with sense of identity
- Feel awkward about one's self and one's body; worry about being normal
- Realize that parents are not perfect; increased conflict with parents
- Increased influence of peer group
- Desire for independence
- Tendency to return to "childish" behavior, particularly when stressed
- Moodiness
- Rule- and limit-testing
- Greater interest in privacy

14-18 years of age

- Intense self-involvement, changing between high expectations and poor self-concept
- Continued adjustment to changing body, worries about being normal
- Tendency to distance selves from parents, continued drive for independence
- Driven to make friends and greater reliance on them, popularity can be an important issue
- Feelings of love and passion

Adapted from the American Academy of Child and Adolescent's Facts for Families.

Resources for adults working with teens:

- Strauch, Barbara. *The Primal Teen*. Anchor Books. 2003.
- Goodstein, Anastasia. *Totally Wired*. St. Martin's Griffin. 2007.
- Lerner, Richard M. and Laurence Steinberg. *Handbook of Adolescent Psychology*. 2 vols. Wiley, 2009. An authoritative and scholarly encyclopedia.
- Stickle, Fred E. *Adolescent Psychology* 8th ed. McGraw-Hill/Dushkin, 2011. This book comes out annually, so make sure you have the most recent edition. Additional resources and teaching suggestions to accompany the collected articles online at www.dushkin.com/online
- Pressley, Michael. *Child and Adolescent Development for Educators*. Guilford Press, 2011.
- Psychology Information Online: Depression in Teenagers: www.psychologyinfo.com/depression/teens.htm
- Encyclopedia of Psychology – www.psychology.org/links/Environment_Behavior_Relationships/Adolescent/
- Martinez, Katherine and Michael Sloan. *My Anxious Mind: A Teen's Guide to Managing Anxiety and Panic*. Magination Press. 2009
- Tapscott, Don. *Grown Up Digital: How the Net Generation is Changing Your World*, 2008.
- Palfrey, John. *Born Digital: Understanding the First Generation of Digital Natives*, 2008.
- *Hanging Out, Messing Around, and Geeking Out: Kids Living and Learning with New Media* (John D. and Catherine T. MacArthur Foundation Series on Digital Media and Learning), 2010.
- Jenkins, Henry. *Confronting the Challenges of Participatory Culture Media Education for the 21st Century* (John D. and Catherine T. MacArthur Foundation Reports on Digital Media and Learning), 2009.

Self-help resources for teenagers:

- *Adolescent Health Sourcebook*. Ed. Joyce Brennfleck Shannon (2006)
- Ballard, Robert L. *Pieces of Me: Who Do I Want to Be?* (2009)
- Christen, Carol and Richard N. Bolles. *What Color Is Your Parachute for Teens: Discovering Yourself, Defining Your Future*. 2nd edition. (2011)
- Cobain, Bev. *When Nothing Matters Anymore: A Survival Guide for Depressed Teens*. (2007)
- Girlosophy series. Allen & Unwin. Various titles.
- Harrill, Suzanne E. *Empowering Teens to Build Self Esteem*. (2011) (Kindle ed.).
- Horsley, Heidi. *Grief Relief*. (2007)
- Lohmann, Raychelle Cassada. *The Anger Workbook for Teens: Activities to Help You Deal with Anger and Frustration (Instant Help)* (2009)
- McCoy, Kathy and Charles Wibbelsman. *The Teenage Body Book: A New Edition for a New Generation*. (2009)
- Medoff, Lisa. *SOS: Stressed Out Students Guide to Handling Peer Pressure*. (2009)
- Salekin, Randall and Donald R. Lynam. *Handbook of Adolescent Psychopathy*. (2010)
- Saul, 'Aunt' Laya. *You Don't Have to Learn Everything the Hard Way*. 2nd ed. (2007)
- Slade, Suzanne Buckingham. *Adopted: The Ultimate Teen Guide (It Happened to Me)*. (2007)
- Smith, Keri. *Boyology: A Teen Girl's Crash Course in All Things Boy*. (2009)
- Timothy, Sisemore. *Free from Odd: A Workbook for Teens with Obsessive-compulsive Disorder (Instant Help)*. (2010)
- Watkins, S. Craig. *The Young and the Digital: What the Migration to Social Network Sites, Games, and Anytime, Anywhere, Media Means for Our Future*. (2009)

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. 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 other things)
- 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 Understanding Your Self by Dale Carlson, 2013

Understand Your Self is a teen/young adult manual for the understanding of oneself. Self-knowledge is the basis for all good relationships, and the end of human loneliness. Learn to understand yourself on your own—not according to someone else's authority and rules (Text from review by Amazon.com)

6. Collection Development and Selection

by David Loertscher and Beth Wrenn-Estes

One of the most interesting challenges both school and public librarians is the task of developing 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, the teen, 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 (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.) Book jobbers also assemble recommended lists based on collected 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 *Best Books for Young Adults (3rd ed.)*, *Sizzling Summer Reading Programs for Young Adults*, and *Annotated Booklists for Every Reader*.

Another organization that focuses on young adults is The Assembly on Literature for Adolescents (ALAN). ALAN is an independent assembly of the National Council of Teachers of English (NCTE). 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 "ALAN's Picks." Check out the other news, lists, and networking on their website.

The International Reading Association (IRA) is a worldwide network of professionals who promote literacy and lifelong 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. The YALSA and LM_NET listservs each receive nearly 100 messages a day. For more in-depth conversations, and more mail, CHILD_LIT is a well-known and frequently used discussion list. Adbooks plans discussions of one or two books a month and recommends various titles, including older as well as newer titles. 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. There are a number of excellent bloggers who review and discuss Young Adult materials, including the official SCBWI blog at scbwi.blogspot.com/. Set up a reader and get frequent updates from MotherReader, Bookshelves of Doom, Fuse 8, or any number of book reviewers.

Book ListServs for Librarians

- **YALSA Book:** www.ala.org/yalsa
Select: Electronic Lists
- **LM_NET:** lmnet.wordpress.com
- **CHILD_LIT:**
www.rci.rutgers.edu/~mjoseph/childlit/about.html
- **Booktalking:**
groups.yahoo.com/group/booktalking
- **Addbooks:**
groups.yahoo.com/group/adbooks/

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 (genrefluent.blogspot.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. Reading Rants (www.readingrants.org) 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. Finally, sign up for Richie's Picks at (www.richiespicks.com) for ongoing and readable reviews via email, or browse reviews on his site.

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/ala/issuesadvocacy/banned/challengeslibrarymaterials/essentialpreparation/workbooks1ctn). 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 an Intellectual Freedom policy.
 Visit the ALA site for guidance
www.ala.org/ala/issuesadvocacy/banned/challengeslibrarymaterials/essentialpreparation/workbooks1ctn

Professional Titles

There are an abundance of resources for learning more about collection development. This is a list of just a few of those titles.

- Barr, Catherine. *Best New Media, K–12: A Guide to Movies, Subscription Web Sites, and Educational Software*. Libraries Unlimited, 2008.
- Cart, Michael. *Passions and Pleasures: Essays and Speeches about Literature and Libraries*. Scarecrow Press, 2007.
- Cart, Michael. *Cart's Top 200 Adult Books for Young Adults*. ALA Editions, 2013
- Farmer, Lesley. *Library Services for Youth with Autism Spectrum Disorders*. ALA Editions, 2013.
- Frolund, Tina, comp. *The Official YALSA Awards Guidebook*. YALSA/ALA, 2008.
- Gillespie, John T. and Catherine Barr. *Best Books for High School Readers*. Supplement to the 1st ed, Grades 9–12. Libraries Unlimited, 2006.
- Gillespie, John T. and Catherine Barr. *Best Books for Middle School and Junior High School Readers*. Supplement to the 2nd Ed. Grades 6–9. Libraries Unlimited, 2009.
- Gillespie, John T. *The Children's and Young Adult Literature Handbook: A Research and Reference Guide*. Libraries Unlimited, 2006.
- Karp, Jesse. *Graphic Novels in Your School Collection*. ALA Editions, 2011.
- Latrobe, Kathy and Judy Drury. *Critical Approaches to Young Adult Literature*. Neil Schuman, 2009.
- Loertscher, David V. and Laura Wimberley. *Collection Development Using the Collection Mapping technique*. Hi Willow Research & Publishing, 2009.
- Ludwig, Sara.: *Starting From Scratch: Building a Teen Library Program*. Libraries Unlimited, 2011.
- McElmeel, Sharron. *Best Teen Reads*. Learning Commons/Hi Willow Research and Publishing, 2013.
- Naidoo, Jamie and Sarah Park Dahlen. *Diversity in Youth Literature: Opening Doors through Reading*. ALA Editions, 2013.
- Rabey, Melissa. *Historical Fiction for Teens: A Genre Guide*. Libraries Unlimited, 2011.
- Schall, Lucy. *Value-Packed Booktalks: Genre Talks and More for Teen Readers*. Libraries Unlimited, 2011.
- York, Sherry. *Booktalking Authentic Multicultural Literature: Fiction, History and Memoirs for Teens*. Linworth, 2008.
- Zbaracki, Matthew D. *Best Books for Boys: A Resource for Educators*. Libraries Unlimited, 2008.

7. 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

Elementary and secondary school libraries have been around since the 1960s.. 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 or virtual learning commons available 24 hours a day, seven days a week that link teens to databases, quality websites, Web 2.0 tools, 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 nonfiction and informational books at the reading levels of their clients. Some reading initiatives may also be taking place 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, with interesting articles to read, with collaboration on building units of instruction, with connections to great links on the Internet, with visits to the classroom to work with students on their projects linked to information, with teaching teens information literacy, with providing booktalks to classes and small groups, with providing tours and card sign ups for the public library, with homework help, with sites/workshops, with pathfinders for information teens need on assignments, with instruction in the use of technology, and with a whole host of other services. Can you as a teacher afford to have no communication with the librarian 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*
- *Library Media Connection*

A Google search using “school library and public library cooperation” as key terms will yield many links to documents with procedures and standards for cooperation among the public and school libraries. Many guidelines are included for full-service cooperative ventures to special joint programs serving their common patrons.

Spotlight: Competencies for Professionals

In 2010, YALSA created competencies for those serving teens in libraries. These include leadership and professionalism; knowledge of client group; communication, marketing, and outreach; administration; knowledge of materials; access to information; and services. The complete document is available at:

<http://www.ala.org/yalsa/guidelines/yacompetencies2010>

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.

Part A: Teen Pop Culture.....	24
Part B: Surrounding Teens with Literature	55
Part C: High Culture for Teens.....	100

8. Graphic Novels and Manga

A graphic novel defined as an ambitious comic book misses one major component. A comic book is most often the creation of a creative group who carry a storyline forward based on a formula and have an 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 graphic novel is usually the work of one writer who develops the character and storyline much as a conventional writer would develop a story. The critical difference between a novel/information text and a graphic novel is that in graphic novels, story and character development is shared with the reader in a graphic format similar to a storyboard format as opposed to the use of words alone.

The range of graphic novel subjects span from superhero to high school romance to biography, and informational titles. The term “graphic novel” refers more to the format than the genre. “Graphic novel” can refer to any genre of book, as long as the presentation is in a graphic format. Storytelling with pictorial storyboards creates 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.”

Manga, which has its origins in Japan and now is present across Asia and into the United States, is a very popular sub-genre. Generally Manga has its own conventions of presentation: black and white, smaller volume size, large-eyed characters, and reads from back to front. Among the popular early titles in the Manga body of work are: “Cowboy Behop,” “Love Hina,” “Akira,” and “Sailor Moon.” Manga has become a huge market for teens. Acquaint yourself with Manga offerings at www.manga.com. Just as with other literature forms, Manga has developed beyond the escapist entertainment. In Japan and other parts of Asia, “manga” is a powerful and effective medium to educate readers in topics such as environmental conservation and food safety.

Graphic novels originating in Asia likely encompass basic mores and stereotypes that would not be accepted if the titles were published in the United States. While the titles and cover pictures may look innocent enough, some have very graphic content. The books published in Japan do, generally, have an age rating on the books—a system similar to the movie ratings in the states. Elizabeth Figa, an instructor at the University of North Texas, has assembled a superb list of links titled *Graphic Novels and Comics Websites* at courses.unt.edu/efiga/GraphicNovels/GraphicNovelsAndComicsWebsites.htm.

More and more frequently American publishers are giving readers titles with the “graphic” presentation made popular by the Manga titles. In 2007, Gene Luen Yang’s graphic novel, *American Born Chinese*, became the first graphic novel to be awarded the Michael L. Printz Award and the first graphic novel to be nominated for a National Book Award. Since 2007, the YALSA (Young Adult Library Services Association), a division of the ALA, has developed a list of “Top 10 Great Graphic Novels for Teens.” A list of nominated titles is also available. Check www.ala.org/yalsa/ggnt for those lists. The 2011 list included a book based on a “true tragedy” involving gang activity, *Yummy: The Last Days of a Southside Shorty* by G. Neri and Randy Duburke, and Native American Trickster tales from *Trickster: Native American Tales: A Graphic Collection* edited by Matt Dembicki.

Download a full-color guide, *Using Graphic Novels with Children and Teens* from Scholastic publishers at: www2.scholastic.com/content/collateral_resources/pdf/g/Scholastic_GraphixPages01.pdf

Graphic Novels—A Short List

- *Smile* by Raina Telgemeier
- *The Photographer: Into War-Torn Afghanistan with Doctors Without Borders* by Emmanuel Guibert
- *Crossing Midnight* by Mike Carey and Jim Fern
- *Cross Game V. 1.* by Mitsuru Adachi
- *Hikaru No Go, Volume I* by Yumi
- *The Zabime Sisters* by Aristophane
- *Night Fisher* by R. Kikuo Johnson
- *Pyongyang: A Journey in North Korea* by Guy Delisle (non-fiction)
- *Cat Burglar Black* by Richard Sala
- *B.B. Wolf and the Three LPs* by JD Arnold and Richard Koslowski
- *Hereville: How Mirka Got Her Sword* by Barry Deutsch
- *Teen Titans: A Kid's Game* by Geoff Johns
- *The Unwritten: Tommy Taylor and the Bogus Identity* by Mike Carey and Peter Gross
- *Cirque du Freak, v.1* by Darren Shan and Takahiro Arai
- *Tokyo Babylon* by Clamp

Popular Series—Manga and Graphic Novels

- *Emily Edison* by David Hopkins and Brock Rzy
- *Cirque du Freak, v.1* by Darren Shan and Takahiro Arai
- *Sand Chronicles* by Hinako Ashihara
- *Young Avengers* by Allen Heinberg, Jim Cheung, and others.

The Cooperative Children's Book Center (CCBC) has a page dedicated to Graphic Novels. Check out all the resources listed online at: www.education.wisc.edu/ccbc/books/graphicnovels.asp

Spotlight: Gene Luen Yang

In 1986, Art Spiegelman's account of his father's survival of the Holocaust, *Maus, A Survivor's Tale*, won wide acclaim, but it took two decades before graphic novels began to earn legitimacy among publishers. In 2006, Gene Luen Yang brought forth his book, *American Born Chinese*. Yang examines racial stereotypes and coming of age as a Chinese in America. Three years later, in 2009, Yang, along with Derek Kirk Kim (*Same Difference and Other Stories*), created a collection of three stories—all presented graphically in *The Eternal Smile: Three Stories*. "Duncan's Kingdom" is a somewhat traditional quest to avenge a king's murder and earn the right to marry the princess. "Grandpa Greenbax and the Eternal Smile" has a frog contemplating his one wish—but perhaps decides that being a frog may not be so bad after all. In the final story, "Urgent Request," Janet's life becomes irrevocably changed after she receives an email from a Nigerian prince, a request seeking Janet's help. Find out more about Gene Luen Yang and his books on his website at www.humblecomics.com.

Don't miss popular artist/author David Small's autobiography, *Stitches: A Memoir*. It is a compelling story of a difficult childhood and triumph in the adult world.

Thought Question

- 1) Read "Free Reading" by Stephen Krashen at www.schoollibraryjournal.com/article/CA6367048.html and "The 'Decline' of Reading in America, Poverty and Access to Books, and the use of Comics in Encouraging Reading" at www.sdkrashen.com/articles/decline_of_reading/all.html
 - a. Do you agree with Krashen?
 - b. Why or why not?
- 2) READING scores rise when readers have access to books. Read the School Library Journal article (Sept. 1, 2011) at bit.ly/restorelibrarians
 - Think about 5 ways you could advocate for librarians and libraries for your students/readers.
 - How important do you think access to books is?

9. Comic Books

By Beth Wrenn-Estes

Jack Baur of Berkeley Public Library and an expert in all things comics has a completely refreshing view of what comics are and can be. He says: "Comics are a way of telling stories and they're not a type of story. In the western world in America, we think of comics as primarily telling one sort of story and that's the superhero story, which is very, very interesting in its own right and comics are the only way in which superhero stories are told. Well, that's getting to be not as true with just plethora of comic book inspired movies that have been hitting the screens over the last decade or so, but superhero stories are not all there is to comics. Comics can tell any type of story, which means that any reader you have who's willing to read a comic you should be able to find a comic for it no matter what their interests are. So, comics are a form not a genre OK?..... There's this idea that if you talk about comic books, you're talking about superheroes, and if you're talking about graphic novels, you're talking about everything else and that is just plain not true. It's this inborn sense of judgment I think that gets leveled against comic books that is something that I really struggled with for a very long time and it's only when I started working in libraries and I realized that we were, in fact, stuck with that word, graphic novels, that I became more comfortable with it and I realized the kind of necessity of using it within our particular world. So we have all these word, comic strips, graphic novels, comic books, graphica, sequential arts, comics, Manga, what do they all mean? They're all talking about the same thing."

So the bottom line is that there is a world of comics beyond super heroes not detracting from the value of super heroes but wanting audiences to know about the many other titles that are out there to be read and enjoyed. However many experts in children and young adult materials may not agree. The intention in this chapter is to introduce the concept of comics as described in the broader definition.

Comics are a mix of images and text that come together in the telling of a story. Comics have their own form and individuality, including word bubbles that convey sounds like SNAP! Or BANG. The library community thinks of comics as a paper format, usually 24 pages stapled, but remember that over the past several years individual series have been combined in anthologies that are hard bound and contain multiple issues of a Comic all in one place. Always think of Comics as a form and not a Genre.

Here's a list of my favorites:

For Middle School

Trickster: Native American Tales: A Graphic Collection by Matt Dembicki
Rapunzel's Revenge by Shannon and Nathan Hale
Bone by Jeff Smith
Robot Dreams by Sara Varon
American Born Chinese by Gene Yuen Yang

For High School

Vampire Knight by Matsuri Hino
The Tale of One Bad Rat by Bryan Talbot
Maus: A Survivor's Tale by Art Spiegelman
Blankets by Craig Thompson
The Sandman by Neil Gaiman

I'd be remiss if I didn't include Superheroes in my discussion of comics. Superheroes hit 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. 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. 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 leading to the possibility of the Bronze Age that began in the 70’s and continues into present time.

Timeline of Superheroes (short list)

Golden Age (1938–1949)

- Superman (1938)
- Arrow (1938)
- Batman (1939)
- Captain Marvel (1939)
- Daredevil (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)
- X-Men (1963)

Bronze Age (1970–Present)

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

Spotlight: Scout McCloud



A must have for any professional collection! Written by Scout McCloud in 1993 this is an amazing book examining Comics as the visual communication form they are. Includes history, definitions, word-picture dynamic, the artistic process and much, much more.

“With Scott McCloud’s *Understanding Comics* the dialogue on and about what comics are and, more importantly, what comics can be has begun. If you read, write, teach or draw comics; if you want to; or if you simply want to watch a master explainer at work, you must read this book.”-- Neil Gaiman, *Coraline, The Graveyard Book*

Keeping Up

- marvel.com
- www.dccomics.com
- www.darkhorse.com
- www.imagecomics.com
- Comic Book Resources—
www.comicbookresources.com
- www.noflyingnotights.com
- www.diamondbookshelf.com

Thought Questions

- 1) How do Comics and Reluctant Readers come together?
- 2) Why do some superheroes (Superman, Batman, etc.) still thrive almost seventy years?

10. Unstoppable Anime

By Sarah Couri, revised by Beth Wrenn-Estes

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 crazy 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 for 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 be 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. Anime artists are continually expanding the creative possibilities of animated storytelling in unique and marvelous ways, unrealized by other artists.

So how can you decide what is best to have available? As we said before, talk to teens in your library. They will help you wade through the best, and worst, of this overwhelming genre.

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:

- Understanding Manga and Anime by Robin E Brenner, 2007.
- *Anime Essentials* by Gilles Poitras (2000)
- www.animenfo.com
- www.animeondvd.com
- www.animenewsnetwork.com
- www.anipike.com
- www.rightstuf.com
- www.theanimereview.com
- www.theanime.org
- www.animeresearch.com/books.html
- "The Anime-ted Library" by Kat Kan and Kristen Fletcher Spear. Article in *VOYA* (April 2005). Available online at: pdfs.voya.com/VO/YA2/VOYA200504AnimatedLibrary.pdf
- Halsall, Jane. *Visual Media for Teens: Creating and Using a Teen-Centered Film Collection*. Libraries Unlimited, 2009.
- For teens wanting to create anime, suggest the software: Anime Studio and the guide: *Anime Studio, the Official Guide*. Course Technology, 2008.
- McCarthy, Helen. *500 Essential Anime Movies: the Essential Guide*. Collins Design, 2009.
- "Princess Mononoke: Fantasy, the Feminine and the Myth of Progress". *Anime from Akira to Howl's Moving Castle: Experiencing Contemporary Japanese Animation* (2nd ed.). New York, New York: Palgrave Macmillan. Napier, Susan J. (2005-11-24) [2001-04-21]. pp. 231–248.

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)
- *Princess Mononoke* (Studio Ghibli)
- *Ranma* (VIZ)
- *Spirited Away* (Buena Vista)

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) Discuss Anime as a visual art form. Look for similarities and differences in the different touchstone titles.

Anime Production Companies

There are over 430 production companies operating. Anime has a substantial share of the DVD sale market. Main studios are Studio Ghibli, Gainax and Toei Animation.

11. Cult Movies

By Beth Wrenn-Estes

What categorizes a movie as a cult classic? According to Daniel Peary in his 1981 book *Cult Movies* they are “special films which for one reason or another have been taken to heart by segments of the movie audience, cherished, protected, and most of all, enthusiastically championed.” Most of the movies that come out are never even considered for this category. The memory of seeing them fades within days of viewing the film.

Many people define cult movies as those that have a high level of quirky that elicit passion, and while they may not do well in the theatres themselves, their value in DVD format is “priceless.” The list of cult movies is a cacophony of “B” list movies but for those that still dress in character to attend screenings like those that continue to see one of the all time cult classics, *The Rocky Horror Picture Show* (1967), they wouldn’t agree with the rating. To them, cult classics have more impact, more importance and more value than many of the A-list movies rolling out of Hollywood.

The first cult film was *Nosferatu* (1922). One of the interesting facts about this film was that it was an unauthorized version of Bram Stoker’s *Dracula*. Stoker’s widow sued the *Nosferatu* production company, bankrupting them. All copies of the film were destroyed except the bootlegged copies that continue to circulate even in current times.

One of the largest of the large cult followings is *Star Wars*. When *Star Wars* first appeared in 1979 it wasn’t a box office mega success. However, the two sequels, *Empire Strikes Back* and *Return of the Jedi*, *Star Wars* 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.

Movies that bombed in theatres went on to become cult movies on television. *Beastmaster* was one of these and became one of the most shown movies on television.

What are the requirements for transforming a book or movie into a cult object? The work must be loved, obviously, but this is not enough. It must provide a completely furnished world so that its fans can quote characters and episodes as if they were aspects of the fan's private sectarian world, a world about which one can make up quizzes and play trivia games so that the adepts of the sect recognize through each other a shared expertise. – Umberto Eco, “*Casablanca: Cult Movies and Intertextual Collage*,” 1984.

Cult movies are also filled with topics that can cause a great deal of criticism, including profanity, sex and gore. But the definition of cult is diverse and also includes *The Wizard of Oz*, which has a huge cult following in the gay community surrounding the character of Dorothy. Cult movies may be rated “B” but they continue to be popular and live on in communities not only in the US but also around the world.

Some of the Major Cult Classics

- *The Rocky Horror Picture Show*
- *Ferris Bueller's Day Off*
- *Star Wars* (and all sequels and prequels)
- *The Texas Chainsaw Massacre*
- *Napoleon Dynamite*
- *Pee-Wee's Big Adventure*
- *Night of the Living Dead UHF*
- *This Is Spinal Tap*
- *The Princess Bride*
- *Labyrinth*
- *Monty Python and the Holy Grail*
- *Heathers*
- *Scarface*
- *The Matrix*
- *Willa Wonka and the Chocolate Factory*
- *American Pie* (and sequels)
- *Caddyshack*
- *Rushmore*
- *Pulp Fiction*
- *Gone With The Wind*
- *The Big Lebowski*
- *Indiana Jones* (all three older movies)
- *The Breakfast Club*
- *Friday*
- *Half Baked*
- *Office Space*
- *Bruce Lee movies*
- *Juno*
- *Say Anything*

Digital Dream Door has the most complete list of classic cult movies. URL: www.digitaldreamdoor.com then put **100 Greatest Cult Movies** into the search box and enjoy!

Spotlight

Andy and Lana (previously Laurence) Wachowski



Perhaps two of the most talented writers, directors and producers of cult movie classics is the Wachowski Brothers. Creators of the Matrix series, *V for Vendetta*, and *Cloud Atlas* are two of the most interesting people in the movie business. *The Matrix* took audiences by storm when released in 1999 and while *The Matrix Reloaded* (2003) and *The Matrix Revolutions* (2003) didn't do as well, all three continue to be one of the most popular DVD collections to own.

"Frankly, I could watch *The Matrix* again next week and write an entirely new review of the film, one that doesn't even gaze at the same concepts I enunciated in my review of two weeks ago. Not many blockbuster action films so brawnily open themselves up to that level of criticism, analysis, and debate. Like the system featured in the films themselves, this is a trilogy that seems to renew itself on each and every viewing." John Kenneth Muir

Keeping Up

- www.hollywoodteenmovies.com
- sepnet.com/rcramer/index.htm
- www.rottentomatoes.com
- www.imdb.com/list/KE-5kINBtCY/
- Keep your eyes on the theaters and magazines. What are the top DVD sales? What are people quoting? What has a loyal fan base?

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?

12. Video Games

By Stephanie Espinoza

Video games have offered exciting and immersive worlds to get lost in for over half a century. Yet with their technology constantly improving and surprising us, they still feel shiny and new.

Video games date back to the 1950s and '60s, with American physicist William Higinbotham's *Tennis for Two* in 1958 (a two-player tennis game displayed on a 5-inch oscilloscope display) and MIT graduate students' *Spacewar!* in 1962.

The 1970s saw the rise of coin-operated arcade games. The table tennis game *PONG* appeared in American arcades in 1972 to overwhelming success, while a game designed to appeal to women and younger gamers—*Pac-Man*—appeared in Japan in 1979 and in the U.S. the following year. The success of *PONG* in the arcade led to the creation of a home version. Soon the idea of programmable gaming consoles took off so that consumers could buy “chips” to get new video games to play at home instead of having to purchase entirely new, and expensive, home consoles. It was during this period that video game giants such as Atari (the company behind *PONG*), Nintendo (Japan's perpetual powerhouse), and Sega got their start. Then in 1985, Nintendo brought its first home gaming console to America, dubbing it the Nintendo Entertainment System (NES) and releasing it with the game *Super Mario Bros*—a sequel to the *Mario Bros.* arcade hit. The popularity of Mario, his brother Luigi, and the game's theme of princess rescues continue to this day. Despite subsequent releases of consoles by Sega and Atari in the 1980s and 1990s, neither company has modern video game consoles.

Handheld gaming has survived the test of time, evolving from the 1989 Nintendo Game Boy (bundled with the puzzle game *Tetris*) to the 2004 Nintendo DS (a touchscreen console with two screens) that continues to gain new enhancements including 3-D gameplay in 2011. The electronics corporation Sony also released a handheld console in 2005, the PlayStation Portable (PSP), the first to play games and even movies on optical discs called UMDs.

But it was back in 1994 that Sony first began its massive dent in the video game market with its release of the CD-ROM PlayStation home console. Because CDs could store much more information than cartridges (which Nintendo continued to use for its Nintendo 64 console in 1996), video game graphics had now reached an entirely new level. This decade of video game history also brought about controversy regarding graphic game violence and its effect on young people. The Entertainment Software Rating Board was created in 1994 to provide ratings for games: Early childhood (EO), Everyone (E), Everyone 10 and up (E10+), Teen (T), Mature (M) and Adults Only (AO). Since there are no laws banning specific games, these ratings serve primarily as parental advisories.

In 2000, the PlayStation 2 was released, and would become the best-selling home console as of 2009. Nintendo also released a disc-playing console, the GameCube, in 2001, which received only moderate success. But that year, yet another video game giant was growing. Microsoft came out with the Xbox in 2001, a console featuring superior graphics, an online gaming service, and the immediately popular science fiction game series, *Halo*. It was also around this time that online games expanded beyond the late '90s releases of fantasy role playing games *Ultima Online* (1997) and *EverQuest* (1999) to the massive multiplayer online role-playing game *World of Warcraft* in 2004, which currently has over 11 million players.

Microsoft released its new Xbox 360 in 2005 and was immediately followed the next year by Sony's PlayStation 3 (which can also play DVD and Blu-Ray discs) and Nintendo's newest phenomenon: the Wii. With a wireless remote controller and motion-detecting device, the Wii introduced physical movement to games. With the return of Nintendo classics such as Mario games and *The Legend of Zelda* series and the introduction of sports and action games, the Wii has proven to be fun for all ages. Microsoft took the idea of movement and developed the Kinect, a console that connects to the Xbox 360 and turns a person into a controller. It tracks a person's movement and translates it to the game, no controller required. Microsoft and Playstation have both released new consoles, further pushing the limits of graphics and the way a game can be played.

While consoles and games may be expensive for libraries to purchase, a donated system that hasn't quite yet become obsolete, such as the PlayStation 3, may be a beneficial tool for gaming programs such as *Rock Band* tournaments or just after-school free play. Computer games are another avenue to explore for the computers that a library already has. At the very least, lists of links to online games and gaming websites can be made available for teens, and video game magazines such as *GamePro* and *Electronic Gaming Monthly* can be easily stocked.

Popular Titles

1980s

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

1990s

Doom*
Final Fantasy*
Legend of Zelda*
Mario Kart*
Metroid*
Mortal Kombat*
Prince of Persia*
SimCity*
Super Mario 64*
Dance Dance Revolution

2000–Now

DragonBall Z
Final Fantasy XI online
Grand Theft Auto (and sequels)
Halo series
The Sims (and sequels)
WarCraft (and sequels)
Tony Hawk (any version)
Splinter Cell (and sequels)
Madden NFL (any)
Guitar Hero
Metal Gear series
Bioshock series
Portal
Wii Fit
Batman: Arkham City
Call of Duty
Kill Zone
Minecraft

* 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. 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, 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.

Keeping Up

Magazines:

- *Game Pro*
- *Electronic Gaming*
- *Game Informer*
- *PC Gamer*

Websites:

- EB Games: www.ebgames.com/default.aspx
- GameSpot: www.gamespot.com
- Nintendo: www.nintendo.com
- PlayStation: us.playstation.com
- X-Box: www.xbox.com
- Game Informer: gameinformer.com
- CVG: www.computerandvideogames.com
- www.ign.com

Thought Questions

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

13. Teens Online

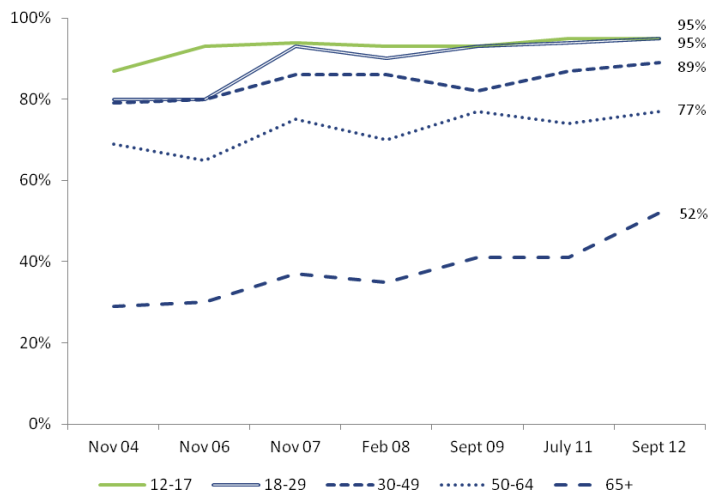
by Beth Wrenn-Estes

In the early 1960's the idea that computers could be connected globally came into existence. The last 60 years have seen computer use go from limited arenas to being one of the essential items to have in every household. Computers are only one of the pieces of equipment needed to survive in today's "connected" world but smartphones, tablets and gaming systems have become necessities and for teens the Internet is an essential part of their world. Studies indicate that 78% of teens now have a cell phone and that one in four teens has a tablet. 93% of teens have a computer or access to one at home.

One of the obvious changes over the past several years has been the move away from using computers to access the Internet to smartphones. 74% of teens between the ages of 12-17 say they use cellphones to access the Internet. The Pew Internet and American Life Project indicated that these users are called "cell mostly" and one in four teens are "cell mostly" while only 15% of adults are. One of the more interesting findings from the Pew studies shows that older girls are especially likely to access the Internet from their cell phones than boys.

It is of note here to mention the lower-income and lower-education households that were surveyed by Pew. While the percentages of households having computers in their homes is lower than high socio-economic groups if these teens have phones they are still highly likely and in fact more so to access the Internet using it.

Smartphone ownership has increased steadily since 2011 with 37% of teens ages 12-17 saying they now have a smartphone up from 23% in 2011. The chart below shows the Internet use over time by teens and adults.



Another aspect of teens online is the amount of texting that is done currently. The median number of texts on a typical day by teens in the 12-17 age group rose from 50 in 2009 to 60 in 2011. Much of this increase according to Pew Internet and American

Life Project studies is due to the increase of texting in the 14-17 age group who are now at an average of 100 texts per day.

It is interesting to note that 63% of teens in the studies say they exchange text messages everyday preferring texting to alternative forms of communication (calls, email, face-to-face encounters, and instant messaging).

- 63% say that they use text to communicate with others every day.
- 39% of teens make and receive voice calls on their mobile phones every day.
- 35% of all teens socialize with others in person outside of school on a daily basis.
- 29% of all teens exchange messages daily through social network sites.
- 22% of teens use instant messaging daily to talk to others.
- 19% of teens talk on landlines with people in their lives daily.
- 6% of teens exchange email daily.

The last and perhaps most interesting aspect to how connected teens are online is how teens think about their online presence and privacy. It is not true that teens are not careful about how much information they put online however different the media might lead us to believe. Teens don't embrace a full public approach to social media and they do restrict who can see what they post. A new study done in 2013 by Pew indicates that:

- Teens are sharing more information about themselves on social media sites than they did in the past. For the five different types of personal information that we measured in both 2006 and 2012, each is significantly more likely to be shared by teen social media users in our most recent survey.
- Teen Twitter use has grown significantly: 24% of online teens use Twitter, up from 16% in 2011.
- The typical (median) teen Facebook user has 300 friends, while the typical teen Twitter user has 79 followers.
- 60% of teen Facebook users keep their profiles private, and most report high levels of confidence in their ability to manage their settings.
- In broad measures of online experience, teens are considerably more likely to report positive experiences than negative ones. For instance, 52% of online teens say they have had an experience online that made them feel good about themselves.

For those working with teens staying aware and understanding tools in the digital world is an absolute necessity. Adults can be a part of the teens' digital world not a part from it. There are ways of walking the fine line between the teen's private online use and successfully entering this world to provide resources, help and valuable services. First and foremost staying current in this every changing world is the key to success for educators and librarians working with teens in today's world of technology innovation.

Note: A site that educators and youth librarians alike should bookmark is <http://www.pewinternet.org/topics/Teens.aspx?typeFilter=5>
Much of the data for this chapter are taken from their effortless and extensive research projects.

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.

<http://www.gurl.com>
<http://www.smartgirl.org>
<http://www.cyberteens.com>
<http://www.spankmag.com>

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

<http://www.teencentral.net>
<http://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:

<http://fastweb.monster.com>
<http://www.finaid.org>
<http://nces.ed.gov/ipeds/cool/index.asp>
<http://www.collegeboard.com>

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

Movies

<http://www.imdb.com>
<http://www.rottentomatoes.com>

Music

<http://www.artistdirect.com>
<http://www.itunes.com>

Blogging

<http://www.tumblr.com>
<http://www.blogger.com>

Fashion

<http://www.alloy.com>
<http://www.delias.com>

Spotlight: Web 2.0 Tools

Facebook overtakes MySpace in use by teens. For more information visit:

<http://www.pewinternet.org/Reports/2013/Teens-Social-Media-And-Privacy/Main-Report/Part-1.aspx>

Nings: A more focused SNS. Nerdfighters (nerdfighters.ning.com) is an example of how a ning can work to bring teens together.

Twitter: Teen Twitter use is up from 2011. Girls use Twitter (31%) more than boys (21%). Libraries can use Twitter to reach more and more teens.

YouTube: Libraries can create a channel for teens to create and share videos such as book trailers, library programming, etc.

Jing/Screencasting: Use these tools to make visual instructions for teens using your library.

Blogging: Not only can librarians and teachers create blogs for student use they can also share information between themselves. Visit <http://www.yalibrarian.com> and <http://tpltigardteen.blogspot.com/2008/12/publish-your-personal-story.html>

Recommended reading: From IFLA Librariaes for Children and Young Adults Section - <http://www.ifla.org/files/assetWeb> 2.0 and Library Services for Young Adults: An Introduction for librariansss/libraries-for-children-and-ya/publications/web-2.0-and-library-services-for-young-adults.pdf

Thought Questions

- 1) The role of the Internet in library services is changing the service models of many libraries in today's society. How? What future changes do you see in service to children and especially teens?
- 2) How can a library authentically address security and privacy concerns?
- 3) How can a library use social networking and Web 2.0 tools to connect with teens? Refer to the boxed information to the right to help you compile a list.

Programming Ideas to stay connected to teens

- Sponsor Fan Fiction
- Online writing groups
- Gaming Tournaments
- You Tube Film Festivals

Create a digital learning space and they will come

You Media: Youth-powered 21st century learning
Chicago Public Library
<http://youmediachicago.org/10-philosophy/pages/66-youmedia-design>

14. Horror Movies

By Beth Wrenn-Estes

Who doesn't like a good scare? Humans have enjoyed being scared since the beginning of time and the movies have always been willing to play on our deepest primal fears. Horror movies have a rich history dating back to before the turn of the twentieth century. *Le Manoir-du-Daible* directed by Georges Melies is reported to be the first horror film. The film was only two minutes long but the vampire movie came alive with the audience's reaction to it. It wasn't until 1930, however, that Hollywood picked up on the genre when Universal Studios released *Dracula*, *Frankenstein* (1930) and *The Mummy* (1932). Most movies being produced in this period were in the gothic tradition, but the nuclear age was about to change all that.

Welcome creatures so horrifying that came from space now. Aliens became the new focus for horror movies and plots surrounded aliens taking over the world and people being turned into mutants—part human/part insect or plant. Two of the favorite films of the early '50s were *The Thing From Another World* (1951) and *Invasion of the Body Snatchers* (1956). While all of these films were scary they didn't have the "gore" element that would soon introduce itself into the movies of the late 1950s.

Technology in the late 1950s allowed the movies to move into the realm of blood and gore in horror films, and the genre would never turn away from these additional elements.

Horror movies evolved again in the late 1960s and early 1970s, and the occult and supernatural horror movies were born. Perhaps the most famous among these were *Rosemary's Baby*, *The Exorcist*, and *The Omen*. One of the most frightening horror movies ever produced was *Psycho*, the Alfred Hitchcock masterpiece.

Supernatural human killers chasing innocent teenagers through the movie theatres became the norm in the 1980s. Who can forget Michael in *Halloween* or Freddy Kruger who was creating havoc in our dreams? Movies like *Halloween*, *Friday the 13th* and *Nightmare on Elm Street* remain on the top lists of horror movie favorites even into present time.

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 a mixed jumble of genres mixing horror with supernatural or paranormal. Some movies scare with blood and gore and some with more horror of the cerebral kind—you know "it's" there but can't see it...yet. Technology has advanced so far from where it was in the 1950s and blood and gore can be ten-folds more powerful with the advances in FX and CGI in today's horror films.

Popular Horror Films

1970s

- *Carrie*
- *The Exorcist*
- *Alien*
- *Jaws*
- *Dawn of the Dead*

1980s

- *The Texas Chainsaw 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*
- *Event Horizon*
- *Final Destination* (and sequels)

2000–2012

- *The Ring* (and sequel)
- *Halloween–Resurrection*
- *Final Destination*
- *Jepers Creepers*
- *Freddy vs. Jason*
- *The Amityville Horror*
- *The Omen*
- *Disturbia*
- *28 Days Later* (& sequel *28 Weeks Later*)
- *I Know Who Killed Me*
- *Hellboy, Hellboy 2*
- *Prom Night*
- *Twilight* series
- *Terminator Salvation*
- *Predators*
- *Awake*
- *Super 8*
- *Underworld*

2013

- *Carrie* (remake)
- *The Conjuring*
- *World War Z*
- *Curse of Chuck* (yes he's back)
- *Escape from Tomorrow*

Coming in 2014

Paranormal Activity – The Marked Ones

Spotlight: James Wan



One of the most popular directors of Horror movies today is James Wan. Born in 1977 in Kuching, Malaysia but calls Melbourne, Australia home.

Wan produced *World War Z* (2013), *The Conjuring* (2013) and *Insidious* (2010, with *Insidious 2* in 2013).

Wan is a member of the “Splat Pack” a term coined by film historian Alan Jones. The “Splat Pack” is a group of horror movie directors pushing the limits on brutally violent horror films. While the warnings are strong for parents on these films, the films are incredible technological wonders and get high marks for creative and original screenplay.

Older teens flock to these films and Wan needs to be mentioned when discussing current day Horror in the movies.

Keeping Up

Websites:

- www.upcominghorrormovies.com
- www.horror.com
- www.allhorrorfilms.com
- buried.com
- www.imdb.com

Thought Questions

- 1) What attracts teens to horror movies?
- 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?

15. Teen Movies

By Beth Wrenn-Estes

Take me out to the movies! It is no secret that teens love movies and during the past several decades producers and studios are creating more and more movies aimed directly at teenage audiences. Movies of the past decade of 2000–2010 have gotten darker and darker in subject matter, and the new advances in technology have made it easier and easier to create more and more realistic movies where the viewer feels more and more inside the story happening on the screen.

Parents have always worried about what teens were watching at the movies, as even as far back as the early 1900s in the days of penny arcades and the “kinetoscopes.” The kinetoscopes allowed the viewer to see a very short film for only a penny. Just as with other forms of media movies modeled the lives that teens wanted to have. In the Depression, for instance, the movies could transport you away from the economic problems of the day to happier places, like those in the Andy Hardy films or the wondrous world of Oz. Films of this era were happy and light, but each decade has brought about a new element in teen movie viewing. The chart below gives some fun facts about teen movies over the past 6 decades.

Teen Movies through the decades:

1940s	Bobby-Soxer Films	Happy and innocent movie themes to counter the horror of WW2 raging overseas.
1950s	Real Issues and Real Teen Problems	The classics like <i>Rebel Without a Cause</i> , <i>The Wild One</i> and some really scary science fiction was born.
1960s	Beach Party and Classics	<i>Superman</i> , <i>Godfather</i> and <i>Saturday Night Fever</i>
1980s	The Golden Age of Teen Movies	John Hughes, The Brat Pack. Comedies make a comeback and some of the best teen movies to date made – <i>Breakfast Club</i> , <i>Sixteen Candles</i> , <i>Better Off Dead</i> .
1990s	The '90s just kept building on the success of the '80s.	Issues like popularity, sex, drugs, and pregnancy. Blockbusters like <i>Titanic</i> and the noticeable turn of the movie industry to the tween market.
2000s	A wondrous mix of genres and the rise of better and better technological advances in cinematography.	See lists of the titles that were released between 2000–2013 on the next page.

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
Porky's
The Outsiders

1990s

Clueless
10 Things I Hate About You
Never Been Kissed
American Pie
Titanic
William Shakespeare's Romeo and Juliet
The Wedding Singer

2000–Now

Bring It On
Legally Blonde
A Walk to Remember
Save The Last Dance
Spider-Man (& sequels)
A Knight's Tale
Mean Girls
Napoleon Dynamite
High School Musical (& sequels)
Hairspray
Harry Potter series
Sisterhood of the Traveling Pants
Epic Movie
Twilight series
Step It Up
17 Again
The Sorcerer's Apprentice
Beastly
Footloose

IMDb has a great list of the Top 100 Must See Teen Movies.

Visit

www.imdb.com/list/LB4WRPgQ5hc/?start=1&view=grid&sort=release_date_us:desc&defaults=1&scb=0.6057132871355861

Spotlight: Fantasy/Sci Fi Rock the Teen Movie World



2013 was a banner year for Fantasy and Science Fiction movies that teens flocked to. These included:

Ender's Game, *Iron Man 3*, *The Hobbit*, *The Hunger Games: Catching Fire*, *Man of Steel*, *The Wolverine*, *Jack the Giant Slayer*, *World War Z*, *Thor*, *Star Trek: Into Darkness*, *Hansel and Gretel: Witch Hunters* and *Oblivion*.

COMING IN 2014: *300: Rise of an Empire*, *Guardians of the Galaxy*, *Dawn of the Planet of the Apes*, *Transformers: Age of Extinction*, *Maleficent*, *X-Men: Days of Future Past* and *How to Train Your Dragon 2*

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.
- www.teenhollywood.com
- Teen Choice Award winners:
www.teenchoiceawards.com
- 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) There seems to be an even bigger push towards making movies from books. Why is this?

16. Pop Music

By Rebecca Brodegard

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 N'Sync.

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~
 New Kids On the Block
 Debbie Gibson
 Prince~
 Cyndi Lauper
 Janet Jackson*
 U2*
 INXS

1990s

Mariah Carey*
 Alanis Morissette*
 Boyz II Men
 The Spice Girls
 Backstreet Boys
 Ricky Martin
 Jennifer Lopez
 Enrique Iglesias
 Usher*
 Britney Spears*
 Christina Aguilera*

2000–Now

Beyonce
 OutKast
 Black Eyed Peas
 John Mayer
 Avril Lavigne
 Sheryl Crow
 Kelly Clarkson
 Ashlee Simpson
 Rihanna
 Chris Brown
 Carrie Underwood
 Natasha Bedingfield
 Jonas Brothers
 Lady GaGa
 Jason Mraz
 Selena Gomez
 Katy Perry
 Justin Bieber
 Adele
 LMFAO
 Maroon 5
 One Direction
 Miley Cyrus

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

Spotlight: Lady Gaga

Stefani Joanne Angelina Germanotta was born on March 28, 1986 in New York City. Throughout her teenage years, she loved to perform and participated in many school productions. She dropped out of college to pursue her musical ambitions. She spent many years playing in bars and even had a couple record deals that fell through. Finally, in 2008, she was "discovered." She took on the stage name Lady Gaga (rumored to be a play on Queen's song "Radio Ga Ga") and her first record, *The Fame*, appeared in 2008. It hit number one around the world. From then on, Lady Gaga was a force to be reckoned with. Her subsequent albums, *The Fame Monster* (2009) and *Born This Way* (2011), have achieved record-breaking sales. Her single "Born This Way" sold one million copies on iTunes in only five days. Her music is not the only thing to turn heads. Lady Gaga's fashion stops people in their tracks. Her style borders the outrageous, but she is all entertainment. The crowds just keep clamoring for more.

Keeping Up

Billboard's top lists — www.billboard.com

Website — www.popculturemadness.com/Music/
 (has lists by month and year of the top songs and artists)

MTV — watch the channel or visit the website at www.mtv.com

RollingStone — magazine and website at www.rollingstone.com

Book: Whitburn, Joel. *Joel Whitburn Presents A Century of Pop Music: Year-By-Year Top 40 Rankings of the Songs & Artists That Shaped a Century.* (1999)

Movies	Thought Questions
<ul style="list-style-type: none"> • Josie and The Pussycats • That Thing You Do • La Bamba • Selena • Grease 	<ol style="list-style-type: none"> 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?

17. I Want My MTV

Teens and Television

By Rebecca Brodegard

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 face 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, which began incorporating younger actors and 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*. The WB and UPN merged into The CW in 2006.

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. Now reality shows dot the prime time spots: *The Bachelor*, *The Amazing Race*, *Dancing with the Stars*, 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* has been on for more than twenty seasons, and MTV continues to explore a variety of reality programming. So do other cable stations—most notably Bravo with two types of series: talent shows such as *Project Runway* (now on Lifetime), and the *Real Housewives of...* Series, including a NYC teen show airing in the summer of 2009.

Disney has also experienced success in recent years focusing on younger teens. The original television movie *High School Musical* led to two sequels, one in the theater, and numerous high schools across the country performing the show at their school. Miley Cyrus' show *Hannah Montana* had similar success, turning the star into a popular celebrity, although she has now left her Disney days in the past. Recent stars from Disney include the Jonas Brothers, a popular music group, Demi Lovato (*Camp Rock*), Selena Gomez (*Wizards of Waverly Place*), and Ashley Tisdale.

Fox

- The Simpsons
- So You Think You Can Dance
- American Idol
- Glee
- Napoleon Dynamite

C.W.

- Supernatural
- America's Next Top Model
- The Vampire Diaries
- Hart of Dixie
- Nikita

NBC

- Saturday Night Live
- Days of our Lives
- Parks and Recreation
- The Voice
- Grimm

CBS

- Survivor
- The Big Bang Theory
- How I Met Your Mother

ABC

- Grey's Anatomy
- Dancing with the Stars
- Once Upon a Time

MTV

- Real World
- Jersey Shore
- 16 and Pregnant
- Teen Wolf
- Teen Mom

Other

- South Park (Comedy Central)
- Pretty Little Liars (ABC Family)
- Degrassi, The Next Generation (The N)
- Ravenswood (ABC Family)
- Switched at Birth (ABC Family)
- Zoey 101 (The N)
- Everybody Hates Chris (Nickelodeon)

Spotlight: The Vampire Diaries

The Vampire Diaries is a supernatural drama television series developed by Kevin Williamson and Julie Plec, loosely based on the book series of the same name written by L. J. Smith. The series premiered on The CW Television Network on September 10, 2009. The series takes place in Mystic Falls, Virginia, a fictional small town haunted by supernatural beings since its settlement of migrants from New England in the late 17th century. The main focus of the series is the love triangle between the protagonist Elena Gilbert (Nina Dobrev) and vampire-brothers Stefan (Paul Wesley) and Damon Salvatore (Ian Somerhalder).

The series follows the life of Elena Gilbert (Nina Dobrev) a 17 year-old girl, who falls for a 162-year-old vampire named Stefan Salvatore (Paul Wesley). Their relationship becomes increasingly complicated as Stefan's vicious and malevolent older brother Damon Salvatore (Ian Somerhalder) returns with a plan to wreak havoc on the town and commit revenge against his younger brother. Both brothers begin to show affection towards Elena, mainly because of her resemblance to their past love, Katherine Pierce. It is revealed that Elena is a descendant of Katherine, who eventually returns with plans against the trio. Season 5 started October 2013. The Vampire Diaries won 6 Teen Choice Awards in 2012.

Retrieved http://en.wikipedia.org/wiki/The_Vampire_Diaries 6.4.12.

Keeping Up

What is popular on television including what teens are watching:

- TV Guide online: www.tvguide.com
- MTV: www.mtv.com
- Major network's websites: abc.go.com, www.nbc.com, www.cbs.com, www.fox.com
- Teen Nick (a teen version of Nickelodeon): www.teennick.com
- Teens are watching television online – check out www.hulu.com, or the “official websites” of networks.

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?

18. Rap and Hip-Hop

The History

By Rebecca Brodegard

Rap, with its seemingly synonymous 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. 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 had hit the mainstream. 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 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. Rap has been accused of promoting sex, drugs, gangs, and even murder. The most controversial rapper of the 2000s was Eminem. His first album contained songs that spoke out against homosexuals, spoke of abusing women, and promoted a life on the streets. Parents hated him; kids loved him.

For those who believed that rap was just a fad and unimportant were proved wrong at the 2006 Oscars. Not only was the rap song "It's Hard Out Here for a Pimp" nominated in the best song category, it took the honors. Rap has imprinted itself on American culture for good and is 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
 Salt-n-Pepa
 Queen Latifah *
 Vanilla Ice
 Beastie Boys*

1990s

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

2000s

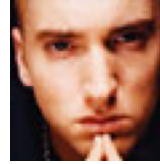
Eminem*
 OutKast
 Eve
 50-Cent
 Black Eyed Peas
 Gnarl Barkley
 Jay-Z*
 Ludacris*
 Lil Wayne

Now

Kanye West
 Mos Def
 Drake
 Nicki Minaj
 Kid Ink
 Mac Miller
 Childish Gambino

* indicates still popular today

Spotlight: Eminem



Marshall 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 many more albums including *The Marshall Mathers LP*, *The Eminem Show*, *Relapse*, and *Recovery*.

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*— also at: www.thesource.com
- Magazine: *MTV*— also at: www.mtv.com

Movies

- *8 Mile*
- *Boyz N the Hood*
- *Get Rich or Die Tryin*
- *Snipes*

Thought Question

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

19. Alternative Music

By Beth Wrenn-Estes and Rebecca Brodegard

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*. Alternative Rock was considered post-grunge and followed the big four Seattle grunge bands (Nirvana, Soundgarden, Alice in Chains and Mother Love Bone/Pearl Jam).

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. The term alternative music is used incorrectly in many circles. To be truly alternative, the band has to follow a certain mindset and fit into already established forms like Grunge, Britpop or Avant-garde. The band has to discard the usual or the unusual and establish itself in the unique. When a band can’t be defined by the traditional music genre it is usually defined as alternative.

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
Stone Temple Pilots
Blind Melon
Green Day
Beck
Pearl Jam
Korn
U2
Smashing Pumpkins
Alanis Morissette
Hole
Tori Amos
Sarah McLoughlin
Weezer

2000–Now

Blink 182
Linkin Park
311
Dave Matthews
Good Charlotte
Godsmack
Rage Against the Machines
Liz Phair
Evanescence
All-American Rejects
AudioSlave
Coldplay
Sublime With Rome
Washed Out
The Black Keys
The Gaslight Anthem
Lumen
Three Days Grace
Rancid
Keane
Imagine Dragons
Meat Puppets
Crash Test Dummies

Spotlight: Cage the Elephant



Cage the Elephant is an American rock band from Bowling Green, Kentucky, that formed in 2006. The band's first album, *Cage the Elephant*, was released in 2008 to much success, spawning several successful radio singles and gained the band a large following in both the United States and the United Kingdom. Cage the Elephant is known for high-octane live performances and for possessing an eclectic sound. The band's first album is influenced by classic rock, funk, and blues music. However, the band's sophomore album, *Thank You, Happy Birthday*, displayed heavy influence by punk rock and bands such as the Pixies. *Thank You, Happy Birthday* was met with critical acclaim and commercial success, peaking at number 2 on the Billboard Hot 200. The band's third studio album, *Melophobia*, was released on October 8, 2013. Their unofficial fan forum is located at cagetheelephant.proboards.com/index.cgi. In November of 2013 Cage the Elephant was No. 1 on Rock Airplay and Alternative Songs.

Pictured above band members: Matthew Shultz, Lincoln Parish, Brad Shultz, Daniel Tichenor and Jared Champion

Keeping Up

- *Alternative Music Almanac* by A. Cross
- MTV Magazine or website: www.mtv.com
- Book: *A to X of Alternative Music* by Steve Taylor
- iTunes Music Store: See what's selling
- <http://www.billboard.com/charts/alternative-songs>

Thought Questions

- 1) Is there anyone who can really define and identify alternative when they hear it?
- 2) Why is alternative music still so popular?
- 3) Many alternative and grunge artists came from established rock bands. See how many you can find.

20. Mad About Magazines

For years the comment has been circulated that teens no longer read and that, of course, brings about the demise of magazines. The publisher of *Seventeen Magazine* successfully shatters that myth and tells the reasons why in an interview with “Mr. Magazine” published in a blog post at bit.ly/readingmagazines. Those who think that social media is taking the place of the print magazine miss the point that when information is put on the Internet, and readers are searching for the latest in fashion or the latest in any other field, the reader is not ever sure if what they are reading is today’s latest fashion or yesterday’s, or the year’s prior fashion. Print magazines bring a firm basis for the information. Some of these print magazines are also available as e-magazines. An e-magazine is much different than an Internet-based magazine. An e-magazine maintains the issues, a set date, and once the issue is published the next issue is an entirely new publication whether as an actual print magazine or as an e-magazine. Internet-based magazine have content that is updated or changed just one article at a time. So on any particular date readers would be reading material that has been on the site for a number of days/weeks, while other content is new and updated. Seldom is the content completely revamped.

It’s difficult to avoid stereotyping the audience for any particular magazine title. Most often it seems there are magazines for females, and magazines that attract male readers. But in the real world that is exactly how it is. Males love the action packed magazines about sports and video games. Females love the magazines that deal with fashion, getting ahead in the world, dealing with relationships, and sometimes cross over to the “male” magazines. More and more females are moving toward the gamer magazines, and are becoming interested in some of the lifelong sports magazines. But just as the interest in female professional sports teams are much less than the interest in male professional sports teams, so too does the interest in sports magazine follow the established demographics.

While not all teen magazines focus on fashions or hobbies, the topics are certainly well represented in the trade magazines. The list below represents some of the more popular magazines for teens—especially those who are interested in fashion, celebrities, and sports. Many of these magazines are available online and in print; however, a few are only available digitally.

Boys’ Life—Articles on history, outdoors, science and more. 7-14. — boyslife.org

Concrete Skateboarding Magazine—For all ages. www.concreteskateboarding.com

Discovery Girls—School, sports and friendships that empower girls. 8 and up. — www.discoverygirls.com/

Faze Magazine—Entertaining, gaming, style, sports – all ages. — www.fazeteen.com

Game Informer—Reviews and articles. All ages.— www.gameinformer.com/

GL (formerly Girls Life)—Friends, fashion, quizzes, interviews, and self-esteem. 10+ — www.girlslife.com

Glitter Magazine—Fashion, beauty, health, and celebrity. Talented teens-entrepreneurs, artists, and teens with dreams. 13-17 — glittermagrocks.com/connect/

J-14 Magazine—Teen celebrity interviews, news, and gossip. 8-14. — www.j-14.com

M Magazine—Teen celebrity magazine; movies, music, and more. 14-18 — www.m-magazine.com

niNe Magazine—Christian magazine for teenagers and young women.— www.ninemagazine.org

PCGAMER—PC Game reviews, news and features. www.pcgamer.com

Popstar!—Positive teen-gossip and teen celebrity. 14-18 www.popstaronline.com

Seventeen—Latest information on style and beauty, college, careers, celebrities. 14-18 — www.seventeen.com

- SLAM**—Basketball News 24/7 —
www.slamonline.com
- SPIN**—Music News, Album Reviews,
Concert photos... —
www.spin.com
- Sports Illustrated** — All things sports,
written for all ages. —
sportsillustrated.cnn.com
- Teen Vogue**—Style, fashion, beauty,
health, relationships. 14-18 —
www.teenvogue.com
- Twist Magazine**—Teen celebrity
gossip, news, and interviews.
12-18 —
www.twistmagazine.com

... And in other news

There are also teen news magazines, mostly published by Scholastic or Weekly Reader, and delivered through school classrooms. Some titles include:

- Odyssey Magazine: Adventures in Sciences (Ages 10–16).
www.odysseymagazine.com
- New York Times Upfront (Ages 14–18).
www.scholastic.com/upfront/
- Junior Scholastic (Ages 12–14).
www.scholastic.com/juniorscholastic/
- Science World (Ages 12–18).
teacher.scholastic.com/products/classmags/scienceworld.htm
- Current Events (Ages 12–16).
www.weeklyreader.com/teachers/current_events/
- Current Health (Ages 12–18).
www.weeklyreader.com/teens/current_health/
- Next Step Magazine: Your Life Teen Magazines Websites After High School (Ages 15–18).
www.nextstepmagazine.com

Spotlight: The Move to Digital

According to CNN.com physical magazines are on their way to the graveyard. The news organization is reporting that already 40% of tablet owners read magazines (and newspapers) in digital format. *U.S. News* and *Newsweek*, long time staples in many libraries, are now only available as digital editions. This changes the landscape for information-seeking readers. When the publication of periodicals was at its peak, readers sought magazines for the current information about a topic. That same information, if deemed worthy, sometimes took 2-3 years to get into book form. Magazines bridged the gap and often provided statistics, reviews, and all types of information in a relatively short amount of time. Now the Internet serves that purpose and the newsy type of publications have gone digital. Those magazines that have more in-depth articles that might have more long-lasting value are still being published in print form, but often have a digital component as well.

The trend is toward declines in newsstand circulation and an increase of tablet or digital versions. The industry points to the largest decline in adult magazines such as *AARP Magazine* and *Better Homes and Gardens*. General news magazines recorded substantial declines; niche news such as *The Atlantic* and *The New Yorker* saw a lesser decline but the losses were still significant. These magazines were suffering significant (5% or more) decline in their subscription base. During the same period, *Game Informer* was enjoying a 48% increase in subscription base.

Among the top 25 U.S. Consumer Magazines for June 2013 (as reported by the Alliance for Audited Media) only *Game Informer* was listed as being on the list. The other twenty-four titles could be categorized as home and family or news types of magazines and none of them focused toward a teen audience. bit.ly/Magstatsjune2013

Most of the statistics reported about magazine sales target information about the adult oriented news and lifestyle publications, but *The Guardian* in a August 30, 2013 article released on its blog at bit.ly/teenstats-guardian reports that the teen print magazine market “has seen a collapse over the past decade.” Several magazines are moving from print publications to a combination of print and digital, some to digital only. Others, such as *Vogue*, a magazine traditionally marketed to the adult woman, is introducing versions (*Miss Vogue*) that appeal to a younger audience, to ensure readers will be interested in what they have to offer in the future.

Thought Questions

1. What magazines interest teens you know? Why?
2. How does the popularity (and demise) of magazine titles mirror current culture?
3. What is the overall effect of the demise of the many print versions of magazines?

21. Celebrities

By Beth Wrenn-Estes

Only a small number of people out of the billions of people on earth are called celebrities. They are either famous because of their ability to play sports or fame gained in the entertainment industry but celebrities can become celebrities by just being an outrageous person who opens their life to the media. The media creates celebrities and easily forgets them when they aren't popular any longer. While the easiest trait of most celebrities is wealth and extravagant lifestyle behaving badly places many people at the top of the celebrity list.

Most children and teens are inundated with information about celebrities today more than ever before thanks to the Internet. Celebrities become role models and appear to be larger than life with money, good looks, expensive clothes, cars and houses and the media and us are fascinated with the world they live in. Who wouldn't want to be Selena Gomez or Justin Beiber or one of The New Dimension?

But there is a dark side to admiring celebrities for children and teens. The Christian Children's Fund in 2011 asked 10 to 12-year-olds what they'd like to be when they grow up and almost half in the developing world wanted to be teachers or doctors. However, almost half in the western world want to pursue acting, singing or fashion design. Psychologist Dr. Derek Swain isn't surprised by the findings. "In a narcissistic world people's lives are very shallow. There needs to be a focus on acknowledging what other people are contributing, how valuable that is and de-emphasizing the notion of paying attention to celebrities simply because they have a name and not because they have actually done anything." He says narcissistic children turn into adults who often deal with depression and anxiety if they can't live up to their dream of fame. "People should feel good because of what they do and not just who they are."

Being interested in the lives of those who reach celebrity status isn't all negative especially when it comes to using interest in them to increase reading. If the philosophy of reading anything is better than not reading at all then investing in materials in libraries and schools that revolve around celebrities is a good thing to do. Books and magazines about celebrities attract reluctant readers. While the spotlight on a certain celebrity may be brief in our hectic society compared to the cost of buying materials that focus on celebrities the short shelf life is outweighed by how high the circulating numbers are for the item while the "star" is hot. There are many quality non-fiction series surrounding sports and entertainment stars.

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 <http://www.ala.org/ala/issues/toolsandpub/keymessages/aboutalaab/celebrityreadfactsheet.cfm>

A Short List of Celebrities

Movies

Claire Danes
Jennifer Lawrence
Robert Pattinson
Bella Thorne
Emma Watson
Shailene Woodley
Abigail Breslin
Madison Pettis
Jaden Smith

Television

Jake Austin
Amandla Stenberg
Cameron Boyce
Peyton List
Zendaya
Selena Gomez

Music

Selena Gomez
One Dimension
Jonas Brothers
Miley Cyrus
Justin Bieber
Taylor Swift
Justin Timberlake
Adele
Katy Perry
Beyonce
Khalil
Jessica Jarrell
Aaron Fresh
Lady Gaga
Kristinia DeBarge
Aaliyah
The School Gyrls
Not Like Them

Sports

Tim Tebow
Michael Phelps
Derek Jeter
Drew Brees
Gabby Douglas
LeBron James
David Beckham
Venus Williams

Spotlight: Gabby Douglas



The teenager has become a worldwide star since winning the Olympic all-around title in London, the first African-American gymnast to claim gymnastics' biggest prize. And now she has earned another honor. 17-year old Douglas was selected in 2012 as The Associated Press' female athlete of the year, edging out swimmer Missy Franklin in a vote by U.S. editors and news directors.

Fans ask for hugs in addition to photographs and autographs, and people have left restaurants and cars upon spotting her. She made Barbara Walters' list of "10 Most Fascinating People," and Forbes recently named her one of its "30 Under 30." She has deals with Nike, Kellogg Co. and AT&T, and agent Sheryl Shade said Douglas has drawn interest from companies that don't traditionally partner with Olympians or athletes. She touched so many people of all generations, all diversities," Shade said. "It's her smile, it's her youth, it is her excitement for life. ... She transcends sport.

Nickname: Flying Squirrel

Credit:

Douglas Wins AP Female Athlete of the Year Honors by Nancy Armour (12/21/12)
<http://summergames.ap.org/article/douglas-wins-ap-female-athlete-year-honors>

Keeping Up

Information on Celebrities goes out of date very quickly. Check out the resources below to see how to keep up with the ever-changing world of celebrities.

- www.hollywoodteenmovies.com
- www.hollywood.com/celebrities/
- 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. Keep an eye on the teen magazines: who's on the cover, note the celebrities that consistently show up in the magazines.
2. Watch several shows on the Disney Channel and MTV and discuss the similarities and differences of the characters.
3. Discuss the pros and cons with teen fascination for celebrities?

22. The Media May Not Have the Right Message

by Beth Wrenn-Estes

Teens are constantly in the news and the media can shape viewpoints about teens in a variety of ways from teen gaming, movies, music, television and the literature that teens read. The history of how the media looks at youth culture (teens are often thought of in terms of rebellion, surliness, disconnection and self-centeredness) shapes millions of adults', as well as children's and teens', views of adolescence. We will start with a look at young adult literature and media.

Young Adult literature has gone through several decades of being criticized as too dark, too simplistic, too formulaic, but the past couple of years the young adult fiction market has taken over the publishing world. Why has this transformation come about? Teens usually thought of as "almost adults" yet hormone crazed and out of control have become a powerhouse market with lots of spending power. Chapter 5 in our text helped to shape the developmental stages of teens so that those working with teens would have knowledge of just what makes teens so crazy during this period of their lives. It is important to keep that knowledge as we look at how media shapes our beliefs and understandings about all things teen.

In regards to the ever-changing landscape of young adult fiction, it doesn't hurt to recognize that there are more and more quality authors entering the YA fiction world everyday. Popular YA titles (*Hunger Games*, *The Book Thief* and *Ender's Game*) are turned into big budget and quality movies regularly. The historical look back at YA literature through the media's eyes could be looking at the same issues that were taunted in the '60s when S.E. Hinton's *The Outsiders* hit the market to the same fears that are expressed today by the media, namely that we must protect "our children" from the "darkness" or ugly nature of YA literature.

It is important that we all become active in the search for the truth about teens if we are to be effective in working with them and providing the materials and services that we need to do in a dark and violent world. For teens the constant visual and audio narrative of war, sexual attacks, gun violence and apocalyptic weather worldwide gives teens reasons to worry even more about the world that they are on the edge of inheriting.

I recommend becoming a scanner of articles and websites that will give you snapshots of what the media is doing and will give you a sound perspective on how the media is portraying teens. I suggest reading the following articles to get an understanding of how the media looks at Young Adult Literature. 2006's Naomi Wolfe's criticism in the New York Times of the Gossip Girl and Clique series is a good start. This article managed to leave uninformed readers with the impression that this was all there was for teenage girls to read, ignoring a wide range of quality, complex YA literature available. ("Young Adult Fiction: Wild Things" www.nytimes.com/2006/03/12/books/review/12wolf.html) A mere two years after publishing an article "It was, Like, All Dark and Stormy," the Wall Street Journal published "Darkness Too Visible," (2011) discussing the themes of cutting, eating disorders and dystopian universes in current YA fiction. This article prompted a trending response on Twitter #YAsaves, in which Tweets about how YA literature has impacted lives were shared. "YA Comes of Age" (2011) in Publisher's Weekly speaks to how YA titles dominate the market and states that the subjects are still popular. Sue

Corbett writes: “I don’t think the readership is tired of these types of stories,” says Rosemary Stimola, the agent who represents Suzanne Collins and *The Hunger Games*. “This is a population of young people who don’t remember a time when the country was not at war. It makes perfect sense that their literature would allow them a way to exercise their thoughts about the nature of good and evil, and that it might reflect violence and great loss.”

The media has focused on the lack of diversity in YA fiction but that too is changing and there are more titles with people of color or different ethnic backgrounds in young adult fiction plots lately. That being said, there is a need for more characters and stories about teens with different sexual orientations or different body types. John Green’s *The Fault In Our Stars* pulls no punches on talking about two teens with terminal cancer and David Levithans’ groundbreaking *Boys Kissing Boys* blaze the trail for more authors to follow. Both authors write books of qualities about characters that are drawn from the reality of teen lives. Bookmark these two sites: Diversity on YA (diversityinya.tumblr.com) and Gay YA (www.gayya.org). Both are high quality internet sites that can give you lots of ideas for what to buy to add diversity to your collections.

Keeping the media myths in check is a central role for those librarians and educators interacting with the teens of today. One of the false statements being made today about youth is that all are connected – digital natives as it were. Librarians working with teens are well aware that this is just not true. Some teens are hugely invested in video games while others are not. 30% of teens do not have a computer at home. Gaming is vilified in the media a lot, but gaming can support the YA materials in the library and librarians have to constantly remind adults of their value. The media has indeed affected the way parents look at video games. Know what is being said about gaming and teens (<http://www.oneplace.com/ministries/parenting-todays-teens-weekend/read/articles/teens-obsessed-with-video-games-11951.html> or <http://www.livescience.com/22281-teens-video-games-health-risks.html>). Make sure you can distinguish between opinion pieces and well-researched studies.

Recognizing the wide range of abilities and interests of teens regarding online experience can help when developing web sites and instructional programs. Part of the role of understanding YA materials (print and non-print) is understanding and being aware of the media myths. Part of the job is responding to and dispelling the myths. Staying aware of them will help you advocate for the diverse group of teens who walk through the library door.

Keeping Up

Useful blogs for keeping up with youth:

- ypulse.com
 - bookshelvesofdoom.blogs.com
 - blogs.slj.com/teacozy/
 - www.debaird.net
 - teenagefilm.com
- <http://www.voyamagazine.com/2012/01/23/trending-in-youth-culture-the-best-blogs-and-sites-for-youth-advocates/>

Thought Questions

1. Is young adult fiction a genre?
2. Take a look at Understanding the Impact of Media on Children and Teens:
<http://www.thepediatriccenter.net/docs/brudenell/UnderstandingtheImpact.pdf> – how could you use this information to educate teens and adults in your library?

23. Promoting Reading Among Young Adults

Educators in the United States have long been concerned about the overall literacy rate in the United States, among adults and young adults. According to a study conducted in April 2013 by the U.S. Department of Education and the National Institute of Literacy, and reported in the Huffington Post (09/06/2013) “32 million adults in the U.S. can't read. That's 14 percent of the population. 21 percent of adults in the U.S. read below a 5th grade level, and 19 percent of high school graduates can't read.”

Elaine K. McEwan in *Raising Reading Achievement in Middle and High School: Five Simple-to-Follow Strategies* (Corwin Press, 2006) presents five “teacher-friendly” strategies supporting the efforts to increase reading ability overall:

1. Focus on changing what you can change
2. Teach students who can't read how to read
3. Teach every student how to read to learn
4. Motivate all students to read more, to read increasingly more challenging books, and to be accountable for what they read
5. Create a reading culture in your school

Promoting reading is a critical element in steps four and five. The importance of Stephen D. Krashen's research cannot be overlooked. His findings, first published in *The Power of Reading* (2004), have been updated and reexamined in light of findings within the past ten years. The updated findings are published in *Free Voluntary Reading* (Libraries Unlimited, 2011). His studies clearly demonstrate the benefits of a reading environment that supports and promotes free voluntary reading as a means to increase and improve reading, comprehension, and vocabulary development. Krashen 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 that come from less affluent environments where reading materials are not readily available. Libraries, well stocked and professionally staffed, play a large role in making reading material available and accessible to young adult readers. Librarians generally recognize that teen readers have specific reading tastes. Teens want to read a variety of books and materials. Teachers can contribute to the reading environment by providing rotating classroom collections, promoting free voluntary reading, and providing time for that reading. Something fresh and interesting should be available to teens everywhere they turn.

It is clear from all the studies that free voluntary reading is a major key to the reading success of all ages of students. Such a successful program demands—yes, demands—that these readers have access to a good and effective library collection and the time to read. No fancy (and expensive) commercial set of tests or computer programs are necessary—just books and respect for the learner. Promoting reading to teens heightens the awareness and importance of free voluntary reading. Students must be allowed to take charge of their learning.

In considering how to promote reading to teens, consider teens' interests and look beyond the curriculum in providing materials. Encourage time for pleasure reading unconstrained by classroom restrictions (i.e. comic books, magazines, and so forth). Provide and promote through display and marketing a variety of materials—fiction, non-fiction, graphic novels, e-zines, digital material, etc. Creating time for free voluntary reading time is important. It is also important to consider the social nature of a teen's life and promote the social nature of reading through sharing and discussion. Social media tools can be particularly helpful in this respect.

In addition to providing access and promoting material within the school environment, teachers and librarians must join hands with all types of literacy organizations to promote, interest, entice, or involve teens and the general community in reading. Here are just a few ideas:

- Encourage the reading of music lyrics, writing, poetry slams, and open microphone times in a “coffee house” atmosphere.
- Hold book discussions online, in the classroom, and in the library.
- Display a wide variety of books and magazines for reading fun and pleasure.
- Read aloud to groups of teens (yes, read aloud to teens—read poems, short stories, magazines articles, information about careers, chapters from books).
- Prepare book talks for individuals, small groups, or classrooms of readers.
- 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, and so forth.
- Promote writing: The more teens write the more they read—email, instant messages (IM), poems, short stories, letters to friends, thank you notes, and so forth.
- Provide images of role models reading:
 - Utilize the READ posters from the American Library Association (ALA)—(Online) www.alastore.ala.org > “products for Young Adults” > “posters.”
 - Create your own READ posters—www.alastore.ala.org > READ Design Studio Products (Cost of READ disc \$199.00)—(Consider asking teen experts to design your own brand of poster: develop a slogan, a graphic and use Power Point to create the poster for printing at a commercial printer. For instructions, search the Web for “making posters with Power Point”)
- Invite members of the community—the city’s mayor, an electrician, a homemaker, retired educators, members of the local sports teams, and others—to read during special weeks. Ask readers to share information about their careers and the importance of reading in that career.
- Provide time for teens to read. Model the efforts by reading yourself.
- Involve teens in the creation of “best books to read” lists. Publish in the school newspaper or on the school’s website.
- Participate in TEEN WEEK activities sponsored by the Young Adult Library Services Association (YALSA), a division of ALA. www.ala.org/teenread

Spotlight: State Reading Awards

Many states have annual programs that involve teens in reading nominated books and voting to identify the most popular book. Authors are often invited to the state library convention or sponsoring agency to accept the awards that the teens have selected. Ask about award programs within your state.

- Texas—Tayshas
- South Carolina—Young Adult Book Award
- Minnesota—Youth Reading Awards
- New Jersey—Golden State Book Awards
- California—Young Reader Medal
- Georgia—Georgia Peach Award

Visit the gateway to state awards at McBookwords—State and Regional Awards
www.mcbookwords.com/authorlinks/bookawards.html.

Thought Questions

- 1) How might you make access to literacy easier and more convenient in your community?
- 2) What organizations or reading initiatives have been successful or could be successful in your community?
- 3) What community resources could be asked to sponsor literacy events in your area (author visits, book clubs, etc.)?
- 4) How can teachers capitalize on the various reading activities in their communities (book signings at bookstores, public readings, etc.)?

24. Contemporary Realistic Fiction

Among the young adult authors who wrote contemporary realistic fiction were Robert Cormier and S.E. (Susan Eloise) Hinton. Both were among the early YA authors that wrote in this genre. This genre includes those sometimes tagged as “problem novels,” “school stories,” “humor,” and all the other stories that deal with events in the life of teenagers. Some of the more recent novels have focused on some very edgy topics: mental illness, sex trafficking, rape, and other very angst topics. But there are many lighter novels as well. Authors are not shying away from the angst but not abandoning the less angst either. In the 1990s realistic fiction tended to focus more on suspense (mystery and suspense is included in realistic fiction), romance, and hopefulness. The lives of teens are presented with a lot less stereotyping and more of a worldview.

Parents are not always absent but are in a more balanced role when they do appear. There are supportive parents as there are parents that contribute to the problems teens face. Problems with ethnic and cultural identity are met head on, rather than being a unstated side issue.

Contemporary realistic fiction covers a wide range of issues. Among the subgenres presented are:

Families

“Traditional” family values were in the forefront of early teen novels by Paula Danziger and Isabelle Holland or Robert Newton Peck’s *A Day No Pigs Would Die*. Often parents are absent or a major part of the problem, while other titles have strong positive adult representation. As the young adult genre has evolved the representation of family has become more diverse and representative of society.

Coming-of-Age Stories

In 1970, Judy Blume was the author to read – she wrote of young adults coming-of-age, dealing with their peers, puberty, sex, and other teen problems. Her books, *Are You There God, It’s Me, Margaret?* and *Forever*, were THE books to read. Today other writers have come to this genre including A.S. King, who has written *Reality Boy* (story of a reality child star) and *Ask the Passengers* (dealing with emotional paralysis). She has collected anthologies of noted YA authors writing about YA coming of age: *Losing It* and *Break These Rules*. Rainbow Rowell has authored *FanGirl* that is the story of twin sisters that enter college years and attempt to deal with entering adulthood. Numerous authors have their characters confront the adult world as a result of their teen problems. Coming-of-age novels anchor the YA contemporary realistic fiction genre.

Problem Novels

Problem novels are generally those that emerge from a situation resulting in a fractured teen life. Drugs, family alienation, teen pregnancy, or surviving in a dangerous environment populate the current problem novels. Young adult readers can readily identify with the problems in these novels, and often take comfort in knowing

that others are as conflicted as they are. Since the '80s problem novels have moved from didactic and formulaic solutions to more realistic resolutions based in solutions the teen themselves develop. Some authors to watch are Ilsa Madden-Mills, Laurie Halse Anderson, and Patricia McCormick. The problem novel and coming-of-age novel are closely related and the line between the two is very gray—certainly not black and white.

Other subgenres in the contemporary realistic fiction genre include: romance, mystery and suspense, sports, adventure, and other stories of today's teens in today's world.

Contemporary Realistic Fiction and the Reader

Coping and critical thinking are behavior traits that are often modeled through the actions of characters in books of realistic fiction. What might seem realistic to one reader may not seem realistic to another. A reader living on a farm in Iowa will 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. Culture, heritage, religion, ethnicity, geographical location—all have an impact on the way a reader sees and experiences events in a book.

All teens, even in the same family, have different experiences, see the world through different eyes, and grow up in a uniquely different environment. What is total realism to one may be utterly unbelievable to another. Authors and those selecting books are justifiably concerned about the characterization of minorities, the stereotyping of women, problems in contemporary society, gay and lesbian characters, and profane language. A discussion of whether or not current books are windows or mirrors to society is a continuing dialogue. Do events in books reflect society or contribute 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 and seem more edgy than that same language might have been even a few years ago.

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.

Authors to Watch

Anderson, Laurie Halse
Brande, Robin
Burgess, Melvin
Caletti, Deb
Cohn, Rachel
Dessen, Sarah
Flinn, Alex
Giles, Gail
Green, John
Going, K.L.
Hesse, Karen
Hopkins, Ellen
Howe, James
Johnson, Maureen
Jones, Patrick
King, A. S.
Klass, David
Koertge, Ron
Korman, Gordon
Levithan, David
Lockhart, E.
Lynch, Chris
Myers, Walter Dean
Rainfield, Cheryl
Rowell, Rainbow
Sanchez, Alex
Scott, Elizabeth
Trueman, Terry
Wittlinger, Ellen
Wolff, Virginia Euwer

Coming of Age Titles

- Alexie, Sherman. *The Absolutely True Diary of a Part-Time Indian* (2007)
- Anderson, Laurie Halse. *Speak!* (2001); *Twisted* (2007); *Wintergirls* (2009); *Chains* (2010); *The Impossible Knife of Memory* (2014)
- Bray, Libba. *Going Bovine* (2009); *The Diviners* (2012); *Lair of Dreams: A Diviners Novel* (2014) –Bray crosses from realistic to fantasy in second this novel.
- Crutcher, Chris. *Staying Fat for Sarah Byrnes* (1995); *Deadline* (2010); *Period 8* (2012)
- Caletti, Deb. *Stay* (2011); *The Story of Us* (2012); *He's Gone* (2013)
- de la Pena, Matt. *I Will Save You* (2010); *The Living* (2013)
- Green, John. *Looking for Alaska* (2005); *An Abundance of Katherines* (2007); *Paper Towns* (2008); *Will Grayson, Will Grayson* (2010); *The Fault in Our Stars* (2012)
- Hopkins, Ellen. *Crank* (2004); *Glass* (2007); *Tricks* (2009); *Fallout* (2010); *Perfect* (2011); *Tilt* (2012); *Smoke* (2013)
- Klass, David. *You Don't Know Me* (2010) (Klass also writes sci-fi, check out the Caretaker Trilogy)
- Levithan, David, and Rachel Cohn. *Nick and Norah's Infinite Playlist* (2006)
- Levithan, David. *Two Boys Kissing* (2013),
- Murdock, Catherine. *Dairy Queen* (2007); *The Off Season* (2007); *Front and Center* (2011); *Heaven Is Paved with Oreos* (2013)
- Oliver, Lauren. *Before I Fall* (2010)
- Rowell, Rainbow. *Eleanor & Park* (2013)
- Schmidt, Gary, D. *The Wednesday Wars* (2007); *Okay for Now* (2011); *What Came from the Stars* (2012)
- Stead, Rebecca. *Liar & Spy* (2012)

Read What Others Say About YA Novels

- Teen Reading (ALA): www.yalsa.ala.org/thehub/
- The Book Report Network: Teen Reads
www.teenreads.com
- Richie Partington - Richie's Picks:
richiespicks.pbworks.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?

25. On the Edge: YA Novels and Tough Issues

by Beth Wrenn-Estes with Mary Ann Harlan

Young Adult literature of fifty years ago and the young adult fiction of today continue the tradition of bringing difficult issues to adolescents, that no matter what decade teens find themselves growing up in, they are still finding their way through the common yet unique problems that they face. I often think that the trailblazers who started writing what would become known as controversial or edgy young adult fiction finally provided a mirror to teens where they could see themselves, find healing, and, yes, find help from those stories no matter how dark. J.D. Salinger's *The Catcher in The Rye* (1951), Paul Zindel's *The Pigman* (1968), and the immortal Robert Cormier's *The Chocolate War* (1968) introduced the other side of the picture to the reality of life, allowing both the dark and the light to be represented in books for teens.

Young adult novels in the 1980s turned into plots so formulaic that YA literature came under severe criticism. Critics even went so far as to say that YA literature was dead. Plots centered around themes that "taught" lessons for bad behavior: girls who had sex got pregnant, drug addicts died, homosexual youth killed themselves and, on occasion, the problem teen character turned their life around through rehabilitation or some form of "seeing the light." The 1990s saw a resurgence of YA literature and an openness starting to occur, giving hope to teens looking for reality in the writing and storyline and answers to problems that they could live out through the characters in the book. In other words, they could see themselves in the story and there was a way out.

Bringing real life issues into the books also brings challenges from those that would protect teens from the subjects presented in YA novels. Fear and Control is what drives censors, so in order to make sure that you are ready for a challenge there are a few steps necessary on the part of the classroom educator and the librarian. First and foremost is to know and understand your selection policies and of your school curriculum.

Learning how to actively listen and hear the parent or caretaker out without interruption is sometimes all that is needed—the person just wants to be heard. If you are interested in finding out more about Defending a Challenge or Creating a First Defense File visit: aasl.ala.org/essentiallinks/index.php?title=Censorship and Wrenn-Estes via SlideShare: www.slideshare.net/bwestes/creating-challenge-defense-files

The "Shockers" – drugs, bullying, neglect, rape, sex, suicide, race, identity, alcoholism and gangs

1970's

S.E. Hinton *That Was Then, This Is Now*

Richard Peck – *Are You In The House Alone?*

Robert Cormier – *The Chocolate War*

1980's -

Chris Crutcher – *Running Loose* and *Chinese Handcuffs*

Walter Dean Myers – *Fallen Angels*

Nancy Garden – *Annie on My Mind*

1990's

Robert Cormier – *We All Fall Down*

Cynthia Voigt – *When She Hollers*

Adam Rapp – *The Buffalo Tree*

Francesca Lia Block – *Weetzie Bat*

Steven Chobsky – *The Perks of Being a Wallflower*

Marion Dane Bauer – *Am I Blue?: Coming Out From The Silence*

2000 – 2010

Sherman Alexie – *The Absolutely True Diary of a Part-Time Indian*

Barry Lyga – *Boy Toy*

Kathleen Jeffrie Johnson – *Gone*

Gail Giles – *Right Behind You*

Anne Cassidy – *Living Dead Girl*

“On the Edge” Titles 2011–2014

- Gregg Olson, *Envy* (2011). Issue: Murder, Suicide
- Jay Asher, *Thirteen Reasons Why* (2011). Issue: Suicide
- Martine Leavitt, *My Book of Life by Angel* (2012). Issues: Prostitution, Drugs
- Hopkins, Ellen. *Tilt* (2012). Issues: Love good and bad
- Dean, Carolee. *Forget Me Not* (2012). Issue: Sexting and Bullying
- Kristin Cronn-Mills, *Beautiful Music for Ugly Children* (2012). Issues: Gender Identity
- Rapp, Adam, *The Children and the Wolves* (2012). Issue: Kidnapping
- Emily M. Danforth, *The Miseducation of Cameron Post* (2012). Issue: Lesbianism, Identity
- Jenny Downham, *You Against Me* (2013). Issue: Sexual Assault
- Gail Giles, *Girls Like Us* (2014). Issue: Special Ed teenagers in real world
- Laurie Halse Anderson, *The Impossible Knife of Memory* (2014). Issue: PTSD

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*?

Spotlight: Martine Leavitt



Martine Leavitt is a Canadian-American born in 1953 in Alberta, Canada. With a BA from The University of Calgary and a Master in Fine Arts from Vermont College, she is an author of young adult novels and teaches writing. Leavitt has 7 children and 15 grandchildren.

Her young adult novel *My Book of Life By Angel* won the Canadian Library Association Young Adult Book Award in 2013 and the book also won the Junior Library Guild award in the same year. Booklist declared the title a Booklist Best Book of the Year in 2013 as well.

Cynthia Leitich Smith (Tantalize series) interviewed Leavitt in 2012 for her blog Cynstations. Access the interview with this URL: cynthialeitichsmith.blogspot.com/2012/09/author-interview-giveaway-martine.html

“Books that Help, Books that Heal: Dealing with Controversy in YA Literature” by Joni Richards Bodart

Access entire article:
scholar.lib.vt.edu/ejournals/ALAN/v32n2/kaplan.pdf

“Teens put themselves into these books, gain insight and understanding, reach out for help, and begin to recover. It is important to point teens that are ignored, marginalized, and neglected to books that can help them understand that they are not alone that others have to deal with the kinds of difficult and horrific situations that they themselves are facing. Young adult advocates everywhere need to be doing all of this all of the time.”

26. Quick Picks and Thin Books for Reluctant Readers

What is a reluctant teen reader? Simply defined a reluctant reader is one who shows little or no interest in reading text. Reasons for reading reluctance range from inability to read comfortably, disinterest in reading what is prescribed for them to read, or lack of accessible reading materials from which to choose. Sometimes the reluctance to read is the result of a previous negative experience with reading: teasing/bullying, being embarrassed in front of others, inability to read material at the same level as their peers, and so on. Whatever the reason, we must make efforts to draw those readers into becoming more confident and more engaged in reading.

One of the most effective strategies is to encourage free voluntary reading, reduce the busywork often associated with reading, and simply read, discuss, share, and read some more. No book reports. No quizzes. Not even a book log. What really matters is the reader is reading and able to discuss the book with interested peers or adults. Some readers who are supposedly reading really are not. They pretend to read. A sixth grade teacher, William Marson, in Hilmar, California did some field research and presented his conclusion in an article, "Free Voluntary Reading (FVR) Pays Big Dividends," *Education World* website at educationworld.com/a_curr/curr007.shtml.

Even reluctant readers are more apt to read if they have access to interesting reading material and if they are not expected to read what others have selected for them. Booktalks, promotion of books through discussions, personal recommendations, and so forth do much to put interesting books into the hands of reluctant readers. Reading aloud was also a very strong technique for creating interest in specific books – and reading in general.

Books that tend to entice readers initially are those that are fast paced and move fast. Those that have a strong hook on the first page tend to pull the reader into the pages and keep them turning. Poetry is also a popular hook – it's short, fast to read, and the reader does not feel overwhelmed. Each year the ALA creates a list of Quick Picks for Reluctant Young Adult Readers. The titles on this list are those that are high interest, not too long, and not too involved. Fast paced titles are always at a premium and grab readers' interest at the beginning and are what some of us might call "a page turner."

Covers of books make a large impact on readers – those that are simple, graphic and vibrant often are the most attention getting. Illustrations and glossy photographs also appeal to reluctant readers, especially with non-fiction titles. The print on the pages should be larger but not too large, making it easy to read and extra white space is used to make the text less intimidating. DK (a publishing house known for its graphic and captioned scrapbook style of presentation) 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 encourage visualization. The most successful plots for struggling readers are linear, action-filled, and fairly straightforward. Plots that are non-linear and character driven may not be successful. The most popular fiction books are those narratives with a singular point of view, a believable treatment of a topic, and humor. Information books that are quirky and provide the real details of topics the reader is interested in are the most popular. Graphic filled information books are often the most successful.

For more tips about working with reluctant readers see

- Random House for High School Teachers | Guide for Reaching Reluctant Readers—www.randomhouse.com/highschool/RHI_magazine/reluctant_readers/
- YALSA (a division of ALA) has an annual top 10 list, dating back to 1997. Quick Picks for Reluctant Young Adult Readers www.ala.org/yalsa/booklists/quickpicks

Books to Know

Top Ten Quick Picks from ALA 2012 & 2013 – most on this list are 2011-2012 copyright although some 2010 copyright books were included on the 2012 list.

- **Aguirre, Ann.** *Enclave*. (2011).
- **Almerico, Kendall and Tess Hottenroth.** *Whoogles: Can a Dog Make a Woman Pregnant?...and Hundreds of Other Searches That Make You Ask 'Who Would Google That?'* (2010).
- **Backderf, Derf.** *My Friend Dabmer*. (2012).
- **Beever, Julian.** *Pavement Chalk Artist: The Three-Dimensional Drawings of Julian Beever*. (2010).
- **Booth, Coe.** *Bronxwood*. (2011).
- **Dugard, Jaycee.** *A Stolen Life: A Memoir*. (2011).
- **Elkeles, Simone.** *Chain Reaction*. (2011).
- **Haugen, Brenda.** *The Zodiac Killer: Terror and Mystery*. (2010).
- **Henry, April.** *The Night She Disappeared*. (2012).
- **Lyga, Barry.** *I Hunt Killers*. (2012).
- **Lynch, Chris.** Vietnam. Series. Vietnam #1: *I Pledge Allegiance*. (2011); Vietnam #2: *Sharpshooter*. (2012); Vietnam #3: *Free-Fire*. (2012).
- **McNeil, Gretchen.** *Ten*. (2012).
- **Patterson, James.** *Middle School: The Worst Years of My Life*. (2011).
- **Rodriguez, Gaby and Jenna Glatzer.** *The Pregnancy Project: A Memoir*. (2012).
- **Ross, Richard.** *Juvenile in Justice*. (2012).
- **Snider, Brandon.** *D.C. Comics: The Ultimate Character Guide*. (2011).
- **Summers, Courtney.** *This is Not a Test*. (2012).
- **TenNapel, Doug.** *Ghostopolis*. (2011).
- **Tillit, L.B.** *Unchained*. (2012).
- **Woodson, Jacqueline.** *Beneath a Meth Moon: An Elegy*. (2012).

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 teen selections are written at a second to fifth grade reading level, the subject matter is strictly young adult. The books deal with name-calling, parental relationships, crime, and drugs. Well-known young adult authors write the titles, each approximately 100 pages long. The covers are realistic and eye catching. While the quality of each title varies overall, the Soundings books have proved popular with reluctant readers. www.us.orcabook.com

Recent releases include:

- *Aces' Basement* by Ted Staunton (2013)
- *Attitude* by Robin Stevenson (2013)
- *Audacious* by Gabrielle Prendergast (2013)
- *B Negative* by Vicki Grant (2011)
- *Baygirl* by Heather Smith (2013)
- *Breaking Point* by Lesley Choyce (2012)
- *Cuts Like a Knife* by Darlene Ryan (2012)
- *Fallout* by Nikki Tate (2011)
- *Infiltration* by Sean Rodman (2011)
- *Last Ride* by Laura Langston (2011)
- *One Way* by Norah McClintock (2012)
- *Outback* by Robin Stevenson (2011)
- *Redline* by Alex Van Tol (2011)
- *Riot Act* by Diane Tullson (2012)
- *Rock Star* by Adrian Chamberlain
- *Shanghai Escape* by Kathy Kacer (2013)
- *Shattered* by Sarah N. Harvey (2011)
- *So Much It Hurts* by Monique Polak (2013)
- *The Goddaughter's Revenge* by Melodia Campbell (2013)
- *Viral* by Alex Van Tol (2011)
- *A Woman Scorned* by James Heneghan (2013)

Thought Questions

- 1) What are the characteristics of a reluctant reader?
- 2) How important is access to books?
- 3) How can libraries work within the community to encourage reading?
- 4) How will programming encourage teens to learn through literacy?

27. Romance, Love and Strong Female Characters

It's no secret that Judy Blume ushered in a period of young adult books during the early 1970s when her edgy books about relationships and puberty. In 1975 she literally blew up the barriers when she told the story of two teens falling in love and having sex and finding that they were not punished by death, disease, or pregnancy. Instead they struggled with the emotional implications of a physical relationship.

Other books followed — many series that became highly merchandized to preteens and early teens. Francine Pascal's Sweet Valley High series peaked in its popularity in the early 1980s, and then Phyllis Naylor brought her Alice series (21 books) that moves along with Alice as she grows older and experiences the trials and tribulations of that growth.

In the late 1990s British author Helen Fielding brought *Bridget Jones* into the mix. Bridget Jones, however, was a thirty-year-old who was in the midst of exploring her own sexuality. Bridget Jones became a popular figure when she first appeared in serialized diary form in the English newspaper *The Independent* (1995). Eventually the serialized episodes were put into a book form: *Bridget Jones' Diary* (1996) and *Bridget Jones: The Edge of Reason* (1999). Fielding's books sold 15 million copies and stretched the definition of young adult literature into books also read by adults. Fielding had created a character who was witty, a lot of fun, and looking for a boyfriend.

Interview with Kirsten Miller — “Author Interview: June 2006 | Teen Reads (Kirsten Miller)”. WEB.

www.teenreads.com/authors/kirsten-miller/news/interview-060906 (Note: the author's first name is Kirsten, however the URL for the cited webpage reads Kristen.

In the same era as Fielding was publishing, Meg Cabot entered the picture with her series *The Princess Diaries* and Cecily von Ziegesar with her *Gossip Girl* series that took the focus to uppity girls and their snooty behavior. These series focus on fashion, society, and being popular, along with romantic interests. For the most part the characters fed into the stereotype of what females are about.

In the past decade the focus has turned away from presenting females as only interested in fluff and romance. Kirsten Miller brought *The Irregulars* into play in 2006. This series was among the first of those that moved into adventure and excitement. The Irregulars band together to protect New York's secret underground world, the “Shadow City.” The anchor title, *Kiki Strike*, features Ananka Fishbein, a young, female mastermind — a girl who lives by her own set of rules (not all of them good).

Another spy series is *The Gallagher Girls* by Ally Carter. This series are the children of Nancy Drew and demonstrate independent, strong female characters.

Romantic titles retained popularity with Stephenie Meyer's *Twilight* series (*Twilight* [2005], *New Moon* [2006], *Eclipse* [2007], and *Breaking Dawn* [2008]). This series followed the romance between a vampire and a regular girl, and spawned movies and alignment with Team Edward and Team Jacob. Other titles that bring relationship issues to traditional coming-of-age novels are authored by Sarah Dessen, Maureen Johnson, e. lockhart, Stephanie Perkins, Susane Colasanti, and Elizabeth Scott. Dessen, Scott, and Caletti's protagonists often struggle with serious issues such as family, loss, rape, or pregnancy while experiencing first love. Maureen Johnson and e. lockhart write similar novels that are more comedic.

What some might have relegated to books being read by females, often appeal to males as well, if “sold” with the right perspective. Now a genre that began as girls only has developed into a genre with a wide range of readers: serious and funny, quality and “summer beach read,” over-the-top and realistic, focused on fashion or girl power. But romance is still a popular component in books for female readers.

A Few Popular Romance Novels (2013)

- *All I Need* by Susane Colasanti (2013)
- *Our Song* by Jordanna Fraiberg (2013)
- *Meant to Be* by Lauren Morrill (2012)
- *Second Chance Summer* by Morgan Matson (2012)
- *Beauty Queens* by Libba Bray (2012)

Touchstone Titles

- *Are You There God? It's Me, Margaret* by Judy Blume (1970)
- *The Cat Ate My Gymsuit* by Paula Danzinger (1974)
- *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 (1990)
- *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)
- *Dairy Queen* by Catherine Murdock (2006)
- *The Disreputable History of Frankie Landau-Banks* by e. lockhart (2009)
- *The Impossible Knife of Memory* by Laurie Halse Anderson (2014)

In 2011 Libba Bray published a novel about a plane crash on an island of teen beauty pageant contestants, *Beauty Queens*. More social commentary than a survival story, the girls must survive, expose their secrets, and defeat an evil corporate plot. Bray tells their story with humor, while providing social criticism of reality television, beauty pageants, corporate culture, and politics.

Thought Questions

- 1) What creates the idea that girls will read books with either boy or girl protagonists but boys will only read about boys?
- 2) Why are predictable romantic plots so attractive to female readers?
- 3) What trends in society are influencing the current trend to more emphasis on “real girl power”?

21st Century Girl Power!

From body image and love to adventure and friendships.

- *The Murder of Bindy Mackenzie* (2006), *The Ghosts of Ashbury High* (2010), *A Corner of White: Book 1 of The Colors of Madeleine* (2013) by Jaclyn Moriarty. www.jaclynmoriarty.com
- *Bloom* (2007), *Perfect You* (2008), *Something Maybe* (2009), *Between Here and Forever* (2011), *Miracle* (2012) by Elizabeth Scott. www.elizabethwrites.com
- *What My Girlfriend Doesn't Know* (2007), and *To Be Perfectly Honest* (2013) by Sonya Sones. www.sonyasones.com
- *Gingerbread* (2003), *The Steps* (2004), *Shrimp* (2006), *Cupcake* (2008), *You Know Where to Find Me* (2009), *Two Steps Forward* (2006), *Very LeFreak* (2010) by Rachel Cohn. www.rachelcohn.com
- *Suite Scarlett* (2008), *Scarlett Fever* (2009), *The Last Little Blue Envelope* (2011), *The Name of the Star* (2011), *The Madness Underneath: Book 2* (Shades of London) Sequel to *Number of the Star* by Maureen Johnson. www.maureenjohnsonbooks.com
- *The Summer I Turned Pretty* trilogy by Jenny Han. www.dearjennyhan.com
- *the treasure map of boys* (2009), *The Disreputable History of Frankie Landau-Banks* (2008), *We Were Liars* (2014) by e. lockhart. www.emilylockhart.com (pseudonym of Emily Jenkins)
- *In Search of Prince Charming* (2009), *Six Rules of Maybe* (2010), *The Story of Us* (2012) by Deb Caletti. www.debcaletti.com

Caution:

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

28. Males Do Read

There's a lot of talk about the rate of reading that males do and those that females do. Many decry the number of books published for females and those published for males. A quick check of the titles sent in the last publishing season reveals that the books being marketed, at least, were aimed primarily at female readers. Adventure stores marketed to males were left to fantasy books by Rick Riordan or F.T. Bradley, who wrote *Double Vision* and *Double Vision: Code Name 711*. Each of these books has a fantastical element in them but a lot of adventure and excitement. Males devour the books but females who seek adventure and excitement will be drawn to them as well.

Often when educators lament the lack of reading by males they are talking about the usual fiction offerings that until the Common Core initiative, tended to dominate all classroom activities. In fact, males read a great variety of texts—they tend to read magazines, informational texts, graphic novels, science fiction, fantasy, hobby books, and many how-to titles. But the question is not really do boys read, but are there books that boys will pick up and read?

Most popular in previous decades were series books: Tom Swift (early 1900), Hardy Boys (1920s), and later Chip Hilton (1950s). Before the YA genre emerged teens that looked outside of the series most often looked to adventurous adult books such as *The Catcher in the Rye* (1951). By the 1960s authors for teens began to emerge. One of the first was S.E. Hinton who wrote and published her first book while still a teenager. *The Outsiders* put her foot firmly in the center of the lexicon of YA literature. Hinton wrote from the point of view of a male protagonist. Her publisher felt that males would be more receptive to reading a book written by a male writer so they used only her initials and last name as her author name. That first book sold over 4 million copies. Her next few books were very popular as well, and she continues to write, although none of her recent titles have gained the popularity of the titles she wrote in the early '70s.

Other writers, Robert Lipsyte (*The Contender*) and Robert Cormier (*The Chocolate War* and *I Am the Cheese*) gained popularity by showcasing male protagonists who faced bullying, parental relationships, peer relationships, and so forth. Jay Bennett brought us mysteries with clever protagonists that solve those mysteries. Many of the "boy books" merged into the problem novel genre.

This trend continued into the 1980s with many authors focusing on attracting male readers. Walter Dean Myers emerged with *Hoops* (1981) and *Fallen Angels* (1988)—a novel that earned a lot of critique for its vivid reality perspective on war. The pinnacle of nature adventures came in the form of Gary Paulsen's *Hatchet* (1987). His popularity continued as he published other titles that pitted man against nature. It was Chris Crutcher that brought us the edgy and adventurous titles. Crutcher does not back down from any concern of YAs. His most recent title is *Period.8* (2013), a book described by Elizabeth Bluemle as having "all the chewy goodness of a Crutcher teen athlete novel, ramped up with a mystery that unfolds in a most creepy way." Visit his website at www.chriscrutcher.com.

Will Hobb, Jerry Spinelli, Paul Zindel, and Louis Sachar have offered up a wide variety of books for teen readers. Hobb's offers wilderness adventure, Jerry Spinelli wrote books filled with humor and insight, Paul Zindel began publishing horror/monster stories, Louis Sachar broke through with a very popular book with reluctant male readers, *Holes* and became the 1999 Newbery Award winner and was later made into a successful movie. The Alex Ryder series by Anthony Horowitz has been a sure-fire hit with reluctant male readers.

Still focusing on gaining male readership, Jon Scieszka 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. The site is well organized but sometimes lacks a good list of recommendations. A more informative site for the male teen is Dr. Danny Brassell’s Lazy Reader’s Book Club (lazyreaders.com). Dr. Brassell tries to recommend books that are 250 pages or less and books that will have appeal to reluctant teen readers. Sign up for Brassell’s recommendations by e-mail at lazyreaders.com/contact.html. A writer/educator, John Martin has developed a site, boysread.org, which includes many reviews that will appeal to reluctant teen male readers. The site is funded through donations including profits purchases of books recommended on the site.

Science fiction and fantasy play a significant part 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, Philip Pullman’s *His Dark Materials*, and of course J.K. Rowling’s *Harry Potter* (but less so now than a few years ago). Rick Riordan has become a rage in recent years with his dynamite series: *The Kane Chronicles*; *Percy Jackson & The Olympians*; and *Heroes of Olympus*. Readers may tend to read all of a series before moving to another reading choice.

Touchstone Titles

- *The Contender* by Robert Lipsyte (1967)
- *The Chocolate War* by Robert Cormier (1974)
- *Hatchet* by Gary Paulsen (1987)
- *Maniac McGee* by Jerry Spinelli (1990)
- *Monster* by Walter Dean Myers (1999)
- *Holes* by Louis Sachar (2000)
- Alex Ryder series by Anthony Horowitz (2001)
- *Eragon* by Christopher Paolini (2003)
- *The Lightning Thief* by Rick Riordan (2005)
- *Ball Don’t Lie* by Matt de la Peña (2005)
- *Claws* by Will Weaver (2003)
- *Acceleration* by Graham McNamee (2003)
- *Demon Keeper* by Royce Buckingham (2007)
- *He Forgot to Say Goodbye* by Benjamin Alire Saenz (2008)
- *Trouble* by Gary D. Schmidt (2008)
- *The Spectacular Now* by Tim Sharp (2008)
- *Pop* by Gordon Korman (2009)
- *The Red Pyramid* (The Kane Chronicles) by Rick Riordan (2011)

Informational texts are often an overlooked genre of reading for boys. A male who won’t read anything else may spend hours pouring over a book on cars or a biography of a favorite athlete. In 1988 DK publishing introduced the Eyewitness series. Ample white space, graphics, and chunks of text characterized DK publishing’s Eyewitness series (1988) and spawned a popular format.

Non-Fiction (Information book) Options

- *The Trouble Begins at 8: The Life of Mark Twain in the Wild, Wild West* by Sid Fleischman (2008)
- *Chasing Lincoln’s Killer* by James Swanson (2009)
- *Stitches* by David Small (2010)
- *The Notorious Benedict Arnold: A True Story of Adventure, Heroism, & Treachery* by Steve Sheinkin (2011)
- *Sugar Changed the World: A Story of Magic, Spice, Slavery, Freedom and Science* by Marc Aronson and Marina Budhos (2011)
- *Stiff: The Curious Lives of Human Cadavers* by Mary Roach (2003)
- *Phineas Gage: A Gruesome but True Story About Brain Science* (2002)
- *A Nation’s Hope: The Story of Boxing Legend Joe Louis*, by Matt de la Pena, with illustrations by Kadir Nelson (2011)
- *Bomb: The Race to Build and Steal the World’s Most Dangerous Weapon* by Steve Sheinkin (2012)

Thought Questions

- 1) What do you think are the elements that make a book popular with male readers?
- 2) If you could choose only ONE book to be purchased in multiple copies for a group of middle school reluctant readers, what title would you purchase? Why?

29. Series Titles for Young Adult Readers

By Beth Wrenn-Estes

Teens love series. Whether or not educators think that series writing is of quality is no matter to the young reader that flocks to series reading. Why are series so popular? First and foremost it is because of the comfort of knowing a set of characters and to follow those characters from one adventure to another, making it easier to settle right into the action or plot of the stories without a great deal of effort.

If you work in a library you know that teens like to read series books in order and the trend in libraries now is to provide series in their own section so they can be easily found and checked out. While the criticism is that series books follow a formula, there are many series out there that offer quality writing and are on the unique side of the literary scale.

Series have been tied to developing fluency in readers and having a few professional titles in one's library can help keep series collections fresh. Most educators when trying to encourage students who are reluctant to read do not suggest the classics but series books. For gaining fluency quantity is more important than quality, but there is a great deal of quality in current series books to increase the quantity of reading done.

One of the things to try and remember is that reluctant readers are usually defined as kids in elementary school grades, but reluctant readers exist well into tween and teen years. A great article from 2008 by Amy Goldsmith entitled "Twinkies or Real Reading?" still rings true to me and why I still value series reading as an educator.

Those who disdain series fiction argue that "some kinds of reading are harmful" and "one wouldn't say about someone who only ate twinkies, 'Well at least she's eating'" (Ross, 1995, p. 206). But if starvation were the alternative, would anyone hesitate? For some children, literary starvation is painfully real: "40 percent of weak fourth grade readers in a 1990 Texas study claimed they would rather clean their rooms than read. (Sad, but perhaps understandable, if success at room-cleaning seems attainable, and success at reading does not.) (Truby, 2003, p. 22).

For readers that truly struggle to find books, series are vital. Reluctant readers are starved for material. They have little confidence that they can or will find something to read.

We all know reluctant readers: the child who says "no" to almost every suggestion, or who looks longingly at a book, flips it, and says "I can't read that yet." That child needs success, confidence, and hope. If we can find these readers an entire series that is "just right," rather than a single book, we can help them achieve reading success for a *sustained* period of time. Series give them what they need and want: "the exact same book again, but different" (Rosen, 2000, p. 39). For those who would rather clean their rooms than read, we need to tip the balance for reading from struggle to enjoyment." (Retrieved from: www.ala.org/aasl/aaslpubsandjournals/knowledgequest/kqwebarchives/v36/363/363goldsmith#author)

Here are a few suggestions for personal professional libraries and increasing your knowledge about the value of series books:

- Thomas, Rebecca L. and Catherine Barr. *Popular Series Fiction for Middle School and Teen Readers*. Libraries Unlimited, 2008.
- Levetzow, Maria. "Young Adult Books in Series and Sequels." *Bettendorf Public Library Teens' Page*. www.bettendorflibrary.com/bpl-bin/series.pl
- *Mid-Continent Public Library—Juvenile Series and Sequels*. www.mcpl.lib.mo.us/readers/series/juv/
- *Goodreads*. www.goodreads.com/list/show/1381.Best_Series
- *If they read Nancy Drew, so what?* Series book readers talk back. *Library & Information Science Research*. Volume 17, Issue 3, Summer 1995, Pages 201-235.

More Series Titles

- *Pretty Little Liars* by Sara Shepard
- *The Hunger Games* by Suzanne Collins
- *The Maze Runner* by John Dashner
- *A-List* by Zoey Dean
- *Gossip Girls* and *The It Girl* by Cecily von Ziegesar
- *Discworld* by Terry Pratchett
- *Hatchet* by Gary Paulson
- *The Lord of the Rings* by J.R.R Tolkien
- *A Wrinkle in Time* by Madeleine L'Engle
- *Tales of the Frog Princess* by E.D. Baker
- *A Series of Unfortunate Events* by Lemony Snicket
- *Sisterhood of the Traveling Pants* by Ann Brashares
- *Sammy Keyes* by Wendelin Van Draanen
- *The Dark is Rising* by Susan Cooper
- *Nine Lives of Chloe King* by Liz Braswell
- *Twilight* by Stephenie Meyer
- *Young Bond* by Charlie Higson
- *The Circle Opens* by Tamora Pierce
- *Secrets of the Immortal Nicolas Flamel* by Michael Scott
- *Matched* by Ally Condie
- *The Bartimaeus Trilogy* by Jonathan Stroud
- *FableHaven* by Brandon Mull
- *Percy Jack and the Olympians* by Rick Riordan
- *The Gemma Doyle Trilogy* by Libba Bray
- *Gamadin* by Tom Kirkbridge
- *The Gifted Teens Series* by Talia Jager
- *The Click Series* by Lisi Harrison
- *The Uglies Series* by Scott Westerfeld
- *Internet Girls Series* by Lauren Myracle
- *The Giver Series* by Lois Lowry
- *His Dark Materials* by Philip Pullman
- *The Mortal Instruments Series* by Cassandra Clare

Author Spotlight

Veronica Roth



Veronica Roth was born August 19th 1988 in New York and raised primarily in Illinois. She is the author of the Divergent Trilogy. *Divergent* was released in October of 2011 and developed a huge fan base. *Insurgent* (Book 2) was released in 2012 and *Allegiant* (Book 3) in 2013. Roth has also begun a series of four short stories told from Four's (one of the major characters in the trilogy) perspective.

Goodreads Plot Summary: In Beatrice Prior's dystopian Chicago world, society is divided into five factions, each dedicated to the cultivation of a particular virtue — Candor (the honest), Abnegation (the selfless), Dauntless (the brave), Amity (the peaceful), and Erudite (the intelligent). On an appointed day of every year, all sixteen-year-olds must select the faction to which they will devote the rest of their lives. For Beatrice, the decision is between staying with her family and being who she really is — she can't have both. So she makes a choice that surprises everyone, including herself.

Divergent has won numerous awards including: ALA Teens' Top Ten Nominee (2012), Children's Choice Book Award Nominee for Teen Choice Book of the Year (2012), Abraham Lincoln Award Nominee (2014), DABWAHA Romance Tournament for Best Young Adult Romance (2012), Goodreads Choice for Favorite Book of 2011 and for Best Young Adult Fantasy & Science Fiction (2011).

Divergent is being made into a movie and comes out in March of 2014.

Roth maintains a blog (veronicarothbooks.blogspot.com) giving followers intimate looks into her touring life and her novels.

Thought Questions

- 1) Look at Goodreads, Amazon and YALSA and see if all the top series for tweens and teens match up? Do you see differences? Why is that?
- 2) Interview several teenage girls and boys about their preferences for series books. What percentage of their reading is series versus non-series?

30. 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 literary 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:

Movies made from books in an attempt to be faithful to the original.

Adaptations or modernizations of a book

Original movies for which a novel appears close to the movie release date.

In the first category, *The Hunger Games*, *Twilight*, *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 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 *Schindler’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 versus the original intent of the author. For example, *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. The latest rage is to use comic books as a source of plots, mostly adapted from the series as a whole. Titles include *The Avengers*, *Batman*, *Spiderman*, *The Hulk*, *Green Lantern*, *Transformers*, and *Thor*, to name a few.

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, books that detail the movie making find their way into the market. It is not surprising to find whole books on the making of...

There is now a whole new culture developing around movies and books as Hollywood tries to maximize its revenues. DVDs or Blue Ray 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

Movie Title (Book Title)

- *The Hunger Games* series
- *Confessions of a Teenage Drama Queen*
- *The Golden Compass*
- *Speak*
- *Princess Diaries**
- *How to Deal (That Summer and Someone Like You)*
- *Whale Rider*
- *Millions**
- *Holes*
- *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*)
- *Because of Winn-Dixie**
- Harry Potter (all 7)
- *The Chosen*
- *The Seeker (The Dark is Rising)*
- *Sisterhood of the Traveling Pants*
- *The Chronicles of Narnia* (3 movies)
- *Hoot*
- *Twilight* Series
- *Inkheart**
- *Alice in Wonderland*
- *The Lovely Bones*
- *Disney's A Christmas Carol*
- *The Boy in the Striped Pajamas*
- *The Book Thief*

* For a younger audience
To keep up-to-date on this genre, visit
www.teenreads.com

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?

31. Christian Romance and Literature

By Tracey Wilson

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.

Christian Advice for Teens

There is no shortage of adult advice for the Christian teen on every aspect of teen living with a Christian perspective. Titles include

- *Not a Fan: What Does It Mean to Really Follow Jesus*. Teen ed. by Kyle Idleman (Zondervan) (2012)
- *God Wants You Happy* by Johnathan Morris (2011)
- *Teen to Teen: 365 Daily Devotions by Teen Guys for Teen Guys* by Patti M. Hummel (2013)

A Sampling of Christian Lit

- Munn, Heather and Lydia Munn. *How Huge the Night*. (2012)
- Dickerson, Melanie. *The Healer's Apprentice*. (2010)
- Martinusen-Coloma, Cindy. *Beautiful*. (2009)
- Mason, Mike. *The Blue Umbrella*. (2009)
- Pererson, Andrew. *North! Or Be Eaten*. (2009)
- Samson, Lisa. *Hollywood Nobody*. (2008)
- Clipston, Amy. *Reckless Heart*. (2011)
- Leppard, L.G. *Mandie and the Secret Tunnel (Mandie Mysteries)*. (1983)

Thought Question

Can you make a list of YA romance books, not necessarily Christian, where the characters live high moral and virtuous lives as a part of their religious beliefs?

Web Resources

Best-selling author Robin Jones Gunn's website:
www.robjgunn.com

Christian Books (Check out the Teen Section)
www.christianbook.com

Evangelical Christian Publishers Association
www.ecpa.org

GoodReads list of popular Christian lit for teens
www.goodreads.com/shelf/show/christian-teen-fiction

Other Recent Recommended Romantic Reads

- Rue, Nancy. *Motorcycles, Sushi, and One Strange Book*. (2010)
- Rogers, Jonathan. *The Charlatan's Boy*. (2010)
- Gunn, Robin Jones. *Until Tomorrow*. (2008)
- Ryan, Carrie. *In the Forest of Hands and Teeth*. (2009)
- Adima, Shelley. *The Fruit of My Lipstick*. (2008)
- Dickerson, Melanie. *The Merchant's Daughter*. (2012)
- Bergen, Lisa T. *Waterfall*. (2012)
- Carlcon, Melody. *Stealing Bradford*. (2008)
- Herald, Diana Trixie. *Genreflecting: Christian Fiction*. 6th ed. (2005)

32. GLBTQ Literature for Teens

Alex Sanchez is perhaps the most notable writer of books for this demographic. Sanchez, is a immigrant from Mexico and has become a very popular author of books that deal directly with topics of importance to GLBTQ teens. His books include his most recent: *Boyfriends with Girlfriends* (2013) — a “breezy romantic comedy featuring two pairs of GLBTQ teens” (from Kirkus).

Books for Gay, Lesbian, Bisexual, Transgender, and Questioning teens (GLBTQ) have basically paralleled the history of the YA genre in general. In the late 1960s and early 1970s there were few novels published with gay and lesbian themes: John Donovan’s *I’ll Get There. It Better Be Worth the Trip* (1969), Isabelle Holland’s *The Man without a Face* (1970), Sandra Scoppettone’s *Trying Hard to Hear You* (1974), Rosa Guy’s *Ruby* (1976), and Mary W. Sullivan’s *What’s This About, Pete?* (1976). But www.glbtc.com indicates that the number is steadily increasing from then to now. Although GLBTQ literature still seems to be dominated by male characters in white middle class settings, change is coming as young adult literature has begun to feature more diversity.

Nancy Garden’s *Annie on My Mind* (1982) created a milestone in GLBTQ. The two lesbian teachers are fired from their teaching positions, but the two main characters find some support from family and potentially find their way back to each other. Garden’s book helped to usher in a new era. In 1989, Francesca Lia Block authored *Weetzie Bat*. Block introduced characters that dealt with their sexuality in a frank manner. It was not, however, the major conflict in the novel. When Dirk came out the result was a blended family: Dirk, Weetzie, Weetzie’s Secret Agent Lover Man, his daughter, Witch Baby, and their daughter, Cherokee Bat. Ellen Wittlinger’s *Hard Love* (1999) explored a new theme: a straight boy with a crush on a lesbian. Titles began to appear in which gay and lesbian characters had healthy, productive lives, or openly gay characters face other problem-novel type issues, meaning we had passed the period where being gay WAS the problem.

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. In 2004, Julie Ann Peters published *Luna*, a story about a transgender teen, and three years later Ellen Wittlinger published *Parrotfish* (2007) about the same topic. In this decade Alex Sanchez, Brent Hartinger, Julie Peters, David Leviathan, and Brian Sloan consistently publish novels that show a diverse range of quality GLBTQ literature.

For a thorough and analytical analysis of history of GLBTQ literature read Melinda Kanner’s essay on Young Adult Literature in the online publication: *GLBTQ: An Encyclopedia of Gay, Lesbian, Bisexual, Transgender, & Queer Culture*. The essay can be read at www.glbtc.com/literature/young_adult_lit.html

Resources for LGBTQ

The American Civil Liberties Union is very active in representing LGBTQ teens and their needs. Their webpage: *Library: LGBT Youth & Schools Resources and Links* includes many links to resources for LGBTQ teens. Visit their page at www.aclu.org/lgbt-rights_hiv-aids/library. The links include resources for professionals as well as for students. The page also contains the availability of a PDF copy of the ACLU’s *Know Your Rights! A Quick Guide for LGBT High School Students*.

Titles to Consider

In addition to the titles cited in the preceding paragraphs consider reading the following exemplary GLBTQ teen books.

- *Keeshia's House* by Helen Frost (2007)
- *The Geography Club* by Brent Hartinger (2004); *Order of the Poison Oak* (2006); *Split Screen* (2007)
- *Wide Awake* by David Levithan (2006)
- *Will Grayson, Will Grayson* by David Levithan and John Green (2010)
- *Rainbow Boys* (2001), *So Hard to Say* (2006), *Rainbow Road* (2005), *Getting It* (2006), *The God Box* (2009), *Bait* (2010), *Boyfriends with Girlfriends* (2011) by Alex Sanchez
- *Keeping You a Secret* (2005), *Far from Xanadu/Pretend You Love Me* (2005; reissued pb with new title 2011), *Luna* (2006), *Rage: A Love Story* (2009), *It's Our Prom (So Deal With It)* (2012), and *Lies My Girlfriend Told Me* (2014) by Julie Anne Peters
- *The Miseducation of Cameron Post* by Emily M. Danforth (2012)
- *Tale of Two Summers* (2006), *A Really Fine Prom Mess* (2008) by David Sloan
- *Empress of the World* (2003), *The Rules for Hearts* (2007) by Sara Ryan
- *Shine* (2011) by Lauren Myracle

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*. October 2004.

Spotlight: Julie Anne Peters

Julie Anne Peters spent decades establishing herself as an author of children's books. In 2000, Peters's editor asked her to write a book about teenage lesbians falling in love. Peters was very surprised and very apprehensive. At first she thought writing such a book might be the death of her writing career. As an "out lesbian" she knew the subject well and also knew the need for literature that dealt with the subject honestly. She knew writing such a book was likely to change her life forever. And it did, but not exactly in the way Peters envisioned. Three years later, in 2003, *Keeping You a Secret* was released to stunning success. That success encouraged her to write more books for the GLBTQ teen reader. Peters's book about a transgendered teen, *Luna* (2004), was nominated for a National Book Award. It did not win but the experience was affirming for both Peters and her partner of more than three decades, Sherri Leggett. It was Sherri who inspired the character in *Far from Xanadu* (2005), republished in paperback as *Pretend You Love Me* (2011). Mike, a butch lesbian, falls in love with a straight female. This humorous book is not just a gay themed book. *Between Mom and Jo* (2006) is an exploration of the relationship between a young man and two moms. When the moms break up, the teenager is caught in the middle and wants to stay with his non-biological mom. Fortunately for him, his biological mom loves him enough to let him go.

More recently *Rage: A Love Story* (2009) explores a dangerous relationship between two teenage girls. In 2010, Peters explores another aspect of teen existence. The book, *By the Time You Read This, I'll Be Dead*, has the reader going along with Daelyn as he looks at "23 days and counting." Her latest books include, *It's Our Prom (So Deal With It)* (2012), and *Lies My Girlfriend Told Me* (2014). Learn more about Julie Anne Peters and her books on her website www.julieannepeters.com

Keeping Up—Professional Resources

The Heart Has Its Reasons: Young Adult Literature with Gay/Lesbian/Queer Content (1969-2004) by Michael Cart and Christine A. Jenkins (Scarecrow, 2006). Examines historical changes and critical commentary with annotated bibliographies of related fiction.

33. Teen Books in a Variety of Formats

by Beth Wrenn-Estes

Non-print resources create new pathways for teens to access fiction and non-fiction titles. Audiobooks are what most people think of when thinking of books in an alternative format. However, there are many other formats that one should keep in mind such as cassettes, CDs or MP3 files (iPods and the like). The glorious age of technology allows us to put most anything in print format onto a screen that can be read silently, aloud by the reader or by the computer (or device itself). Don't forget that technology allows teens with disabilities to access print materials as well. Large print is another format as is the ever-growing popularity of e-books. Do we consider that email, word processing software and PDF are alternative formats for access? You bet we do.

Who are we serving by making sure that we have these formats in our libraries? Teens that have language, learning and visual problems as well as those teens that are just plain challenged with normal reading. Remembering that the current generation has really not known a time when technology didn't exist, it is easy to understand why many teens prefer to read or write using tablets (iPads/Kindles).

Audiobooks live and die by the reader. If the reader isn't able to capture the audience then all is lost. There are many authors who read their own works (Gaiman, Rowling, Green) and then there are professional readers who are experts at using alternative voices than their own for characters and who can create the atmosphere of the book and take the listener into the story. Listening to Neil Gaiman read his popular *The Graveyard Book* (www.mousecircus.com/videotour.aspx) the listener will see that he is truly brilliant and the audio is of the highest quality.

A tremendous resource for the blind and physically handicapped (both children and adults) is The National Library Service for the Blind and Physically Handicapped (NLS) administered by the Library of Congress. The NLS selects and produces full-length books and magazines onto disc and cassette and in Braille. It is important to provide access for those students and teen patrons with disabilities. There are many examples of libraries, both school and public, providing access to the disabled and handicapped. I am selecting one library to highlight here to show the rainbow of services that it provides and how their website guides their patrons to the resources. DC Public Library is my example of what can be done to provide quality access: www.dclibrary.org/services/lbph

Publisher's Weekly in a February 2012 article titled "Are Teens Embracing E-books?" the opening paragraph states that teens are reluctantly coming to e-books, but publishers and authors of e-books say that statement isn't true, that just the opposite is happening and sales are booming. No matter what the reality is it is important to consider whether to spend the money on them for your library. Most libraries are deciding to purchase e-books. Keeping in mind our digital natives and how the e-book market is growing with more and more titles being offered for teens, the trends on e-book sales and technology is an area all educators and librarians should stay current about.

Want to know what's next for eBooks? As a Teen

<http://www.digitalbookworld.com/2013/want-to-know-whats-next-for-ebooks-ask-a-teen/>

List of Great Audio Books/e-Books

2013 Odyssey Award Winner: *The Fault In Our Stars* by John Green, Brilliance Audio, read by Kate Rudd

Are These My Basoomas I See Before Me? by Louise Rennison, read by **Stina Nielson**. Recorded Books, 2010.

Beauty Queens by Libba Bray, read by Libba Bray. Scholastic Audio, 2011.

Carter's Big Break by Brent Crawford, read by Nick Podehl. Brilliance Audio, 2011.

Chime by Franny Billingsley, read by Susan Duerden. Listening Library, 2011.

Curse of the Wendigo by Rick Yancey, read by Steven Boyer. Recorded Books, 2010.

Fever Crumb by Philip Reeve, read by Philip Reeve. Scholastic Audio, 2011.

How They Croaked by Georgia Bragg, read by L.J. Ganser. Recorded Books, 2011.

Marbury Lens by Andrew Smith, read by Mark Boyett. Brilliance Audio, 2010.

Ring of Solomon by Jonathan Stroud, read by Simon Jones. Listening Library, 2010.

Wake of the Lorelei Lee by L.A. Meyer, read by Katherine Kellgren. Listen and Live Audio, 2010.

Spotlight: Overdrive

OverDrive is the leading full-service digital distributor of eBooks, audiobooks, music and video worldwide. OverDrive currently hosts more than 1 million premium digital titles from more than 2,000 publishers, including Random House, HarperCollins, AudioGO, Harlequin, and Bloomsbury. Their digital distribution services are utilized by more than 22,000 libraries, schools, and colleges worldwide. Founded in 1986, OverDrive is based in Cleveland, Ohio with an office in Melbourne, Australia.

Spotlight: Nick Podehl



Nick Podehl has narrated many young adult, fantasy and romance titles. He has received awards the AudioFile's Earphones Awards, Voice of the Year and also has been an Odyssey Award Honor winner for his narrations of *The Knife of Never Letting Go* and *Will Grayson, Will Grayson*.

In an Interview from the There's a Book website (www.theresabook.com/2011/02/narrator-interview-nick-podehl-from-the-chaos-walking-trilogy/) Nick says the following about his thoughts on the narration of *The Knife of Never Letting Go*.

"In *The Knife of Never Letting Go*, there are so many characters. How do you keep male, female and animal characters straight and how do you develop that unique voice for each one?"

Books like *The Knife of Never Letting Go*, there are so many opportunities for me to let my creative juices flow! One of my favorite things about great young adult titles like the *Chaos Walking Series* by Patrick Ness, is how many great characters the author creates. I get the joy of giving voice to the lives he's created. I draw my inspiration from various entertainers I enjoy, people I meet, and chaos floating around in my head. I will generally figure out the tone of the character first (angry, depressed, positive, etc.) and go from there. If there is not an obvious choice when I meet a new character, I will try to differentiate by changing the pacing, or the pitch, or just the way they say certain things. A far-flung dialect is not always appropriate, so I can change things in very subtle ways so that two people, who might be from the same time and place can still sound different. As far as keeping them all straight when I'm going through the process; color-coding markers! I try to mark each different character on my script with a different colored marker in order to keep them all straight. When I'm prepping a script I look like a multi-colored Wolverine from the X-Men with all the markers gripped in my hands.

Thought Question

One way to keep up with the technology and companies producing audiobooks, e-books, etc. is to create a list and keep updating it. Can you think of other ways to keep up to speed on such a fast changing market so that you provide the best non-print resources to your teens?

34. Self-Help Literature and Online Resources

by Beth Wrenn-Estes and David Loertscher

Navigating teenage years is a difficult and confusing process. Teens are growing up in a much different world than say teens of even ten years ago. School shootings, ever changing population demographics showing the number of teens living at poverty level, and growing incidences of sexual abuse as well as drug and alcohol abuse are all on the rise.

There is a growing market for teen self-help books. Books that offer advice of topics that would not have been the focus of the publishing market five years ago are necessary to help teens navigate a challenging and at times scary world. 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. Parents are where teens should first look for help with all of these issues but sadly family units are not as strong as in the past and the market and need for materials that answer teens' questions and that provide guidance to teens are more crucial than ever to have in collections both in schools and public libraries.

2013 had quite a few quality books surrounding self-help topics for teens. We offer a few suggestions here for teen and adults to read: *The Teen's Guide to Success — Simple Rules for Good Manners, Proper Behavior & Timeless Etiquette that Will Stay with You for Life* (Atlantic Publishing Group, 2013), *Body Language, Intuition & Leadership! Surviving Junior High (A self help guide for teens, parents & teachers)* by Dr. Orly Katz, 2013 and *The No Book for Teenagers* by Susan Louise Peterson, 2013.

Free Spirit is a leader in the publishing market for self-help books aimed at teens. Their set of *How Rude!* Handbooks cover rules of family life, dating, friends, and school such as: *The How Rude! Handbook Of School Manners For Teens: Civility In The Hallowed Halls* (2004), *The Teen Girl's Gotta-Have-It Guide to Embarrassing Moments* (2007), and *Talk With Teens About What Matters Most* (2011). While the *How Rude!* Series is a bit dated there is still valuable information provided and the style of writing used in the handbooks is very teen friendly.

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. *Boyology: A Teen Girl's Crash Course in All Things Boy* (2009) combines advice with an attractive format to attract the reader's attention. Free Spirit's *GLBTQ: The Survival Guide for Gay, Lesbian, Bisexual, Transgender, and Questioning Teens* by Kelly Huegel (2013) is one of a series of quality books about sexual identity reaching out to the teen GLBTQ community. The *Girlosophy* series cover a wide variety of advice across a wide range of topics. Kaplan Test Prep with Lisa Medoff as editor provides two valuable and interesting books for teens on *Handling Peer Pressure* (2010) and *Dealing with Tests* (2010). Both books are part of the SOS (Stressed Out Students Guidebooks).

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*, 3rd ed. (2007) for boys and girls explain the changes of puberty as well as information on sexual health. Another popular title is *The Teenage Body Book* (2008).

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) and sequels, *Knowing Me, Knowing You: The I-Sight Way to Understand Yourself and Others* (2001), and *Who Moved My Cheese? for Teens: An A-Making Way to Change and Win!* (2002), or *Adapt: Advancing Decision Making and Problems Solving for Teens* (2015). The *Top 20 Teens* (2009) is targeted at teens but provides great advice for "teens" of all ages.

Older teens will appreciate the popular *Change the Way You See Everything Through Asset-Based Thinking* (2009).

Teens need help in knowing what basic questions they need to ask. Remember that the teenage brain is not fully developed (see Chapter 5) and we must realize that their ability to make decisions and see when they are taking risks is years away from fully being developed. It is important to help guide teens to learning the questions they need to ask. When should I have sex? Am I gay? Everyone is taking drugs at the parties I go to so it seems harmless to me – should I experiment?

Teens take advice from “trusted sources” they define but we as adults can help become one of those trusted adults by gently guiding our teens to resources they might not otherwise seek out. Being non-judgmental and treating teens with respect and providing access to the information they need during this period in their lives is of utmost importance.

Different Formats

Keep options open when providing self-help information to teens. Non-print sources are also important to keep up with. Teens are so connected to the Internet and there are many valuable resources for adults who work with teens and want to have influence and offer information and guidance on life and health issues facing teens today. One such site is through the National Education Association. Learning and Practicing Good Manners, Grades 9-12 offer lessons, resources and activities for those that would like to help teens practice good manners - www.nea.org/tools/lessons/learning-and-practicing-good-manners-grades-9-12.html

One of the traits of being a teen is not trusting adults as much as do peers. Those working with teens can provide access to resources with authentic teen voices. One such site of value in an age of increasing gun violence is the site Teens Against Gun Violence www.teensagainstgunviolence.org or www.facebook.com/TeensAgainGunViolence. Both offer a place for teens to express their feelings about guns and violence and to hear from other teens their stories and solutions.

Also keep in mind that many self-help titles come in e-book format and can be loaded onto tablets or smartphones.

A Short List of Self-Help Titles

- Lewis, Barbara A. *The Teen Guide to Global Action*. Free Spirit Press, 2010.
- Bradley, Michael J. *Yes, Your Parents Are Crazy!: A Teen Survival Guide*. Harbor Press, 2004.
- Crist, James J. *Mad: How to Deal With Your Anger and Get Respect*. Free Spirit, 2007.
- Fox, Anne. *Can You Relate? Real World Advice for Teens on Guys, Girls Growing Up and Getting Along*. Free Spirit Publishing, 2000.
- Hipp, Earl. *Fighting Invisible Tigers: Stress Management for Teens*. Free Spirit, 2008.
- Lewis, Barbara A. *A Teen Guide to Global Change*. Free Spirit, 2008.
- MacGregor, Marium. *Everyday Leadership*. Free Spirit, 2007.
- Madaras, Lynda. *What's Happening to My Body? Book for Boys: A Growing Up Guide for Parents and Sons*. Newmarket Press, 2007.
- Madaras, Lynda. *What's Happening to My Body? Book for Girls: A Growing Up Guide for Parents and Daughters*. Newmarket Press, 2007.
- Schab, Lisa M. *An Anxiety Workbook for Teens*. Free Spirit, 2008.
- Shelton, C.D. *Teenagers and Alcohol: A tale of Teenage Drinking & Driving* (Kindle Edition), 2012

Spotlight: Teens Talking to Teens

KidsPeace – Teen Central Net
<http://www.teencentral.net>

Teen Line
<http://teenlineonline.org/talk-now/>

Samaritans
<http://www.samaritanshope.org/index.php/get-help.html>

Teens Health
<http://kidshealth.org/teen/>

Teen Talk
<http://teentalk.ca/resources>

Note: These are just a few of the online resources available to teens.

Thought Questions

- 1) Think about how teens see you? Trusted Adult? Authority figure? Both?
- 2) What are the issues teens struggle with and how might the library fill an information void?

35. Sports

Historically, sports books have been used to attract males to reading. There was Matt Christopher for younger readers and Thomas J. Dyard for older teenagers. Interest in sports literature has gained many enthusiasts in the United States and Canada in the past decades. Currently the interest has gone beyond the major sports of baseball, football, and basketball. Teen readers have developed an interest in other sports such as golf, rollerblading, skateboarding, soccer, snowboarding, BMX, and others. And females have become part of the target audience.

Mastering the Current Scene

Attracting readers demand books (and authors) who know the vocabulary and who have built a repertoire sufficient to attract the teen into the print world. Those writers who succeed in writing authentic stories/information books on sports topics will certainly attract the attention of avid sports enthusiasts who will revel in the authenticity.

Instilling the idea of sports in print might begin with the magazine shelf in libraries, grocery stores, and bookstores, plus the ESPN networks and sports news broadcasting on television. All are good places to start. *Sports Illustrated* is still the number-one title, but every popular sport from biking to snowboarding has a periodical trying to find space on the commercial shelf. Teens know these sources; ask them for recommendations. Look for ephemeral biographies of sports figures. Use the sports pages of both local and national newspapers as reading materials and parlay the interest into research and reading. Articles will often refer to other sources and to websites with more information.

Next, keep up-to-date on the sports movies that continue to be produced in Hollywood with a few classics such as *Remember the Titans* (2000), *Friday Night Lights* (2004), *The Tao of Pong* (2004), *Grind* (2003), *Million Dollar Baby* (2004), and more recent favorites such as *The Final Season* (2007) and *Forever Strong* (2008). A great list of sports movies can be found at www.filmsite.org/sportsfilms.html

Into the Book World

Beginning in 2011 the YALSA "Best Books for Young Adults List (BBYA)" evolved as the "Best Fiction for Young Adults (BFYA)" list. No sports books appeared on the BFYA 2011 list and few sports books appeared in BBYA lists. In 2009, two titles did appear. Tim Wendel's and Jose Luis Villegas's nonfiction title, *Far From Home: Latino Baseball Players in America* made the list. Matt de la Peña's *Mexican WhiteBoy*, which used baseball as one of the story elements, also appeared. No sports titles appeared on the 2008 or 2006 list. Alan Gratz's *Samurai Shortstop* (2006), a historical sports novel, appeared in 2007. Currently, Chris Crutcher receives much praise from librarians who are interested in good sports-themed literature. There are a number of sub-genres in the sports book world. *Baseball's Greatest Hit: The Story of Take Me Out to the Ball Game* by Robert Thompson, Tim Wiles, and the most enthusiastic baseball fan, Andy Strasberg, will interest even adult readers. Together the three authors share fascinating anecdotes, musical renditions, and many inside tales about the 100-year history of this song first written by Jack Norworth. Younger teens will enjoy the reissue of Fred Bowen's All Star series and five new titles in 2010, including *Throwing Heat*, *Dugout Rivals*, and *Hardcourt Comeback*. Bowen writes fiction with a final chapter explaining the historical element used in the story. Great reads! Find out more about Fred Bowen and his books at www.fredbowen.com, including his illustrated biography of Ted Williams, *No Easy Way*.

Like Fred Bowen, Mike Lupica is a sports columnist. Younger teen readers will relish reading books in his Comeback Kid series. Readers who love sports will enjoy such titles as *Hot Hand*, *Long Shot*, *Safe at Home*, and others, while any player who has been cut from a sports team will identify with the situation in Lupica's *Travel Team*. Lupica's books deal with more than sports. For example, *Safe at Home* is a story of a foster child who loves baseball and readers find that "safe at home" has more than one meaning. Lupica's *The Big Field* explores father and son relationships. *The Batboy* takes on fallen heroes. Mike Lupica's website, www.mikelupicabooks.com, will provide additional information and a video of his appearance in March 2010 on the *Today Show*. And don't forget *The Hunger Games* that has revived interest in archery for girls.

SPORTS – and connections

- Alphin, Elaine Marie. *Perfect Shot*. (2005) — mystery
- Berman, Len *The Greatest Moments in Sports* (2009) — real excitement
- Blumenthal, Karen. *Let Me Play: The Story of Title IX, The Law That Changed the Future of Girls in America*. (2005) — reference
- Brown, Gerry and Michael Morrison. *ESPN Sports Almanac 2009: America's Best-Selling Sports Almanac*. (2008) — reference
- Carroll, Lewis and Christopher Myers. *Jabberwocky*. (2007) — poetry
- Clark, Liz. *One Helluva Ride: How NASCAR Swept the Nation*. (2008) — extreme sports
- Cohen, Sasha and Kathy Goedecken. *Fire on Ice: Autobiography of a Champion Figure Skater*. (2005) — biography
- Cross, Shauna. *Derby Girl*. (2007) — problem novel
- Curlee, Lynn. *Ballpark: The Story of America's Baseball Fields*. (2005) — reference
- Dedijer, Jevto. *Base 66: A Story of Fear, Fun, and Freefall*. (2004) — extreme sports
- Deuker, Carl. *Gym Candy*. (2008); *On the Devil's Court*. (2008 pb) — problem novel
- Deuker, Carl. *Runner*. (2006) — mystery
- Feinstein, John. *Last Shot: A Final Four Mystery* (Final Four Mysteries). (2005) — mystery
- Ferruggia, Jason. *Fit to Fight: An Insanely Effective Strength and Conditioning Program for the Ultimate MMA Warrior*. (2008) — extreme sports
- Gibson, Bob, and Reggie Jackson and Lonnie Wheeler. *Sixty Feet, Six Inches: A Hall of Fame Hitter & A Hall of Fame Pitcher Talk About How the Game is Played*. (2011) — biography/information
- Grange, Michael *Basketball's Greatest Stars*. (2010) — quick bios
- Grisham, John. *Playing for Pizza: A Novel*. (2007; adult) — mystery
- Gutman, Dan. *Roberto & Me*. (Baseball Card Adventures) (2010) — mystery
- Hawk, Tony, and Sean Mortimer. *Tony Hawk: Professional Skateboarder*. (2002) — extreme sports
- Heisuer, John. *100 Things Notre Dame Fans Should Know and Do Before They Die*. (2009)
- King, Stephen. *Blockade Billy*. (2010) — macabre
- Larsen, Christopher E. *Paintball and Airsoft Battle Tactics*. (2008) — extreme sports
- Mackey, Weezie Kerr. *Throwing Like a Girl*. (2007) — problem novel
- McKissack, Fredrick, Jr. *Shooting Star*. (2009) — problem novel
- Morrison, Lillian. *Way to Go! Sports Poems*. (2007) — poetry
- Murdock, Catherine Gilbert. *Dairy Queen*. (2006) — problem novel
- Myers, Walter Dean. *Slam!* (2008) — Basketball and life
- Parker, Robert B. *Edenville Owls*. (2007) — mystery
- Radcliffe, Paula. *How to Run: All You Need to Know About Fun Runs, Marathons and Everything in Between*. (2011) — information
- Reed, Rob. *The Way of the Snowboarder*. (2005) — extreme sports
- Rhodes, Dusty with Howard Brody. *Dusty: Reflections of an American Dream*. (2006) — biography
- Ripslinger, Jon. *How I Fell in Love and Learned to Shoot Free Throws*. (2003) — romance
- Sheen, Barbara. *Danica Patrick*. (People in the News) (2009) — biography
- Smith, Charles R., Jr. *Short Takes: Fast-Break Basketball Poetry*. (2001); *Hoop Kings*. (2004; 2007 pb); *Hoop Queens*. (2003; 2007 pb) — poetry
- Smith, Roland. *Peak*. (2007) — problem novel
- Sports Illustrated editors. *Sports Illustrated: Almanac 2010*. (2009) — reference
- Sports Illustrated editors. *Sports Illustrated: The Football Book Expanded Edition*. (2009) — reference
- Takehiko, Inoue. *Slam Dunk, Volume 5*. (2009, Manga) — problem novel
- Todd, Anne M. *Venus and Serena Williams*. (Women of Achievement) (2009) — biography
- Van Draanen, Wendelin. *The Running Dream*. (2012) — Disabled sports fiction

- Vincent, Fay. *It's What's Inside the Lines That Counts: Baseball Stars of the 1970s and 1980s Talk About the Game They Loved*. (2011) — information
- Zusak, Markus. *Getting the Girl*. (2003) — romance

Selected Magazines for All Sports

Golf.Com (up-to-date news of the golf world) at www.golf.com

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

Sporting News www.sportingnews.com

Sports Illustrated: www.si.com

Tennis Magazine: www.tennis.com

Websites for More Sports Books

Carnegie Library of Pittsburgh: www.carnegielibrary.org/teens/books/sports.cfm

San Francisco Public Library: (sports fiction) sfpl.org/teensite/?page_id=215

(sports non-fiction) sfpl.org/teensite/?page_id=219

Spotlight: John H. Ritter

John H. Ritter grew up in the hills of San Diego where he spent many days playing “one-on-one” baseball with his brothers. His family was a “baseball family” but they also enjoyed music, poems, and mathematics. His father was a sports editor for the *San Diego Union*. Ritter was only four when his mother died and his father moved the family to a rural area near the Mexican border. It was in those rural hills that Ritter began to imagine baseball games—to finish the action he and his brothers started. Those imaginary games entered into his writing life as he wrote *Choosing Up Sides* (1998) and told the story of Luke Bledsoe who is torn between his religion’s demand for him to use his right hand and his success as a baseball player using his left hand. Ritter’s success as a writer enabled him to leave his 25-year career as a house painter behind and to become a full-time writer. More sports books followed: *Over the Wall* (2000), *The Boy Who Saved Baseball* (2003), and *Under the Baseball Moon* (2006).

One of his most recent books, *The Desperado Who Stole Baseball* (2009), brings sports to the Old West. In a rollicking narrative, Ritter reveals the secret behind Dillontown and Cruz de la Cruz. Who is Cruz and what does Billy the Kid have to do with all of this? A Junior Library Guild Selection.

Learn more about Ritter at: www.johnhritter.com

Keeping Up

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

- *Sports Links*: www.facebook.com/pages/Sports-Links-Centralcom/125258939112
- *Sports*: 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?

36. Adventures and Nature

For years the boy and his dog stories were the quintessential adventure story. They were basically animal and survival stories. *Black Beauty* (well that's a horse story) by Anne Sewell came along in 1877 but once Jack London came along with *Call of the Wild* in 1903, the genre became popular and continued until Fred Gibson's *Old Yeller* in 1957. But as novels specifically targeted for young adult readers became popular those "boy and dog" stories morphed into stories featuring falcons, bears, and back to those horse stories. Soon the adventures began to include females as main characters. Marguerite Henry's popular *Misty of Chincoteague* (1947) was the first of her very popular horse stories. Many of her books were inspired by a historical event involving horses. Lynn Hall became a popular author who included female main characters in books such as *Ride a Wild Dream* (1969) and *Flowers of Anger* (1976), although many of her books featured male protagonists.

The evolution of John Wayne as a movie hero spurred the popularity of Western titles by James Fenimore Cooper, Owen Wister, and Cormac McCarthy and helped Louis L'Amour, emerge as THE western writer. Although these books were written for adults, young adults sought a similar type of adventure.

Eventually the publishers began to address the young adult audience with books that featured teenaged characters who engaged in survival/adventure stories. Jean Craighead George wrote *My Side of the Mountain* (1959) and turned to featuring a female character in *Julie of the Wolves* (1972). Gary Paulsen gained attention with his phenomenally successful *Hatchet* (1987), which was the first of his many other adventure/outdoor tales. In the next decades young adult readers have enjoyed a variety of stories:

- *Airborn* by Kenneth Oppel (2004)
- *Tomorrow* series by John Marsden
- *Peak* by Ronald Smith (2007)
- Broken Key trilogy by Brian S. Pratt—including *Shepherd's Quest*, *Hunter of the Horde*, and *Quest's End*
- *The Desperado Who Stole Baseball* by John Ritter (2009).

Each of these titles are adventurous but are also apocalyptic in nature, or featured a western or sports theme as well. The genre moved to true stories of survival and adventure and historic tales such as Slavonmi Rawicz's account, *The Long Walk: The True Story of a Trek to Freedom* (2006), of a Polish prisoner of war who escapes from the Red Army in 1939 and flees 200 miles on foot to safety. Maggie Stiefvater's romantic adventure, *The Scorpio Races* (2011), appeals to both male and female readers as it includes adventure, excitement of survival, intrigue, and a touch of romance.

Adventure, Survival, and Environmental Episodes

- Key, Watt. *Dirt Road Home*. (2010) — The Hellenweiler Boy's Home is not what authorities think it is and Hal finds it difficult to stay out of trouble. Fiction.
- Malnor, Carol and Bruce Malnor. *Earth Heroes: Champions of the Wilderness*. (2009) — Eight environmentalists face dangers and struggles to protect the environment. Fiction
- Northrop, Michael. *Trapped*. (2011) — At first being snowed in at school was an adventure; but then the days and the snow keep piling up. The trapped teens face a desperate decision. Fiction.
- Smith, Roland. *Elephant Run*. (2008) — An environmental mystery adventure tale. Fiction
- Wheeler, P. and K. Hemstreet. *Botswana: Travels with Gannon & Wyatt* (2013) — Brothers Gannon and Wyatt travel the world with their mother and encounter all the adventure involved in a visit to the continent of Africa.

Many of today's popular adventure books can be cross-filed in other categories and appeal to a different sector of the reading populations and show up as series titles.

- Percy Jackson and the Olympians — series by Rick Riordan

- The Hunger Games – series by Suzanne Collins
- Ranger’s Apprentice – series by John Flanagan
- Bloody Jack – series by L.A. Meyer
- The Mortal Instruments – series by Cassandra Clare
- The Books of Bayern – series by Shannon Hale
- Graceling Realm – series by Kristin Cashore
- Heroes of Olympus – series by Rick Riordan – check the Riordan video on the Youtube channel: McElmeel101 – YA literature play list.
- Maze Runner – series by James Dashner

Two Real Life Adventure Stories – Not to be missed:

- *A Long Walk to Water: Based on a True Story* by Linda Sue Park (2010). Two lives—two parallel stories: Nya whose story (2008-09), in southern Sudan, is consumed by the daily trek for water, and Salva whose life is consumed by a more brutal quest for survival (1985-2009). An afterward by Salva Dut heightens the impact of this real life adventure and what comes after.
- *War Games: Based on a True Story of World War II* by Audrey Coulombis and Akila Coulombis (2009). Inspired by Akila's family's experiences in Greece when the Nazis invade and a German commander takes up residence in the family's home. The family's ties to America and a cousin who has escaped the Gestapo, and who is hiding in a cistern at the family's home, contribute to the heart-stopping adventure/suspense.

Spotlight: Roland Smith

Roland Smith, at age five, received an old typewriter from his parents and his writing career began. When Smith was grown he impressed the zookeepers at the children’s zoo where he worked with his ability to find and catch escaped animals and birds. He decided that some of his experiences might make good books. His earlier books included informational books about animals in the zoo: whales, dolphins, porpoises, big cats, snakes, primates, elephants, and other animals. Eventually his books infused fast-paced adventure with drug trafficking (*Zach’s Lie*, 2001) and its sequel (*Jack’s Run*, 2005), anthropology (*Cryptid Hunter*, 2005), a quest to be the youngest person to reach the Everest summit (*Peak*, 2007), and World War II (*Elephant Run*, 2008). *Independence Hall* (2008), the first book of his *I. Q.* series, features Q (Quest) whose father marries 16-year-old Angela’s mother. Adventure, suspense, humor, fascinating characters, magic, spy games, and martial arts follow. *The White House* (2009) and *Kitty Hawk* (2012) are other titles in the *I.Q.* series. Kirkus Reviews says of Smith’s 2013 title, *Chupacabra*, "This slice of natural disaster . . . offers nary a dull moment. A high-velocity page-turner . . ." Don’t miss investigating this author and his many books. Check out the author’s website at www.rolandsmith.com and *Legwork* (2011) available only as an e-book.

Thought Questions

1. What role does the outdoor adventure and survival novel play in today’s increasingly developed world?
2. Do young adults read Westerns?
3. Is a book an adventure book if it also infuses the supernatural, fantasy, or other unrealistic elements of various genres into the plot and theme?
4. *Three Cups of Tea* (a book cited in the Nile Guide blog article) was originally categorized as a memoir—supposedly an accurate account of someone’s experience based on his or her memories of events. Eventually a controversy arose about the accuracy of Greg Mortenson’s account. Read “Three Cups of Tea’ Author Defends Book” in the April 11, 2011 post in the New York Times www.nytimes.com/2011/04/18/business/media/18mortenson.html then discuss: memoir or fiction?

Western Titles that Teens will Read

Louis L'Amour, John Jakes, and Zane Grey are authors of classic western books; however, the genre has been in decline for the past 50 years or so and publishers are not looking toward reinvigorating the feel of the classic western. There are great books that have action and adventure and a western flair. Are they "westerns?" Perhaps they are western adventures. See what you think.

Fiction Titles

- *Abby Wize: AWA* by Lisa Bradley (2011)
- *Daisy Kutter: The Last Train* by Kabu Kibuishi (2004, part of a series that you can preview at www.boltcity.com/daisy.htm)
- *Dead Man's Hand* by Eddie Jones (2012)
- *Ghost Medicine* by Andrew Smith (2008)
- *Hattie Big Sky* (2008, reissue) and *Hattie Ever After* (2013) by Kirby Larson
- *Long Way to Texas* by Elmer Kelton (2011)
- *Silki, the Girl of Many Scarves: Summer of the Ancient* by Jodi Lea Stewart (2011)
- *Sweeney* by Robert Julyan (2011)
- *The Black Hills* by Rod Thompson
- *The Devil's Paintbox* by Victoria McKernan (2013)
- *The Sixth Gun: Cold Dead Fingers* by Brian Hurtt (illustrator) and Cullenn Bunn (2011, the first of several books in the "Sixth Gun" series of graphic novels.)
- *The Traditional West: A Western Fictioneers Anthology* includes stories by Larry D. Sweasy, Robert Randisi, and James J. Griffin (2011)
- *Winding Stair* by Douglas C. Jones (2011)
- *Wolf Mark* by Joseph Bruchac (2011)

Biographies

- *Buffalo Bill: Scout, Showman, Visionary* by Steve Friesen (2011)
- *Charlie Russell: The Cowboy Years* by Jane Lambert (2011)
- *Details At 10* by Bert N. Shipp (2011)

Information books

- *The Last Ride of the James-Younger Gang: Jesse James & The Northfield Raid 1876* by Sean McLachlan (2012) — The gang's last bank robbery.
- *An American Betrayal: Cherokee Patriots and the Trail of Tears*, by Daniel Blake Smith (2011) — Events surrounding the Trail of Tears, the support of the move and those that fought against the removal. Readers will find some surprises.
- *Assault on the Deadwood Stage*, by Robert K. DeArment (2011) — Outlaw activity and calamities along on the Deadwood stage route during the 1870s.
- *Lakota Portraits: Lives of the Legendary Plains People*, by Joseph Agonito (2011) — 100 years of History of the Lakota tribe — a tribe that included Sitting Bull and Crazy Horse.
- *No Greater Calling: A Chronological Record of Sacrifice and Heroism During the Western Indian Wars, 1865-1898*, by Eric S. Johnson (2012) — Over 1200 fell in these wars.
- *Saga of the Sioux*, by Dwight Jon Zimmerman (2011) — A young reader version of Dee Brown's *Bury My Heart at Wounded Knee*.
- *The Bronco Bill Gang*, by Karen Holliday Tanner and John D. Tanner, Jr. (2011) — William Walter's brief career as an outlaw during the era of Jesses James and Billy the Kid.
- *The Northern Cheyenne Exodus In History and Memory*, by James N. Leiker and Ramon Powers (2011) — What is the perspective of events in history. Whose perspective is perpetuated. Examines various accounts of the exodus of the Northern Cheyenne in 1878 and 1879.
- *To Hell on a Fast Horse: Billy the Kid, Pat Garrett, and the Epic Chase to Justice in the Old West*, by Mark Lee Gardner (2011) — Story of outlaw Pat Garrett and Billy the Kid.

37. History and Historical Fiction

With a new emphasis from educators on their students reading more informational books, young adult authors have stepped up to the plate with a banquet of wonderful titles that explore the past from a variety of perspectives. We detail just a few types of fascinating titles here.

Events

Specific events comprise the totality of history. Several authors zero in on significant events that shaped part of the historical landscape. Some powerful examples include:

- Susan Campbell Bartoletti's *Black Potatoes: The Story of the Great Irish Famine, 1845–1850* (2001) and *Hitler Youth: Growing Up in Hitler's Shadow* (2005);
- Russell Freedman's *Lafayette and the American Revolution* (2010);
- Catherine Gourley's *The Horrors of Andersonville: Life and Death Inside a Civil War Prison* (2010);
- Gail Jarrow's *Lincoln's Flying Spies: Thaddeus Lowe and the Civil War Balloon Corps* (2010); and
- Marc Aronson's and Marina Budhos's *Sugar Changed the World: A Story of Magic, Spice, Slavery, Freedom and Science* (2011).
- Elizabeth Wein's *Code Name Verity* (2012) – spying during World War II.
- Ruta Sepetys's *Between Shades of Gray* (2011) Lithuanian in 1941.
- Kristin Levine's *The Lions of Little Rock* (2012) Integration of the Little Rock Arkansas schools.
- Markus Zusak's *The Book Thief* (2005) – 1939 Nazi Germany (now a major movie)

For picture books and historical fiction from World War II check the bibliography “Historical Novels and Picture Books of World War II” at www.mcelmeel.com/curriculum/picturebooks_WWII.html

Time Periods

Teens are often required to research the life and times of peoples or countries. *Cartographies of Time: A History of the Timeline* by Anthony Grafton and Daniel Rosenberg (2010) crafts a lively history in their comprehensive history of graphic representations of time in Europe and the United States from 1450 to the present. Searching the Library of Congress site (www.loc.gov) and its American Memory section will yield more titles and suggestions for studying the decades.

Places

Atlases provide graphical representations of events that can help visualize geographic settings over a period of time. Derek Hayes and the University of California Press have worked together to publish several extraordinary historical atlases for regions in the United States and Canada. Representative titles include: *Historical Atlas of the United States* (2006), *Historical Atlas of the American West* (2009), and *America Discovered: A Historical Atlas of North American Exploration* (2009). Hayes's titles are noted for their comprehensive maps and the expansive text that provides information about the importance of maps in the history of the area being examined. And don't forget Google Earth as a major source.

Revisionist History

Since the early 1960s the study of history has experienced many historic turns – particularly in the way specific events are viewed. Some events are viewed with a sympathetic perspective while other authors create quite different interpretations of what happened. When Laurie Halse Anderson wrote *Chains*, a story of slavery set during the Revolutionary War, it gave readers a new perspective on the far reach of slavery in our national history. Few realized the contribution Black soldiers made during the American Revolution. Clinton Cox sets the record straight by giving readers information about 5,000 plus Black soldiers in the American Revolution, in *Come All You Brave Soldiers: Blacks In The Revolutionary War* (1999). Catherine Adams and Elizabeth H. Pleck focuses on the unique circumstances that faced Black women in *Love of Freedom: Black Women in Colonial and Revolutionary New England* (2010). Even an early reading chapter book has contributed to the lexicon of history as Jane Kurtz's book *Bicycle Madness* (2003) illuminates the ridicule women faced in their efforts to ride a

bicycle (an event, by the way, that had far reaching impact on the independence and mobility of women). Kurtz's title also introduces us to Frances Willard. Willard's statue is one of the few women who are immortalized in the Statuary Hall in the U.S. Capitol. For collaborative research ideas visit "Bicycle Madness by Jane Kurtz" (web) www.janekurtz.com/books/bicycle.html.

Primary Sources

Current research practices have put a new emphasis on the use of primary sources in addition to secondary sources—the best resource for primary sources is the Library of Congress' American Memory Collection. (Online at memory.loc.gov)

Oral History Recorded in Print

Ask teens to create as well as read oral histories. They might interview a World War II hero, the oldest mayor in town, grandparents, or even teen sports stars. Such experiences can lead to a fascination with both history and biography. Use Peter Hoehnic *Amana People: History of a Religious Community* (2003) to help teens understand how to compile their own oral histories.

Don't Forget Historical Fiction

Thanks to wonderful teen book authors, literally any historical time period can be brought to life with fictional stories. The line between history and historical fiction is blurred because so many authors use narrative in both fiction and information titles. Interest in historical fiction has increased dramatically in the last decades due to such authors as Avi (*The True Confessions of Charlotte Doyle* [1990]), Karen Cushman (*The Midwife's Apprentice* [1995]), Richard Peck (*The River Between Us* [2003]), Christopher Paul Curtis (*The Watsons Go To Birmingham—1965* [1995]), Laurie Halse Anderson (*Chains* [2008]), and Audrey Couloumbis (*War Games* [2009]). These books provide a bridge from the world of fiction to the world of real history.

History in Film

Use historical films to spark conversation and further exploration as teens view the films. Some examples include Michael Moore's *Fahrenheit 9/11* (an exposé on George W. Bush), *Thirteen Days* (the Cuban Missile Crisis), *Apollo 13* (a dramatic retelling of disaster), *Schindler's List* (concentration camps of WWII), *Titanic*, *Seabiscuit* (Depression era), *The Patriot* (Revolutionary War), *The Aviator*, *Cinderella Man*, and *The Help* (Mississippi and Civil Rights) and *The Book Thief* (Holocaust).

Other Readable Histories

- Beah, Ishmael. *A Long Way Gone: Memoirs of a Boy Soldier*. (2008)
- Coventry, Susan. *The Queen's Daughter*. (2010)
- Giblin, James Cross. *The Many Rides of Paul Revere*. (2007)
- Klein, Lisa M. *Cate of the Lost Colony*. (2010)
- Macdonald, Maryann. *Odette's Secrets*. (2013)
- O'Connor, Jane. *The Emperor's Silent Army: Terracotta Warriors of Ancient China*. (2002)
- Park, Linda Sue. *A Long Walk to Water: Based on a True Story*. (2010)
- Rappaport, Doreen. *Beyond Courage: The Untold Story of Jewish Resistance during the Holocaust*. (2012)
- Sis, Peter. *The Wall: Growing Up Behind the Iron Curtain*. (2007)

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 presented?
- 3) What historical museums are in your local area that teens could benefit from visiting?
- 4) Locate historical fiction books that lead the curious to a new topic of investigation?

38. Biography

Biographies are simply books that explore the lives of people who are interesting, famous, or historical. A book written by the subject of the biography is further classified as an autobiography. Biographies are written by someone other than the subject, with or without the official cooperation of the subject if he/she is still living. These books, biography and autobiography, are nonfiction/information books. At times there is a discussion regarding the place of memoirs in this category. Authors of memoirs do not have the same level of responsibility for accuracy; a memoir is based on and drawn from a person's life but the author has a diminished responsibility to fact check or to make sure any reference to fact is accurate.

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. Biographies provide 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 or events who influenced him or her.

Early biographies for younger readers were often watered down versions of adult biographies and the subjects were most often those that were designated as historically noteworthy. Even if the subject was not entirely moral and worthy of emulation, the biography focused only on the positive traits. But all of that changed when books by Jean Fritz came to the publishers. 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's *Good Brother, Bad Brother: The Story of Edwin Booth and John Wilkes Booth* (2005) is a touchstone for a balanced presentation. Giblin manages to keep the focus on the Booth Brothers and their compelling theatrical presence. Others have followed with solid research and strict adherence to the facts. Dialogue and events are not imagined in biographies.

There has been a turn in the opposite direction in the recent years as some writers feel that if they "advise the reader" that they have made up dialogue that it is appropriate to do so. Those who subscribe to the strict rules for biographies do not consider such books in the biography genre—invented dialogue moves the book into the historical fiction realm.

Subjects for biographies generally fit into three basic categories:

- Historically/culturally significant
- Contemporarily significant (pop-culture icons, for example)
- 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:

- *The Great and Only Barnum: The Tremendous, Stupendous Life of Showman P.T. Barnum* by Candace Fleming (2009)—A brilliant account of the amazing and thrilling life of the great P.T. Barnum, the father of the American circus.
- *Charles and Emma: The Darwins' Leap of Faith* by Deborah Heiligman (2009)—A lively biography of the Darwins' family life of one of the world's most famous scientists.
- *Self-Portrait With Seven Fingers* by J. Patrick Lewis and Jane Yolen (2011)—the life of Marc Chagall in verse.

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." *Steven Jobs: The Man Who Thought Different* by Karen Blumenthal (2012) is an award-winning look at the technology giant. As his influence diminishes and other innovations take their place in the timeline so too will interest in Jobs as a person. His influence, however, will probably be longer lived than will the interest in someone such as Tim McGraw who is the subject of Sara McIntosh Wooten's *Tim McGraw: Celebrity with Heart* (2010). The popularity and length of interest

may or may not be short-lived depending on the subject's overall contribution to society. Once the subject's popularity wanes, so too will the interest in the popular figure.

Increasingly biographies are being written about ordinary people with extraordinary stories. Cynthia Y. Levinson tells the story of four young people, in her book *We've Got a Job: The 1963 Birmingham Children's March* (2012). They were ordinary children who became participants in an extraordinary event. And Sy Montgomery wrote a story of an extraordinary woman who has learned how to cope with her autism and become a notable scientist—*Temple Grandin: How the Girl Who Loved Cows Embraced Autism and Changed the World* (2012).

Biographies/autobiographies regardless of the subject are generally of two types:

- *Event Account*—focuses on a historically or culturally significant event in a subject's life. Russell Freedman's *Lincoln: A Photobiography* (1987) focuses on Lincoln's presidency while providing functional information about Lincoln's life. Tanya Lee Stone's collective biography, *Courage Has No Color, The True Story of the Triple Nickles: America's First Black Paratroopers* (2013) focuses in on one period of the lives of brave men who just wanted to serve their country.
- *Life Account*—a birth to death (or birth to present) account of the subject's life. In Daniel Tammet's autobiography, *Born on a Blue Day: A Memoir Inside the Extraordinary Mind of an Autistic Savant* (2007), we learn of an extraordinary 27-year-old with an extraordinary mind and intriguing life.

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 *Mornings on Horseback: The Story of an Extraordinary Family, A Vanished Way of Life and the Unique Child Who Became Theodore Roosevelt*. Advanced teen readers will enjoy the magnificent writing and a picture of time, place, and personality that is unique to these complete and intriguing biographies.

Checklist for Evaluating Biographies and Biography Collections

- Language or dialect must be consistent with the time and place.
- Realistic and balanced approach—recognize warts and all.
- Equal representation in collections—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:

- Russell Freedman
- James Cross Giblin
- Patricia and Fredrick McKissack
- Milton Meltzer
- Tanya Lee Stone

Spotlight: Candace Fleming

On her website, www.candacefleming.com, Candace Fleming tells us that she became interested in writing and history in her elementary school days. She says, "History is really just an extension of my love of stories. After all, some of the best stories are true ones—tales of heroism and villainy made more incredible by the fact they really happened." Her biographies have set a new benchmark for the genre. She combines facsimiles of tickets, posters, ledgers and other primary source material with solid research to compile stunning and incredibly interesting scrapbook accounts of her subjects: *Ben Franklin's Almanac: Being a True Account of the Good Gentleman's Life* (2003); *Our Eleanor: A Scrapbook Look at Eleanor Roosevelt's Remarkable Life* (2005); *Lincolns: A Scrapbook Look at Abraham and Mary* (2008); *The Great and Only Barnum: The Tremendous, Stupendous Life of Showman P.T. Barnum* (2009); and *Amelia Lost: The Life and Disappearance of Amelia Earhart* (2011).

Thought Questions

- 1) How can biographies contribute to the knowledge of a historical period of time?
- 2) Are biographies superior to or equal to historical fiction about the same person? How do the genres compare?
- 3) Can we consider memoirs to be biographies? Investigate and explain why or why not.

More Biographies

(In addition to the titles included in the preceding narrative try these biographies, autobiographies, and collective biographies)

- Adler, David. *Frederick Douglass: A Noble Life*. (2010)
- Andreasen, Don. *River Boy: The Story of Mark Twain*. (2003)
- Angel, Ann. *Janis Joplin*. (2010) — 2011 YALSA Award for Excellence in Nonfiction for Young Adults.
- Beah, Ishmael. *A Long Way Gone: Memoirs of a Boy Soldier*. (2007)
- Belth, Alex. *Stepping Up: The Story of Mark Twain*. (2006)
- Bolden, Tonya. *Maritcha: A Nineteenth Century American Girl*. (2005)
- Caravanes, Peggy. *Petticoat Spies: Six Women Spies of the Civil War*. (2002)
- Chen, Da. *China's Son: Growing Up in the Cultural Revolution*. (2003)
- Colman, Penny. *Elizabeth Cady Stanton and Susan B. Anthony: A Friendship That Changed the World*. (2011)
- Cyrus, Miley, and Hilary Liftin. *Miley Cyrus: Miles to Go*. (2009)
- Fleischman, John. *Phineas Gage: A Gruesome But True Story About Brain Science*. (2002)
- Fleischmann, Sid. *Sir Charlie: Chaplin, The Funniest Man in the World*. (2010)
- Fradin, Judith Bloom and Dennis B. Fradin. *5,000 Miles to Freedom: Ellen and William Craft's Flight From Slavery*. (2006)
- Giblin, James Cross. *Life and Death of Adolf Hitler*. (2002)
- Giblin, James Cross. *The Rise and Fall of Senator Joe McCarthy*. (2009)
- Goldberg, Enid A., and Norman Itzkowitz. *Vlad the Impaler: The Real Count Dracula*. (2008)
- Greenberg, Jan. *Vincent Van Gogh: Portrait of an Artist*. (2003)
- Harness, Cheryl. *Rabble Rousers: 20 Women Who Made a Difference*. (2003)
- Heiligman, Deborah. *Charles and Emma: The Darwin's Leap of Faith*. (2008)
- Helfer, Andrew. *Malcolm X: A Graphic Biography*. (2006)
- Jimenez, Francisco. *Breaking Through* (2002) Sequel to *The Circuit* (1999)
- Jocelyn, Marthe. *Scribbling Women: True Tales From Astonishing Lives*. (2011)
- Kirkpatrick, Katherine. *The Snow Baby*. (2006)
- Kamkwamba, William and Bryan Mealer. *The Boy Who Harnessed the Wind: Creating Currents of Electricity and Hope*. (2010)
- Lasky, Kathryn. *A Voice of Her Own: The Story of Phillis Wheatley, Slave Poet*. (2003)
- Lipsyte, Robert. *Heroes of Baseball: The Men Who Made it America's Favorite Game*. (2006)
- Lutes, Jason. *Houdini: The Handcuff King*. (2007)
- Murphy, Jim. *The Real Benedict Arnold*. (2007)
- Oppenheim, Joanne. *Dear Miss Breed: True Stories of the Japanese American Incarceration During World War II and A Librarian Who Made A Difference*. (2006)
- Reef, Catherine. *e.e. cummings: a poet's life*. (2006)
- Robinson, Sharon. *Promises to Keep: How Jackie Robinson Changed America*. (2004)
- Rubin, Susan Goldman. *Searching for Anne Frank: Letters from Amsterdam to Iowa*. (2003); *Music Was IT: Young Leonard Bernstein*. (2011)
- Sheinkin, Steve. *The Notorious Benedict Arnold: A True Story of Adventure, Heroics, & Treachery*. (2011)
- Sinnott, Susan. *Extraordinary Asian Americans and Pacific Islanders*. (2003)
- Small, David. *Stitches: A Memoir*. (2009)
- Spitz, Bob. *Yeab! Yeab! Yeab!: The Beatles, Beatlemania, and the Music That Changed the World*. (2007)
- Thomas, Garen. *Yes We Can: A Biography of President Barack Obama*. (2009)
- Wooldridge, Connie. *The Brave Escape of Edith Wharton: A Biography*. (2010)
- Zenatti, Valérie. *When I Was A Soldier: A Memoir*. (2005)

39. Real Science and Technology

Interest in science seems to wane once readers reach the middle school years. Interest in science fiction and science fantasy is high but the practical science topics and technology areas seem only to attract a small group of readers or interested learners. In recent years there has been a movement to emphasize and promote a STEM (Science Technology Engineering Mathematics) curriculum. The STEM Education Coalition at www.stemedcoalition.org has made STEM education a priority and the coalition wants policy makers to take note. To support those initiatives we also need to be aware of the books that might support this emphasis. Building any science or technology collection and promoting it to teens is difficult as resources go out-of-date readily. New discoveries and scientific theories are being disproved yearly. We must continually evaluate the material we offer young adult readers. Despite those factors, science teachers interested in extending student learning beyond the textbook will find many possibilities. For example, a biology teacher who introduces his/her students to Nancy Werlin's *Double Helix* (2004) will find students often develop a renewed interest in genetic engineering. 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 tornadoes
- 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

Websites created by science laboratories are among some of the best resources as many provide reports and science news that teens can use. They are wonderful resources for data and include lavish photographs that could enhance research reports.

Many teens are involved in science fairs and require information far beyond what could be contained in a school or public library. Librarians are important reference partners as they can help develop links to sophisticated scientific databases accessible available through colleges, universities and science labs. Many are willing to help someone interested in scientific pursuit, as the teenager in *Rocket Boys* (by Homer Hickam; and the movie *October Sky*) was able to correspond with Werner von Braun about the construction of rocket nozzles. Helping young scientists develop a mentorship relationship with experts can assist in scientific research.

Teens are often interested in scientific controversies, i.e. 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:

- Carter, Rita. *The Human Brain Book: An Illustrated Guide to its Structure, Function, and Disorders*. (2009)
- Cassino, Mark. *The Story of Snow: The Science of Winter's Wonder*. (2009)
- Cox, Caroline. *The Fight to Survive: A Young Girl, Diabetes, and the Discovery of Insulin*. (2009)
- Dunphy, Madeleine. *At Home with the Gopher Tortoise*. (2010)
- Hoose, Phillip. *Moonbird: A Year on the Wind with the Great Survivor B95*. (2012)
- Hughes, Susan. *Case Closed?* (2010)
- Kean, Sam. *The Disappearing Spoon: And Other True Tales of Madness, Love and the History of the World from the Periodic Table of Elements*. (2010)
- Mortensen, Lori. *Come See the Earth Turn*. (2010)
- Murphy, Jim and Alison Blank. *Invincible Microbe: Tuberculosis and the Never-Ending Search for a Cure* (2013)
- Roach, Mary. *Packing for Mars: The Curious Science of Life in the Void*. (2010)
- Rusch, Elizabeth. *The Mighty Mars Rovers: The Incredible Adventures of Spirit and Opportunity*. (2013)
- Sheinkin, Steve. *Bomb: The Race to Build – and Steal – The World's Most Dangerous Weapon* (2012)
- Sidman, Joyce. *Dark Emperor and Other Poems of the Night*. (2010)
- Skloot, Rebecca. *The Immortal Life of Henrietta Lacks*. (2010)
- Walker, Sally M. *Blizzard of Glass: The Halifax Explosion of 1917*. (2013)
- Walker, Sally M. *Their Skeletons Speak: Kennewick Man and the Paleoamerican World*. (2013)
- Walker, Sally M. *Written in Bone: Buried Lies of Jamestown and Colonial Maryland*. (2009)

Keeping Up

The periodical *Appraisal: Science Books for Young People* provides reviews from two perspectives: one from a librarian and the other from a scientist. An invaluable resource for collection development for children through adults.

Great Resource Magazines:

- *Scientific American* (www.scientificamerican.com)
- *National Geographic* (ngm.nationalgeographic.com)
- *Smithsonian Air and Space Magazine* (www.airspacemag.com)
- *Popular Scienc* (www.popsci.com)

Spotlight: Science Sites Online

We challenge you to go to NASA's website (www.nasa.gov) and not be interested or excited about what you find there. NASA has individual links for Students, Educators, Media, and more. NASA's Kids' Club section often includes simple introductions to topics YA readers might find interesting. NASA's website has articles about hurricanes and roller coasters, explanations of why astronauts float in space, pictures from the Hubble Telescope, and the latest in astronomy discoveries. The site is easy to navigate and fun for many ages.

Other sites to examine include:

- Centers for Disease Control and Prevention – www.cdc.gov
- Smithsonian Institute (including the Air and Space Museum) – www.smithsonian.org
- National Oceanic and Atmospheric Administration's National Weather Service –

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? And to connect readers to science related books?

40. Science Fiction

by Beth Wrenn-Estes

The lines between science fiction and fantasy blur more and more. Decades ago the two genres were easy to distinguish between but in the current world of young adult science fiction the blending of the scientific (science fiction) and the creation of worlds (fantasy) become more and more common.

It is necessary to know the history behind the genre and one of the most famous writers of science fiction was Robert A. Heinlein. He states that 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.

With the turn of the 20th century, interest in science fiction began to develop with Hugo Gernsback's magazine *Modern Electrics*. 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. The 1960s saw the birth of Star Trek and the 1980s 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 Willis, 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.

There are many great resources out there for those librarians and educators wanting to know more about the genre itself. Here are a few of the ones I suggest to read or purchase for your personal collection or bookmark:

- *Dark Futures: A VOYA Guide to Apocalyptic, Post-Apocalyptic, and Dystopian Books and Media*. Brandy Danner. Voya Press, 2012
- Goodreads. Young Adult Science Fiction Lists. <https://www.goodreads.com/genres/young-adult-science-fiction>
- Science Fiction and Fantasy Writers of America — www.sfwaworld.org
- Science Fiction Resource Guide — sf.emse.fr/SFRG/
- Blastr — an online journal and entertainment site at blastr.com
- *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.

Authors to Know

- Issac Asimov
- Ray Bradbury
- Marion Zimmer Bradley
- Terry Brooks
- Orson Scott Card
- Arthur C. Clark
- Suzanne Collins
- James Dashner
- William Gibson
- Barbara Hambly
- Harry Turtledove
- Robert Jordan
- Anne McCaffrey
- Walter Miller
- George Orwell
- Frederik Pohl
- Terry Pratchett
- Veronica Roth

Beth's Top Ten Science Fiction Titles for Teens

1. *Divergent* Trilogy by Veronica Roth
2. *The Hunger Games* Trilogy by Suzanne Collins
3. *The Knife of Never Letting Go* by Patrick Ness
4. *Ender's Game* by Orson Scott Card
5. *The Giver* by Lois Lowry
6. *The Cinder* Series by Marissa Meyer
7. *The House of the Scorpion* by Nancy Farmer
8. *Uglies* Trilogy by Scott Westerfeld
9. *Maximum Ride* Series by James Patterson
10. *Dune Chronicles* by Frank Herbert

Hugo Award Novels

- 2013—*Redshirts: A Novel with Three Codas* by John Scalzi
- 2012—*Among Others* by Jo Walton
- 2011—*Blackout/All Clear* by Connie Willis
- 2010—*The City & The City* by China Miéville and *The Windup Girl* by Paolo Bacigalupi
- 2009—*The Graveyard Book* by Neil Gaimon
- 2008—*The Yiddish Policemen's Union* by Michael Chabon
- Hugo Awards (World Science Fiction Society): www.thehugoawards.org

Spotlight: The Value of the Classics in Science Fiction

If you have teens that are interested in science fiction you can go wrong in suggesting the classic authors/titles in science fiction. Asimov, Bradbury, Heinlein, Dick, Atwood, Clark, LeGuin and Orwell present characters and themes that are just as relevant today as they were decades ago.

These titles have been on lists for decades so they shouldn't be a surprise but sometimes I think that educators and librarians feel the books outdated or of no interest to teens. I have found in my experience that the opposite is true.

Here are a few titles to have on hand:

Bradbury:

Something Wicked This Way Comes
Fahrenheit 451

Asimov

I, Robot
The Foundation Trilogy

Heinlein

Starship Troopers
The Moon is a Harsh Mistress

Clarke

2001: A Space Odyssey
Childhood's End

Miller

A Canticle for Leibowitz

Books To Movies

2013 saw three of the most popular science fiction titles for teens brought to the big screen—*Ender's Game*, *Divergent* and *Catching Fire* (Book 2 of the *Hunger Games* Trilogy). Multi-million dollar budgets and incredible visual effects make all three worth acquiring when available in DVD format.

Visit the movie trailers for each by following these links:

Catching Fire—

www.youtube.com/watch?v=zoKj7TdJk98

Divergent—

www.youtube.com/watch?v=WaTl4hyk4mQ

Ender's Game— www.youtube.com/watch?v=X5ev-nOWJH8

42. Fantasy

by Beth Wrenn-Estes

Fantasy is all about magic and the supernatural as the main plot element, theme or setting. Fantasy worlds are filled with magical creatures and doesn't rely on the scientific as science fiction does. There is a prime directive in Fantasy writing and that is the fantasy worlds, civilizations, and characters that are created mandate that the authors build the rules of their society/place and then consistently apply those rules throughout the story. All books provide escape on some level but fantasy allows teens to enter worlds filled with infinite possibilities with good winning over evil and our species reconnecting with nature as they win battles over mystical beasts and see wizards defeat dark forces.

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 Jacques's *Redwall* characters.
- Utopias and Dystopias—Perfect societies or broken ones.
- King Arthur legend—There will never be an end, even though Sean Connery tried.

Here are some selected titles that teens will enjoy:

- Riordan, Rick. *The House of Hades*. (2013)
- Castelucci, Cecil. *The Year of the Beasts*. (2012)
- Wood, Maggie. *The Divided Realms Series*. (2011)
- Neff, Henry H. *The Fiend and the Forge: Book Three of The Tapestry*. (2010)
- Hardinge, Frances. *The Lost Conspiracy*. (2009)
- Lanagan, Margo. *Tender Morsels*. (2008)
- Stroud, Jonathan. *Ptolemy's Gate: Bartimaeus Trilogy Book 3*. (2007)
- Fisher, Catherine. *Day of the Scarab. The Oracle Prophecies: Book Three*. (2006)
- Larbalestier, Justine. *Magic or Madness*. (2005)

A good source for finding young adult fantasy titles is Goodreads. Check out the lists at www.goodreads.com/list/show/2693.Best_Fantasy_and_Sci_Fi_Books_for_Teens

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
- Brother's Grimm and other fairy tale authors
- Lewis Carroll's *Alice's Adventures in Wonderland*

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
- C.S. Lewis's *Chronicles of Narnia*
- Ursula K. Le Guin's *Earthsea* series

"Why did you wear heels? How are you supposed to fight a gargoyle in what you're wearing?"

— Priya Ardis, *My Boyfriend Merlin*

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' *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' and Tracy Hickman's *Dragonlance* series
- Paul Stewart and Chris Riddell's *The Edge Chronicles*

2013 Top 10 Fantasy Books from Fantasy 100*

1. *Lord of the Rings* Trilogy by J.R.R. Tolkien
2. *Harry Potter* Series by J.K. Rowling
3. *The Hobbit* by J.R.R. Tolkien
4. *A Song of Ice & Fire* by George R.R. Martin
5. *Wheel of Time* Series by Robert Jordan
6. *The Lion, the Witch, and the Wardrobe* by C.S. Lewis
7. *The Belgariad* Series by David Eddings
8. *Wizard's First Rule* by Terry Goodkind
9. *Magician* by Raymond E. Feist
10. *Eragon* by Christopher Paolini

Thought Questions

- 1) Why is fantasy even more popular in today's YA literature?
- 2) What would a top ten list of fantasy titles be for teenagers you know?

Spotlight: Megan Whalen Turner



Megan Whalen Turner was born in 1965. She received her BA in English literature from the University of Chicago in 1987. She is best known for her young adult series *The Queen's Thief* (actually named by her fans). The first book in the series, *The Thief*, won a Newbery Honor medal in 1997. In addition to *The Queen's Thief* series she has written a short story of exceptional quality entitled "The Baby in the Night Deposit Box" — published in a collection called *Firebirds*, edited by Sharyn November. It is a great read aloud!

Look for the following titles to get to know Megan Whalen Turner better:

- *The Thief* (1996)
- *The Queen of Attolia* (2000)
- *Firebirds* (contribution) (2003)
- *The King of Attolia* (2006)
- *A Conspiracy of Kings* (2010)



Urban Fantasy

Urban fantasy simply defined is fantasy that has an urban environment. So the time can be in any period of history but to be defined in this particular sub-genre it has to take place in a city.

To complicate matters even more a city can be big, medium or small and in many instances can be in one location within a city, like someone's house.

Two titles to get started with are *American Gods* by Neil Gaiman (www.youtube.com/watch?v=wiFzW3Nx-Xk) and *Blood and Feathers* by Lou Morgan (loumorgan.wordpress.com/blood-feathers/)

42. Mysteries and Horror for Teens

When the Stratemeyer Syndicate began publishing series, they recognized the popularity of mystery with children and introduced The Hardy Boys (1927) and Nancy Drew (1930). In 2005, the original Hardy Boy series morphed into a less stereotypical series *The Hardy Boys: Undercover Brothers* and Nancy Drew became the main character in the *Girl Detective Series*. She has changed little except that now she uses a cell phone (and drives a hybrid car). However, in 2012, the Girl Detective series was cancelled and replaced with the Nancy Drew Diaries series. The first books in this new series retain the mystery element. These two series were among the first in this genre and the characters were in many ways quite naïve by today's standards.

There are clues as to whether or not a book in this genre (mystery) is a book of suspense, horror, and thrillers—or solid mystery. In the past few years, the subgenres of suspense and supernatural have topped the popularity charts.

- Mysteries primarily focus on the “whodunit” aspect of a crime. Clues are revealed, sometimes false clues (red herrings), and in the end all is revealed.
- Suspense titles reveal, to the reader, the culprit of the crime and the suspense builds around the interaction the unsuspecting characters have with the villain.
- Most spy novels are thrillers in which the hero must stop some major act and save the world. Spy novels are impacted by current politics as villains have changed from Nazis, to KGB, to Al-Qaeda style terrorists.
- Supernatural and horror novels often play on the psychological elements of human nature. Supernatural fiction accepts the presence of witches, vampires, werewolves, zombies, and other supernatural creatures, but not always as evil monsters.

Many authors have published single mystery or suspense stories, but several authors have published series. In past decades, Jay Bennett published more than fourteen traditional mysteries in which the characters struggled to decipher clues and solve the riddle. Lois Duncan also wrote 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 toward 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. Shortly after Pike entered the scene, R.L. Stine emerged with his *Fear Street* series, *Goosebumps* series (younger readers), and *Dangerous Girls* (a vampire series). Extremely popular for many years, his series popularity has diminished in recent years.

At the turn of the century, vampires, witches, and werewolves were popular characters in a new breed of horror. When, in 2008, Stephenie Meyer infused a bit of romance into the mix, the books rose to great popularity increasing with each of the four books in Meyer's *Twilight Saga*. The *Twilight* series surrounds Edward (a vampire) and Jacob (a werewolf) and what Bella's sacrifice will bring. The line between mystery/horror or plain fantasy is thin. The very popular movies based on the *Twilight* books helped the popularity of the books to peak. In the early 2000s, spies found their way into teen fiction. Alex Rider, a teenage British Spy battles evil terrorists in a series authored by Anthony Horowitz. The first book, *Stormbreaker* (2000), premiered as a movie in 2006. The 9th and last title in the series, *Scorpia Rising*, was published in 2011. The book series sold more than 12 million copies. F.T. Bradley has

followed with a very popular series *Double Vision* (2012) featuring Lincoln Baker. The first in the series, *Double Vision* is a page-turner that will have readers engrossed in Baker's James Bond type action-packed adventure. Lincoln Baker's adventures continue in the second book, *Code Name 711* (2013).

Titles from Touchstone Authors

- Armistea, Cal. *Being Henry David* (2013) —Mystery
- Atwater-Rhodes, Amelia. *Token of Darkness* (2010); *All Just Glass* (2012) — Supernatural
- Beaufrand, Mary Jane. *The River* (2010); paperback as *Dark River* (2012) —Mystery
- Bennett, Holly. The Bonemender Series; *Shapeshifter* (2010); *Redwing* (2012) — Supernatural
- Bracken, Alexander. *Never Fade* (2013) —Mystery
- Bradley, F.T. *Double Vision* Series (2013) — Spy novels
- Brenard, Romily. *Find Me* (2013) —Mystery
- Brian, Kate. *Shadowlands* (2013) —Mystery
- Brooks, Kevin. *Dawn* (2009); *iBoy* (2011) —Mystery
- Burak, Kathryn. *Emily's Dress and Other Missing Things* (2012)
- Butcher, A.J. The Spy High series. —Mystery
- Cassidy, Anne. *The Murder Notebooks: Killing Rachel* (2013) —Mystery
- Clark, Mary Higgins. *The Shadow of Your Smile* (2010) — Suspense
- Colfer, Eoin. *The Reluctant Assassin* (2013) —Mystery
- Cooney, Caroline B. *Janie Face to Face* (2013) —Mystery
- Cooney, Caroline. *If the Witness Lied* (2009); *Three Black Swans* (2010); *They Never Came Back* (2010) —Mystery
- Doctorow, Cory. *For the Win* (2010); *Pirate Cinema* (2012) — Techno Thriller
- Duncan, Lois. *Don't Look Behind You* (2010, reissue),
- Ferguson, Alane. Forensic Mystery Series: *The Dying Breath: Book 4* (2009); *The Forensic Academy Murders: Book 5* (2012) —Mystery
- Fredericks, Mariah. In the Cards series (2007–2009); *The Girl in the Park* (2012) —Mystery
- George, Elizabeth. *The Edge of Nowhere* (2012)
- Giles, Gail. *Dark Song* (2011) — Psychological Thriller
- Hiatt, Fred. *Nine Days* (2013) —Mystery
- Horowitz, Anthony. Alex Rider Series: *Crocodile Tears* — Book 8 (2009); *Scorpius Rising* — Book 9 (2011) — Spy/Thriller
- Kiem, Elizabeth. *Dancer Daughter Traitor Spy* (2013) —Mystery
- King, A.S. *Please Ignore Vera Dietz* (2010) —Mystery
- Klass, David. *Timelock: Caretaker Trilogy Book 5* (2009) — Psychological Thriller
- Leonard, Niall. *Crusher*. (2012)
- MacColl, Michaela. *Nobody's Secret* (2013) —Mystery
- McMann, Lisa. *Crash* (2013) —Mystery
- Miller, Barnabas and Jordan Orlando. *7 Souls* (2010) —Mystery
- Pascal, Francine. *Fearless* series —Mystery/Supernatural
- Plum-Ucci, Carol. *Streams of Babel* (2008); sequel *Fire Will Fall* (2010) —Mystery
- Pullman, Philip. *Once Upon a Time in the North: His Dark Materials* (2008) —Mystery
- Qualey, Marsha. *Come in from the Cold* (2008) —Mystery
- Reiss, Kathryn. *Blackthorn Mystery* (2007) —Mystery/Supernatural
- Rosenfield, Kat. *Amelia Anne is Dead and Gone* (2012)
- Shan, Darren. *Cirque du Freak* series; *The Demonata #10: Hell's Heroes* (2010); *The Saga of Larten Crepsley* series: *Birth of a Killer* (2010); *Ocean of Blood* (2011); *Palace of the Damned* (forthcoming) — Supernatural/Horror

- Springer, Nancy. *The Case of the Gypsy Goodbye: An Enola Holmes Mystery* (2010) — Psychological Thriller
- Wein, Elizabeth. *Code Name Verity*. (2012) (also listed in history)
- Werlin, Nancy. *The Rules of Survival* (2006); *Impossible* (2008) — Psychological Thriller/Suspense
- Weston, Robert Paul. *Dust City* (2010) — Mystery
- Wynne-Jones, Tim. *The Uninvited* (2009) — Mystery

Adult Mystery Writers for Teens

Mystery

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

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

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. It is, however, his cousin Lily who uses 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), and in 2004 Werlin's fourth book was published. *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.

In 2006, Werlin's *The Rules of Survival* introduced one of the most horrific mother characters in the history of Young Adult literature.

Suspense, fantasy, and romance combine in her 2008 novel, *Impossible*. Seventeen-year-old Lucy discovers the curse that has plagued the women in her family for three generations. There are tasks she can complete to ward off the curse — but they are near impossible. Is she strong enough? In 2010 Werlin combined mystery with the Faerie world in *Extraordinary*.

Edgar Awards for Best Young Adult Mystery

www.theedgars.com

- 2013 Winner: *Code Name Verity* by Elizabeth Wein
- 2012 Winner: *The Silence of Murder* by Dandi Daley Mackall.
- 2011 Winner: *The Interrogation of Gabriel James* by Charlie Price
- 2010 Winner: *Reality Check* by Peter Abrahams
- 2009 Winner: *Paper Towns* by John Green

Thought Questions

- 1) Why are formula plots popular in books by authors such as R.L. Stine, Mary Higgins Clark, or Stephen King?
- 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?
- 3) Which do you prefer: mystery or suspense novels (regardless of the sub-genre)? Explain why.

43. 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. Now film distribution systems such as RedBox and Netflix are changing everything.

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

25 Top Teen Movies

1. The Breakfast Club—1985
2. Fast Times at Ridgemoor High—1982
3. Dazed and Confused—1993
4. Rebel Without a Cause—1955
5. Heathers—1989
6. American Graffiti—1973
7. Clueless—1995
8. Boys N the Hood—1991
9. Election—1999
10. Ferris Bueller's Day Off—1986
11. Say Anything...—1989
12. Mean Girls—2004
13. High School—1968
14. Donnie Darko—2001
15. Carrie—1976
16. Lucas—1986
17. Peggy Sue Got Married—1986
18. Rock 'n' Roll High School—1979
19. The Last Picture Show—1971
20. Dead Poets Society—1989
21. Grease—1978
22. American Pie—1999
23. Cooley High—1975
24. Rushmore—1998
25. Hoosiers—1986

Source:

<http://www.filmsite.org/50bestsfilms.html>

First 10 of AFI's Top 100 Movies of All Time (10th Anniversary Edition)

1. *Citizen Kane* (1941)
2. *The Godfather* (1972)
3. *Casablanca* (1942)
4. *Raging Bull* (1980)
5. *Singin' in the Rain* (1952)
6. *Gone with the Wind* (1939)
7. *Lawrence of Arabia* (1962)
8. *Schindler's List* (1993)
9. *Vertigo* (1958)
10. *The Wizard of Oz* (1939)

www.afi.com/100Years/movies10.aspx
Check out their other film downloadable lists.

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, actor, and actress. 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 worldwide 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
- *Leonard Maltin's 2014 Movie Guide* (annual)
- *Roger Ebert's Movie Yearbook 2013* (annual)

Thought Question

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 list or any other comparable list.

44. 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 usable 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.

During the Renaissance, 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 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 involves puppets, but these are no ordinary puppets. They are at least half the size of a normal human, and it takes a master puppeteer to control the head and right arm and two other puppeteers to operate the rest. There is hardly any dialogue; there is just monotonal chanting. The last form of Japanese theater, Kabuki, also uses chanting. 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. More contemporary pieces may include *Zap!* by Paul Fleischman, *You're Dead* by William Mastrosimone, *The Nerd and The Foreigner* by Larry Shue, and *Chemical Imbalance: A Jekyll and Hyde Play* by Lauren Wilson. Teens may also participate in operettas such as *Oklahoma*, *Joseph and the Amazing Technicolor Dreamcoat*, *High School Musical* 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.

Major Playwrights: Greek, American, and British

Greek

Aristophanes
Sophocles
Euripides

Renaissance

William Shakespeare
Christopher Marlowe

1700s

John Dryden
William Congreve
Aphra Behn
Oliver Goldsmith

1800s

Oscar Wilde
George Bernard Shaw
J.M. Barrie
Alexander Dumas

1900s

Anthony Shaffer
Arthur Miller
David Rabe
Edward Albee
Eugene O'Neill
Graham Greene
Henry James
Horton Foote
Lorraine Hansberry
Neil Simon
Noel Coward
Samuel Beckett
Tennessee Williams
Thornton Wilder
Tom Stoppard
Tony Kushner

2000s

John Logan

Resource:

The Complete Audition Book for Young Actor: A Comprehensive Guide to Winning by Enhancing Acting Skills by Roger Ellis. Meriwether Press, 2004.

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 2008-2009* Limelight Editions.
- *The Norton Anthology*—both British and American drama
- *The Oxford Companion to the Theatre and Performance*. (2010) (also check other titles in the Oxford Companion series.
- Vlastnik, Frank. *Broadway Musicals: 101 Greatest Shows of All time*. Black Dog, 2010

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?

45. 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 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 Navajo 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 formulate 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.

ABC made ballroom dance popular again with its show *Dancing With the Stars*. The show has 10 celebrities partnered with professionals and they have to learn ballroom dance routines in a very short amount of time. Originally aired as a summer program in 2005, the ratings skyrocketed, prompting ABC to continue doing the show. With ABC’s success, other networks joined in. Fox has *So You Think You Can Dance*, where contestants dance in partners and individually and America votes. These shows have influenced teens, and everyone else, showing that ballroom and professional dancing aren’t just for old-timers.

Here are selected titles for dance:

- Emery, Airin. *Tutu Much*. Lechner Syndications, 2011
- Ross, Frank Russell. *Soul Dancing!: The Essential African American Cultural Dance Book*. National Dance Association, 2011
- Pristine, Nancy. *Victory Dancing for Teens*. 2010.
- Garfunkel, Trudy. *On Wings of Joy: The Story of Ballet from the 16th Century to Today*. E-Reads Ltd., 2002.
- Livingstone, Lili Cockerville. *American Indian Ballerinas*. University of Oklahoma Press, 1999.
- *Dancing with the Stars: Jive, Samba, and Tango Your Way into the Best Shape of Your Life*. 2007
- Jones, Bill T., and Susan Kuklin. *Dance! with Bill T. Jones*. Hyperion, 1998.
- Tambini, Michael. *Eyewitness: Dance*. DK Children, 2005.
- Brennan, Helen. *The Story of Irish Dance*. Robert Reinhart Publishers, 2001.
- *Invitation to Dance* — 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...* AAHPERD, 2005.
- Levy, Fran J. *Dance Movement Therapy: A Healing Art.* AAHPERD, 2005.
- Glass, Barbara S. *African American Dance: an Illustrated History.* McFarland, 2007.

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

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

- (AAHPERD) at www.aahperd.org
- National Dance Association (NDA) — www.aahperd.org/nda/

Movies

- *Footloose*
- *Center Stage*
- *Save the Last Dance*
- *Dirty Dancing*
- *Strictly Ballroom*
- *Chicago*
- *Shall We Dance*
- *Mañ Hot Ballroom*
- *Take the Lead*
- *Step Up*
- *Honey*
- *Fame*

Thought Question

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?

46. Fine Music

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—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. Make opportunities for these performers to do recording sessions and upload their performances to the web as they begin their own portfolios.

Know Your Musical Periods

Baroque (1600–1750)
Classical (1750–1820)
Romantic (1820–1910)
Contemporary (1910–present)

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)
Kronos Quartet
The 5 Browns (five siblings-teens/20s)

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

Don't Forget

The availability of Web 2.0 technologies and services like YouTube.com make it possible to preserve the recordings of our teens. Are you archiving these performances for the Web? One of our teens might go viral.

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)
- ClassicalNet: www.classical.net/
- ipl.org – The Internet Public Library (find the music section)
- *The Gramophone Classical Music Guide* (annual)

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	Octave
Bassoon	Diapason

47. Fine Art

Art has been a part of every culture since the beginning of time. As the public school systems in the United States seem to be drastically cutting programs in art and music others are beginning to recognize the importance of these programs in developing problem solving skills. Research is being cited as helping learners to explore and find ways to help learners to develop their creativity and thinking skills.

Where there are limited opportunities in the school system the local art community is often stepping up to fill the gap with artists in residence, arts workshops, and even galleries or exhibit programs. The science teacher can introduce photomicrography, or the world of space photography using books like *Earth: Our Planet in Space* by Seymour Simon. Math teachers might introduce geometric patterns in nature, on fractals, or tessellations, and share some of the lavish artworks created by M.C. Escher. Acquaint students with Escher's work by visiting the official M.C. Escher website at www.mcescher.com/

None of these efforts take the place of the opportunity to actually engage in creating art but the integration will bring the idea of art and art related activities to learners and create an environment where further exploration would be encouraged.

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. Piquing interest takes enough

creativity or motivational activity to start teens on the path to investigation.

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.

Individuals are able to broadcast his or her art works, photography, video, music, or audio to the world. YouTube.com, Worldvuer.com, various segments of Google software, and a host of other creative sites allow sharing to the world and the world's treasures to be shared with us. For example: Teens will enjoy those fantastic virtual tours of internationally based museums such as le Musée du Louvre in Paris (www.louvre.fr/en) where galleries and individual masterpieces may be examined up close, from many angles, or in three dimensions, front and back.

Discuss the art of Alexander Calder (sculptor and developer of the mobile form) and incorporate a reading of Blue Balliett's *The Calder Game* (2008), a middle grade novel, and *Sandy's Circus: A Story about Alexander Calder* by Tanya Lee Stone (2008), a picture book that will bridge facts to discussion to research. Explore Calder's art on the Calder Foundation website at www.calder.org/

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, Mobiles
Dorothea Lange — Documentary
Photography
Ansel Adams — Nature
Photography
Andy Warhol — Pop Art
Man Ray — Cubism, Dadaism and
surrealism

Keeping Up

- *Gardner's Art through the Ages*, Volumes I and II by Richard Tansey, Fred S. Kleiner, and Horst De La Croix
- Art Museum Network: www.amn.org
- Contemporary Art — World Wide Art Resources: absolutearts.com, wwar.com
- Artlex Art Dictionary — A collection of 3600 terms www.artlex.com
- Art in Context — Includes links to museums, galleries, artists, exhibitions, and images: www.artincontext.org/

Thought Questions

- 1) What opportunities are there in your local community that will encourage/allow teens to explore or engage in art experiences?
- 2) What career opportunities in the fine arts are available in your community? Are there resources you can tap to help acquaint teens with those opportunities?

Spotlight: Louvre Website

The Louvre's website is excellent: (www.louvre.fr/en). Add it to any "Best Art Links" list. The museum has done a wonderful job in making his or her 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 (French), and read a history of the museum. An interactive element allows visitors to explore individual pieces of art. The art image may be magnified, size adjusted, viewed from the back, and then repositioned on the wall. The Louvre's website is one of the best museum websites available.

Art Books (Fiction and Non-fiction)

- *1001 Paintings You Must See Before You Die*. Rev. ed. by Stephen Farthing (2011) — visual art
- *20 Ways to Draw a Dress and 44 Other Fabulous Fashions and Accessories: A Sketchbook for Artists, Designers, and Doodlers* by Julia Kuo (2013) — fashion designing
- *Art That Changed the World* edited by the editors of DK (2013) — information
- *Art: A World History* by Linda Buchholz (2007) — informational history
- *Creative Photography Lab: 52 Fun Exercises for Developing Self-Expression with Your Camera...* by Steven Sonheim and Carla Sonheim (2013).
- *Dancers Among Us: A Celebration of Joy in the Everyday* by Jordan Matter (2013)
- *Digital Photographer's Handbook*, 4th ed, by Tom Ung (2009) — examining photography
- *Emitown TP* by Emi Lenox (2011) — Enter the world of a cartoonist
- *Fine Art Photography High Dynamic Range* by Tony Sweet (2011) — informational photographs
- *Getting to Know the World's Greatest Artists* (series) by Mike Venezia (1997–2003) — various classic artists, 30 plus titles in publication.
- *Leonardo da Vinci* (Eye on Art) by Don Nardo (2012) — a biography
- *Michelangelo* (Eye on Art) by Phyllis Raybin Emert (2012) — a biography
- *Museum: Behind the Scenes at the Metropolitan Museum of Art* by Danny Danzinger (2008) — informational book
- *So, You Want to Be a Comic Book Artist?* by Philip Amara (2012) — guide book
- *The Color of My Paint* by Mario L. Vazquez (2008) — memoir of a Latin American artist

48. 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 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 *Slaughterhouse 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 these lists, 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 anytime soon. Fortunately, most of the Canon is freely available on the Internet.

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.
- Time magazine's list of the 100 best novels of all time: entertainment.time.com/2005/10/16/all-time-100-novels/

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?

49. Emerging Canon

The debate over inclusion into the literary canon that was most prevalent in the eighties and nineties, but that still echoes in today's high schools and colleges, as well as the media, has opened up the door to voices from a variety of backgrounds, cultures, and perspectives. There is an emerging literary canon of "great works" that are taught, or that have become a prevalent aspect of our culture that teens should be aware of and to which they should be introduced. As often the case is when trying to derive a list of great works, there are disagreements and a variety of lists. However, there is common ground to be found in the debate over inclusion.

When the movement for a more inclusive canon that represented the diversity of our world took center stage in the eighties, there were some agreed upon classics. N. Scott Momaday's work *House Made of Dawn* had won the Pulitzer Prize in 1969 and introduced to critical acclaim the Native American voice into the literary canon. Authors that have followed include Louise Erdrich, James Welch, and Leslie Marmon Silko. African Americans have a rich literary tradition as well, and while Phyllis Wheatley's poetry and Fredrick Douglass had a place in the old curriculum, the emerging canon reintroduced Zora Neale Hurston, Langston Hughes, and Countee Cullen, as well as new voices in Alice Walker and Toni Morrison. From Latin America Gabriel Garcia Marquez, Pablo Neruda, and Octavio Paz were among those who were finding a place in the contemporary canon. Gabriel Garcia Marquez successfully introduced magical realism, and not only received critical respect, but popularized the form. Even Harold Bloom included Chinua Achebe's *Things Fall Apart* in his definition of the literary canon. Maxine Hong Kingston, and later Amy Tan, explored Chinese-American issues in universal stories of family relationships.

The emerging canon is still just that—emerging. It continues to develop and change. Voices are rediscovered or new voices emerge. It is difficult to predict which voice will sustain throughout the years, but students should be aware of contemporary authors such as Jhumpa Lahiri who was raised in the United States and often deals with the themes of cultural displacement. The poet Agha Shahid Ali from Kashmir gained attention with a National Book Award nomination for his poetry in 2001. Khaled Hosseini has gained much acclaim with his books about Afghanistan, *The Kite Runner* already starting to make a frequent appearance in classrooms. Students and their advocates should look for fresh voices that receive critical attention to broaden their horizons and explore the emerging cannon.

Titles to Explore

- *Their Eyes Were Watching God* by Zora Neale Hurston
- *Invisible Man* by Ralph Ellison
- *Nectar in the Sieve* by Kamala Markandaya
- *House Made of Dawn* by N. Scott Momaday
- *Almanac of the Dead* by Leslie Marmon Silko
- *The Beet Queen* by Louise Erdrich
- *Things Fall Apart* by Chinua Achebe
- *A Hundred Years of Solitude* by Gabriel Garcia Marquez
- *Age of Iron* by J.M. Coetzee
- *Woman Warrior* by Maxine Hong Kingston
- *The Joy Luck Club* by Amy Tan
- *Bastard Out of Carolina* by Dorothy Allison
- *The Kite Runner* by Khaled Hosseini

Spotlight: *Beloved*

In 2006 the New York Times asked authors and critics what was the best book of the last 25 years. *Beloved* by Toni Morrison received more votes than any other title. While this was a highly subjective poll, it was yet another significant honor for Morrison's best-known work. It received the Pulitzer prize in 1988, a choice that was not without controversy. *Beloved* has become firmly entrenched in the canon. One can argue that it is a token addition, but Morrison's magical realistic look at the cost of slavery has a place in both high schools and college curricula. It would be a mistake to overlook the critical importance of *Beloved* and its role in the canon because its acclaim is high. It's a wonderful new voice in the canon.

Keeping Up

One of the best sources to consult that responds to literatures from around the world is the Norton Anthologies series that are popular collections for college literature classes. If an author is gaining prominence in literary circles, their work will be represented in the anthologies.

Examine the *Norton Anthology of World Literature* published in several size collections and their website of supplementary materials at:
www.wwnorton.com/college/english/nawol3/

Thought Questions

- 1) What role does class play in the emerging canon?
- 2) What classics can be replaced with titles from the emerging canon?

50. 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 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 focused on more contemporary classics, such as *East of Eden* by John Steinbeck and *Middlesex* by Jeffrey Eugenides. Several titles from Oprah's previous book club incarnation, such as books by Toni Morrison and Barbara Kingsolver, are also titles teens should consider. Oprah's new 2.0 book club continues her passion for reading.

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 and *The Universe in a Nutshell* by Stephen Hawking) to more specific titles on the different branches of science. Sports have produced some memorable and quality titles that challenge teens, like *Friday Night Lights*. So has Social Science with the classic *In Cold Blood* by Truman Capote or Ruben Martinez's *Crossing Over*. 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 Rapheal, 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. Poetry Daily's website (/) 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 *Outstanding Books for the College Bound*. Published regularly by YALSA includes a plethora of wonderful titles to build breadth and depth.

Titles for the College Bound

Novels:

Bless Me Ultima by Rudoph Anaya
The Awakening by Kate Chopin
Invisible Man by Ralph Ellison
The Great Gatsby by F. Scott Fitzgerald
The Handmaid's Tale by Margaret Atwood
Their Eyes Were Watching God by Zora Neale Hurston
The Things They Carried by Tim O'Brien
Animal Farm by George Orwell
The Catcher in the Rye by J.D. Salinger
Slaughter-House Five by Kurt Vonnegut
The Joy Luck Club by Amy Tan
The Color Purple by Alice Walker
My Antonia by Willa Cather
A Farewell to Arms by Ernest Hemingway

Drama:

A Doll's House by Henrik Ibsen
Raisin in the Sun by Lorraine Hansberry
Death of a Salesman by Arthur Miller
Hamlet by Shakespeare
Waiting for Godot by Samuel Becket
Our Town by Thornton Wilder
The Glass Menagerie by Tennessee Williams

Poetry and Poets:

Beowulf
Canterbury Tales
Paradise Lost
Emily Dickenson
Pablo Naruda
Anne Sexton

Miscellaneous:

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

10 Most Recommended Authors*

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

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

Keeping Up

- Outstanding Science Tradebooks for Students K–12: <http://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: <http://www.ala.org/yalsa/booklists/obcb>
- Pierce, Valerie. *Countdown to College: 21 To Do Lists for High School*. 2nd ed., 2009.
- Crawford, Amy. *Great Books for High School: A Teacher's Guide to Books that Can Change Teens' Lives*, 2004.
- Hahn, Daniel. *The Ultimate Teen Book Guide*. 2007. (from a British perspective)
- Silvey, Anita. *500 Great Books for Teens*. Houghton Mifflin, 2006.

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?

51. 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 is supplemented by different authors in different classrooms in different states. However, there are a few titles that are 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*.

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.

The new Common Core Standards created by the U.S. National Governor's Conference recommends that students be more prepared to read complex texts before they enter college so that they are able to wrestle with the great ideas across many disciplines.

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 Caesar* 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

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?

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*: Shakespeare
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

Check out:

<http://bestsellers.about.com/od/readingrecommendations/tp/SummerReading.htm>

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.
- Sullivan, Ed. "Some Teens Prefer the Real Thing: The Case for Young Adult Nonfiction." *English Journal*: Jan. 2001. 43-47.
- Webb, Allen. "Literature from the Modern Middle East." *English Journal*, January, 2009, v. 98, no. 3, p. 80-88.
- Webb, Allen. "Digital Texts and the New Literacies." *English Journal*, January 2009v. 97 n. 1. 83-88.
- Whelan, Debra Lau. "Yo Hamlet." *School Library Journal* June, 2007 v.56 n.3 48-50
- Williams, Linda. "How I Spent my Summer Vacation . . . with School Reading Lists." *VOYA* Feb 2002, v. 24 n. 6. 416-421.
- Younker, J. Marrin. "A Classic Argument." *School Library Journal* August, 2007, 25.

52. Poetry and Full-Length Works in Verse

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. Poetry comes in many forms, and those who restrict poetry to a 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 so eloquently. Poets carefully eliminate extraneous terms and select just the right word to convey the message (economy of text). The intensity and passion in poetry comes at a good time for young adults who live 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. If readers can be convinced that they will not be asked to dissect every poetic element and 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 help greatly in promoting both poetry and full-length works told in verse. Reading aloud poetry spontaneously provides appreciation and familiarity with the genre.

Verse Novels in the Classroom

Ever since Karen Hesse's verse novel, *Out of the Dust*, 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. Verse "novels" range from historical pieces such as Paul B. Janeczko's *Worlds Afire* (2007) to biographies such as Marilyn Nelson's *Carver: A Life in Poems* (2001) or to *A Bad Boy Can Be Good for a Girl* (2006), a problem novel by Tanya Lee Stone.

Successful verse novels have a narrative structure similar to a prose novel: they both have changing perspectives and a series of short sections. 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. Poems work well in a small group and provide an opportunity for performance work. Verse novels can also effectively stimulate the writing of poetry.

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 often a successful venture. After reading Dudley Randall's "The Ballad of Birmingham," a poem about the church bombing in that city during the civil rights movement, Christopher Paul Curtis changed the destination in *The Watsons Go to Birmingham—1965* from Florida to Birmingham. The book earned a Newbery honor and a Coretta Scott King honor award. Randall's poem might be just the piece to introduce Curtis's book.

One target audience for novels in verse appeal is the group of young people who love rap. 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. Establish a forum for an afternoon of poetry readings/raps.

Poetry Blasts, Jams, and Slams

A Poetry Blast could become a popular forum for sharing poetry, could provide a forum for performance, and could encourage reading of all types. Marilyn Singer surveyed several of her poet friends to get their suggestions connecting young readers to poetry. Her article "Knock Poetry Off the Pedestal Its Time to Make Poems a Part of Children's Everyday Lives" is available at bit.ly/poem_pedestal. You may also read Marilyn's suggestions for establishing a Poetry Blast at marilysinger.net/onwriting/a-blast-of-poetry/. On May 12, 2009, First Lady Michelle Obama and the President hosted the first "Poetry Jam" at the White House. Several YouTube videos have been

posted showing some of the poets from 2009 through the present year's poetry jam. Poets and playwrights, actors and musicians gathered to share the spoken word. Investigate who participated and what poetry and music was shared. Hold a poetry blast/jam in your school/library and consider sharing similar selections/poets. A poetry slam has an element of competition, much like the reality competition shows such as *American Idol* or *America's Got Talent*. Young adults may enjoy that type of event as well.

Poetry—A Selected List

- Carlson, Lori Marie. *Red Hot Salsa: Bilingual Poems on Being Young and Latino in the United States*. (2005)
- Franco, Betsy. *Falling Hard: 100 Love Poems by Teenagers*. (2008)
- George, Kristine O'Connell. *Swimming Upstream: Middle School Poems*. (2002); *Hummingbird Nest: A Journal of Poems*. (2004)
- Grandits, John. *Blue Lipstick: Concrete Poems*. (2007); *Technically, It's Not My Fault: Concrete Poems*. (2004)
- Grimes, Nikki, ed. *Planet Middle School*. (2011)
- Chaltas, Thalia. *Because I am Furniture*. (2009)
- Collins, Billy. *Ballistics*. (2008)
- Hopkins, Lee Bennett, ed. *America at War: Poems Selected by Lee Bennett Hopkins* (2008); *Amazing Faces*. (2010)
- Janeczko, Paul B. *Requiem: Poems of the Terezin Ghetto*. (2011); *I Feel a Little Jumpy Around You*, edited with Naomi Shihab Nye. (2011)
- Mora, Pat. *My Own True Name: New and Selected Poems for Young Adults, 1984-1999*. (2000); *Dizzy in Your Eyes: Poems About Love*. (2010)
- Nye, Naomi Shihab. *You and Yours*. (2008); *I Feel a Little Jumpy Around You*, edited with Paul Janeczko. (2011)
- Sidman, Joyce. *Dark Emperor and Other Poems of the Night*. (2010)
- Szymborska, Wislawa. *Monologue of a Dog*. (2005)
- Uhler, Joyce Sandra. *Mysterious Light: Poems, Colorful, and Transparent*. (2010)
- Waters, Fiona. *Poems From Many Cultures: Poetry Collection 4*. (2002)

A Selected List of Full-Verse Narratives

- Adoff, Jamie. *Jimi & Me*. (2005); *The Death of Jayson Porter*. (2008)
- Chaltas, Thalia. *Because I Am Furniture*. (2009)
- Creech, Sharon. *Love That Dog*. (2001); *Hate That Cat*. (2008)
- Engle, Margarita. *The Firefly Letters: A Suffragette's Journey to Cuba*. (2010)
- Fehler, Gene. *Beanball*. (2008)
- Frost, Helen. *Keesha's House*. (2003; 2007); *The Braid*. (2006); *Diamond Willow*. (2008)
- Fullerton, Alma. *Walking on Glass*. (2007); *Libertad*. (2008)
- Herrick, Steven. *A Place Like This*. (1998); *Do-Wrong Ron*. (2005)
- High, Linda Oatman. *Sister Slam and the Poetic Motormouth Road Trip*. (2004); *Planet Pregnancy*. (2008)
- Lee Wong, Joyce. *Seeing Emily*. (2005)
- Nelson, Marilyn. *Carver: A Life in Poems*. (2001); *A Wreath for Emmett Till*. (2005); *Miss Crandall's School for Young Ladies & Little Misses of Color*. (with Elisabeth Alexander, 2007)
- Sones, Sonya. *What My Girlfriend Doesn't Know*. (2007)
- Stone, Tanya Lee. *A Bad Boy Can Be Good for a Girl*. (2006)
- Van Arsdale, Carol. *Three Rivers Rising*. (2010)
- Wild, Margaret. *Jinx*. (2002); *One Night*. (2004)

For bibliographies of verse novels, check out these sites:

- Dover (NH) Public Library — <http://www.dover.lib.nh.us/teenpage/novelsverse.htm>
- Austin (TX) Public Library "Wired for Youth" — <http://www.wiredforyouth.com/books/index.cfm?booklist=verse>

- Adolescent literacy (adlit.org) — <http://www.adlit.org/books/c812/>
- Carnegie Library — <http://www.carnegielibrary.org/teens/books/showbooklist.cfm?catid=6&list=novelsinverse>
- Rochester Hills Public Library, Rochester, Michigan — <http://www.rhpl.org/books-a-more/good-reads/teen-good-reads/novels-in-verse>

Focus Book

A Kick in the Head: An Everyday Guide to Poetic Forms, edited by Paul B. Janeczko with illustrations by Chris Raschka (2004).

Although in picture-book format, this book will be a valuable aid in introducing 29 poetic forms to teen readers. Examples of elusive forms as the aubade (Eleanor Farjeon), elegy (X.J. Kennedy), couplet (Ogden Nash), pantoum (Liz Rosenberg), and sonnets (Shakespeare) are included, along with twenty-four other forms.

From the same collaborators: *A Poke in the I: A Collection of Concrete Poems*. (2001) and *A Foot in the Mouth: Poems to Speak, Sing and Shout*. (2009)

Want a little help in igniting excitement for poetry among your students? Seek out Paul Janeczko's 2011 title for professionals — *Where A Poem Belongs Is Here: Cultivating Passion for Poetry in the Middle Grades*.

Educators of high school students will find some great ideas to adapt.

Poets to Investigate

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

Novel or Poem?

Make an attractive three-part display of favorite prose novels, poetry collections/anthologies, and verse novels. Put the traditional novels on one side and label them as such. Put the poetry on the other end and label. In the middle display some popular verse novels and ask: Novel or Poem? Include a "voting" sheet to allow readers to decide which category best fits the verse novel.

Spotlight: Paul Janeczko

Paul Janeczko learned to love poetry as a college student, and 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. Watch for Janeczko's new novel length book of poems — check his website at www.pauljaneczko.com.

- *Requiem: Poems of the Terezin Ghetto* (2011)
- *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)
- *Birds on a Wire: A Renga 'round Town* with J. Patrick Lewis and illustrated by Gary Lippincott (2008)

Poet Laureate

The United States has had a poet laureate since 1937 (called a "poetry consultant" prior to 1985), which is appointed by the Librarian of Congress in October for a one-year term. Research the poets who have served in this capacity and identify some that have a connection to young adult readers. We have had a children's poet laureate since 2007 (Jack Prelutsky 2007–2008; Mary Ann Hoberman 2009–2010; J. Patrick Lewis 2011–2013). If a young adult's poet laureate were to be named in the United States, who would be five poets that should be among the top poets considered for this position? Should we have a YA poet laureate?

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 interest young adult readers in poetry?
- 3) What strategies will make young adults more receptive to poetry?

53. Adult Books and the Teenage Reader

Teachers and librarians have long recognized that as readers move from middle school, through high school, and into adulthood that the spread between interests, reading abilities, and maturity widens. There has also been a great increase in the acceptance of cross-over books. The phenomenon goes both ways: Adults read books marketed to young adults, i.e. the Harry Potter series, the Twilight series; and young adults read books marketed to adults.

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 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. Interests often allow readers to rise above their reading level.

New Adult (NA) Fiction

In 2009, St. Martin's Press coined the phrase when they put out a call in a New Adult Contest for "...fiction similar to YA that can be published and marketed as adult—a sort of an 'older YA' or 'new adult'." Other publishers have begun to publish in this genre as well. There has been much controversy regarding the need for a new genre of books but in general the "New Adult" field has begun to gain attention. The intent is to market books specifically for the 18-30 year old. In addition to the accepted YA topics: self-worth, coming of age, sexuality, depression, suicide, drug/alcohol abuse, family issues, bullying, etc. "New adult" fiction also focuses on other topics suggested by the more adult interests: post-high school friendships, military enlistment, financial independence, living arrangements, employment concerns, fear of failure, and so forth.

Alex Award

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. Titles on the 2013 ALEX list are:

- *Caring is Creepy* by David Zimmerman
- *Girlchild* by Tupelo Hassman
- *Juvenile in Justice* by Richard Ross
- *Mr. Penumbra's 24-Hour Bookstore* by Robin Sloan
- *My Friend Dehmer* by Derf Backderf
- *One Shot at Forever* by Chris Ballard
- *Pure* by Julianna Baggott
- *The Round House* by Louise Erdrich
- *Tell the Wolves I'm Home* by Carol Rifka Brunt
- *Where'd You Go, Bernadette?* by Maria Semple

Read these blog posts about this 2013 Top Ten ALEX books, and previous lists:

- Mark Flowers reaction to the list—blogs.slj.com/adult4teen/2013/01/28/alex-award-reactions/

- Account of the 2013 Alex Award Program — blogs.slj.com/adult4teen/2013/07/04/2013-alex-award-program-ala-annual/
- For other articles regarding specific titles go to the SLJ.com blog — blogs.slj.com/adult4teen and search for “Alex Awards.”
- An article with links to a review for each of ALEX books for 2013 is available on the *School Library Journal* blog, “The Alex Awards, 2012, January 24th, 2012.” (Web) blog.schoollibraryjournal.com/adult4teen/2012/01/24/the-alex-awards-2012/
- Previous and future ALEX award lists are posted on the American Library Association’s YALSA site: www.ala.org/yalsa/booklists/alex

Popular Best Selling List

Looking at *USA Today’s* list of bestselling books there are several titles that will appeal to young adult readers, including:

- *Inferno* by Dan Brown
- *Sycamore Row* by John Grisham
- *Allegiant* by Veronica Roth
- *The Book Thief* by Mark Zuszk
- *Dark Witch* by Nora Roberts
- *Ender’s Game* by Orson Scott Card
- *The All-Girl Filling Station’s Last Reunion* by Fannie Flagg

Genre Fiction

Westerns—The late Louis L’Amour was the king of western genre fiction. His short story collections, *The Collected Short Stories of Louis L’Amour* (Volumes One and Two), continue to be on the Western bestseller lists. Current award books are listed at www.westernwriters.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.

Espionage—*But I Trusted You: Ann Rule’s Crime Files #14* by Ann Rule; *Triple Cross: How bin Laden’s Master Spy Penetrated the CIA, the Green Berets, and the FBI* by Peter Lance; and *Dead or Alive* by Tom Clancy are among classic and current bestsellers and represent bestselling authors in this genre.

Romance—Each year the Romance Writers of America create a list of best romance books. Check the Romance Writers of America website at www.rwanational.org.

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 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 was *A Time to Kill* (1988). *The Firm* (1991) became a bestselling 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. *Sycamore Row* (2013), another legal thriller, is Grisham’s most recent title. He has also published a series

of books in the Theodore Boone (Kid Lawyer Series) (2009–2012). Website: www.jgrisham.com

Dean Koontz—Koontz’s books have been described as graphic and fast-paced with well-developed characters. His move to becoming a full-time writer began when his wife offered to support him for five years, to give him a chance to become a self-supporting writer. He succeeded. Ten of his novels have been #1 on the *New York Times* hardcover bestseller list. Twelve of his books have achieved that position on the paperback list. Koontz’s most recent book is *Innocence* (2013). He has authored the #1 bestselling Odd Thomas series. www.deankoontz.com

Michael Crichton—Michael Crichton, an author of the techno-thriller, sold over a million books in thirty-six languages, in a writing career spanning four decades. *Andromeda Strain* (1969) and *Jurassic Park* (1990) are popular early novels. *Pirate Latitudes* (2009)—a novel discovered after his death in 2008 along with a techno-thriller, *Micro* (2011) has kept Crichton on the lists. www.michaelcrichton.com

Jodi Picoult—Picoult’s books are excellent examples of crossover novels. Despite being published for adults, they often feature teen characters. Her characters face many hurdles: family issues, dealing with an unwanted birth, rape, and school violence, a daughter’s rare bone disease, and Asperger’s syndrome. *Lone Wolf* (2012), examines medical science and its relation to moral choices and in *The Storyteller* (2013) Sage's grandmother is a Holocaust survivor and the man she meets is had been a Nazi SS guard. Picoult and her daughter, Sammy, have co-authored a YA/tween novel titled *Between the Lines*. www.jodipicoult.com

Some ALEX Award winners remain popular with teens. Some of the more popular past winners include:

- *The Boy Who Harnessed the Wind: Creating Currents of Electricity and Hope* by William Kamkwamba and Bryan Mealer (2009)
- *Peace Like a River* by Leif Enger (2002)
- *10th Grade* by Joseph Weisberg (2003)
- *The Curious Incident of the Dog in the Nighttime* by Mark Hadden (2004)
- *Stiff* by Mary Roach (2004)
- *My Sister’s Keeper* by Jodi Picoult (2005)
- *Donorboy* by Mark Halpern (2005)
- *Stitches: A Memoir*, by David Small (2009)
- *As Simple as Snow* by Greg Galloway (2006)
- *Eagle Blue: A Team, A Tribe, and a High School Basketball Season in Arctic Alaska* by Michael D’Orso (2007)
- *The Blind Side: Evolution of a Game* by Michael Lewis (2007)
- *A Long Way Gone: Memoirs of a Boy Soldier* by Beah Ishmael (2008)

Thought Question

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 categories:

1. Books marketed to the Young Adult audience.
2. Books in the Adult market
3. Books that would fit nicely in the New Adult market (age 18-30)

54. Picture Books for Young Adults

Picture books by any other name are books for everyone. There are many books designated as picture books because of format, but are perfect for readers of many ages. Some titles are sophisticated and beyond the scope of understanding for the very young reader – more suited to those who have some prior knowledge and are more mature as readers. Consider *Pink and Say* by Patricia Polacco, a tale from the Civil War, or *Hiroshima No, Pika!* by Toshi Maruki, a powerful book about the bombing of Hiroshima – these are classic picture books that are very well suited for older readers.

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. Musical directors planning a Madrigal dinner theater might find the exact depictions of costumes that are needed in Alikì's *Medieval Feast* (1986). Franklyn Branley's *Journey Into a Black Hole* (1988) will be the perfect introduction to a scholarly unit on black holes. Those readers examining Christopher Columbus's role as seen by contemporary historians will find using Jane Yolen's *Encounter* (1996) very useful. Similarly, a unit on World War II would not be complete without introducing some of the faces of the Japanese citizens who were interned during World War II in the USA – *A Place Where Sunflowers Grow* by Amy Lee-Tai and Felicia Hoshino (2006) puts a human face on the experience.

While some of the picture books are fiction titles, there are also many informational titles such as *Parrots Over Puerto Rico* by Susan L. Roth and Cindy Trumbore (2013). Books such as this title can do much to introduce basic facts, activate prior knowledge, and stimulate additional research into a specific topic. The six-page afterward, including a timeline and bibliography of authors' sources, will be a strong research resource.

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 – plotting, characterization, etc.;
- provide material for reader's theater, speech class, and so forth;
- teach literary devices: foreshadowing, flashbacks, and so forth.

Try any one of these:

Art

- Amara, Philip et.al. *So You Want to Be a Comic Book Artist? The Ultimate Guide on How to Break into Comics!* (2012)
- Carle, Eric. *The Artist Who Painted a Blue Horse* (2011) – introduce Expressionist painter Franz Marc; www.eric-carle.com/bluehorse.html

- Johnson, D. B. *Magritte's Marvelous Hat: A Picture Book* (2012) — Introduces the artist (and paintings of) René Magritte
- Krull, Kathleen and Kathryn Hewitt. *Lives of the Artists: Masterpieces, Messes (and What the Neighbors Thought)*. (2011) —biographical anecdotes.
- Novesky, Amy and David Diaz. *Me, Frida*. (2010)
- Novesky, Amy and Yuyi. *Georgia in Hawaii: When Georgia O'Keeffe Painted What She Pleas*ed. (2012)

History

- Aylesworth, Jim. *Our Abe Lincoln*. (2009) — Rendition of a song sung during Lincoln's presidential campaigns. Song sung to the tune of "Old Grey Mare." Use in conjunction with Candace Fleming's *The Lincolns: A Scrapbook Look at Abraham and Mary* (2008)
- Baretta, Gene. *Now e's Ben: The Modern Inventions of Benjamin Franklin*. (2008)
- Borden, Louise. *Across the Blue Pacific: A World War II Story*. Illustrated by Robert Andrew Parker. (2006) — A school class corresponds with a soldier.
- Brown, Craig. *Mule Train Mail*. (2009) — A capsule of one aspect of the life on the Havasupai Indian Reservation at the bottom of the Grand Canyon.
- 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.
- Deedy, Carmon Agra. *14 Cows for America*. Illustrated by Thomas Gonzales. (2009) — True story of the response of a Maasai village in Kenya to the events of September 11, 2001.
- Freedman, Russell. *The Adventures of Marco Polo*. Illustrated by Bagram Ibatoulline. (2006) — Biography of Marco Polo.
- Judge, Lita. *One Thousand Tracings: Healing the Wounds of World War II* (2007) — Fourteen poems describe a philanthropic project began after World War II, when the narrator's family sent a package to a needy German friend.
- Krull, Kathleen. *The Brothers Kennedy: John, Robert, Edward*. (2013)
- Littlesugar, Amy. *Willy and Max: A Holocaust Story*. (2006) — Looting of treasures in Germany during World War II; restoration to the rightful owner.
- McKissack, Pat. *Days of Jubilee*. (2003) — Slavery from original sources.
- Ochiltree, Dianne. *Molly, by Golly!: The Legend of Molly Williams, America's First Female Firefighter*. Illustrated by Kathleen Kernly. (2012)
- Polacco, Patricia. A trio of books about the Civil War: *Pink and Say*. (1994); *January's Sparrow*. (2009); and *Just in Time, Abraham Lincoln*. (2011)
- Robinson, Anthony and Annemarie Young. *Mohammed's Journey (A Refugee Journal)*. (2011) — Born in Kirkuk, the Kurdish part of Iraq, this is Mohammed's escape from Iraq and the brutality of Saddam Hussein, to the safety of England.
- Roth, Susan L., and Cindy Trumbore. *Parrots Over Puerto Rico*. (2013) — endangered animals, Puerto Rican history.

Literature

- Janeczko, Paul B., and Chris Raschka. *A Kick in the Head: An Everyday Guide to Poetic Forms*. (2009) — 29 poetic forms from haiku to a sonnet to an elegy; definitions and examples.
- Kimmel, Eric A. *The Hero Beowulf*. Illustrated by Leonard Everett Fisher. (2005) — A simple, brief retelling of the Anglo-Saxon epic.
- Rosen, Michael. *Shakespeare's Romeo e's Juliet*. Illustrated by Jane Ray. (2003) — Scene by scene account; act and scene references.
- Smith, Lane. *It's a book*. (2010) — a tongue-in-cheek battle between the old fashioned "book" and the newest technology.
- Walker, Alice. *Why War Is Never a Good Idea*. (2008) — Poetry grieving the impact of war.

Mathematics

- Hopkins, Lee Bennett. *Marvelous Math*. Illustrated by Karen Barbour. (2001) — Poetry.

- Scieszka, Jon, and Lane Smith. *Math Curse*. (1995) — Math concepts presented in everyday situations. Fantastic to explain concepts to all ages.
- Tang, Greg. *Grapes of Math*. (2004) Patterns and combinations to solve problems.

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.
- Bardoe, Cheryl. *Gregor Mendel: The Friar Who Grew Peas*. (2006) — Genetics, great diagrams.
- Hopkins, Lee Bennett. *Spectacular Science: A Book of Poems* (2002)
- Martin, Jacqueline Briggs. *The Chiru of High Tibet*. (2010) — Endangered animals.
- Nivola, Claire A. *Planting the Trees: The Story of Wangani Maathai*. (2008) — Making a difference.
- Pringle, Laurence. *Snakes! Strange and Wonderful*. Illustrated by Meryl Henderson. (2004) — Interesting new details; for fans of Animal Kingdom shows.

General Topics

- Ahlberg, Alan. *Previously*. (2008)
- 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.
- Cutler, Jane. *Cello of Mr. O*. (2000) — Cost of war.
- Love, D. Anne. *Of Numbers and Stars: The Story of Hypatia*. Illustrated by Pam Paporone. (2006) — Biography of Hypatia, a Greek scholar, philosopher, writer, and teacher. Math.
- Martin, Jacqueline Briggs. *Farmer Will Allen and the Growing Table* (2013) — Urban gardening, movement for sustainable food sources in urban areas.
- Shulevitz, Uri. *How I Learned Geography*. (2008) — An unforgettable person story.
- Stevenson, Harvey. *Looking at Liberty*. (2003) — A look at the grand lady in New York Harbor.

Keeping Up

- 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.
- Children's Literature: Independent Information and Reviews. “Themed Reviews: Picture Books for Older Readers.” (n.d.) www.childrenslit.com/childrenslit/th_picbkolder.html
- McElmeel, Sharron L. (2009) *Picture That! From Mendel to Normandy: Picture Books and Ideas, Curriculum and Connections — for Tweens and Teens*. — Includes connecting ideas for a multitude of titles, in classrooms and libraries, with older readers. Annotations, quick lists, and many strategies for use.

Thought Question

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

Spotlight on *The Chiru of High Tibet*

The Chiru are an endangered species, and when environmentalist George Shaller discovered their plight, he set out to save them. Soon four mountain men were setting out to find the calving grounds, so that the grounds could be designated as a reserve. No one else had succeeded. *The Chiru of High Tibet* is their story, recounted by Jacqueline Briggs Martin (with illustrations by Linda S. Wiggerter) (2010). Visit the author's website for more information www.jacquelinebriggsmartin.com

Links will lead to art appreciation (mandalas), environmental education, endangered animals, black market, and environment vs. economy. Check the ideas for research and investigation for older students at mcbookwords.com/books/chiruofhightibet.html

55. Making Connections: Young Adult Literature in the Classroom

by Beth Wrenn-Estes

It is interesting to see that the discussion or debate continues about why we continue to teach the “Classics” in high school. “Classics” were originally written for adult audiences and teens find them hard to read and in many instances hard to relate to.. Many educators are turning to using popular young adult (YA) titles in class as well as the “classics”. Offering teens characters and storylines that revolve around the world they see or at least know about. Donald E. Gallo states: “Young Adults have little interest in reading books about adults. He writes, I wasn’t READY for classical literature when I was 13, 14...17, 18...I was a typical teenager interested in teenage things. The classics are not about teenage concerns “How Classics Create an Alliterate Society”. *English Journal* 90.3 (2001): 33-39.

There are many examples of young adult titles that contain the same themes as found in classic literature. The bottom line is that young adult literature can and does support and enhance the curriculum and maybe, just maybe creates an atmosphere that encourages teens to become readers. Be ready to answer questions about the quality of writing in Young Adult literature. The stigma that YA only consist of trashy romance novels is so far from the truth in today’s young adult literature environment that a re-education of educators and in some cases librarians is in order. As a former educator, young adult services librarian and now Instructor in an MLIS program I still carry the opinion that there is a happy medium of offering the “classics” with a good mix of current, relevant young adult text.

Steve Wolk in his article “Reading Democracy: Exploring Ideas That Matter with Middle Grade and Young Adult Literature” says that “Our classrooms and curriculum should be life-centered, student-centered, democracy centered, community-centered and world-centered.” In addition to the themes inherent in “Classics” there are strong ties to social issues that need to be a part of the English curriculum as well.

Themes that are represented in the “Classics” can be expanded upon to include topics that support democracy and social responsibility a topic that is part of most middle school curriculum. Rich discussions can center around titles like: *The Adoration of Jenna Fox* by Mary E. Pearson (Media and Technology), *In Darkness* by Nick Lake (Global Awareness), *Tyrell* by Coe Booth (Race, Prejudice and Economic Class).

Dr. Mary Ann Harlan (a major contributor to this text over the past several years) states: “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* (<http://www.ncte.org/journals/ej>), a journal published by National Council of Teachers of English and is worth in-depth exploration.” NCTE (www.ncte.org/) and local English organization are invaluable for getting expert opinions and support for including YA literature in the classroom setting.

Spotlight: The Canon and Connections

Theme: Journey

Classics:

The Odyssey

The Adventures of Huckleberry Finn

The Grapes of Wrath

YA Connectors:

Downriver—Will Hobbs (1991)

Walk Two Moons—Sharon Creech (1994)

Rules of the Road—Joan Bauer (1998)

Trouble—Gary D. Schmidt (2008)

In the Space Left Behind—Joan Ackermann (2008)

Sea of Monsters – Book 2 in Percy Jackson and the Olympians series – Rick Riordan (2008)

Theme: The Hero

Classics:

A Tale of Two Cities

Cyrano de Bergerac

YA Connectors:

Staying Fat for Sarah Byrnes—Chris Crutcher (2003)

Make Lemonade—Virginia Euwer Wolff (2006)

Theme: The Fall: Expulsion from Eden

Classics:

The Scarlet Letter

YA Connectors:

Speak – Laurie Halse Anderson (2009)

Thanks to Dr. Mary Ann Harlan for creating The Canon and Connections . I have expanded the titles from her original list.

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.

Thought Questions

- 1) What is the role of the library in creating avid, life-long readers?
- 2) What are your basic beliefs about the inclusion of YA literature in classroom in ways that are not just “recreational” in scope?

Theme: The Test or Trial

Classics:

Red Badge of Courage

Color Purple

YA Connectors:

The True Confessions of Charlotte Doyle—Avi (2000)

Driver's Ed—Caroline Cooney (1996)

The Book Thief—Markus Zusak (2006)

Theme: Big Brother

Classics:

Animal Farm

Brave New World

YA Connectors:

The Gospel According to Larry—Janet Tashjian (2001)

The Giver—Lois Lowry (1993)

Feed—M.T. Anderson (2002)

Little Brother—Cory Doctorow (2008)

Ship Breaker – Paolo Bacigalupi (2010)

Debate: Young Adult Lit vs. the Classics

This is a topic that has been debated and discussed, and there seems to be no consensus in sight. Inform yourself and be ready to defend your position.

Read:

- Wolk, Steven. “Reading Democracy: Exploring Ideas That Matter with Middle Grade and Young Adult Literature”. *English Journal*, Vol. 103, Number 2, November, 2013, p45-51.
- Ostenson, Jonathan and Rachel Wadham. Young Adult Literature and the Common Core: A Surprisingly Good Fit, American Secondary Education, Fall 2012, Vol. 41, Issue 1, p14-13.
- Gibbons, L.C. and Dail, J.S. and Stallworth, B. J. “Young Adult Literature in the English Curriculum Today: Classroom Teachers Speak Out.” *The ALAN Review*, Summer, 2006. <http://scholar.lib.vt.edu/ejournals/ALAN/v33n3/gibbons.pdf>
- *From Hinton to Hamlet: Building Bridges Between Young Adult Literature and the Classics, Second Edition, Revised and Expanded* by Sarah K. Herz and Don Gallo. Greenwood Press, 2005.

Section III

Issues to Consider in Young Adult Literature and Multimedia

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.

56. Diversity Concerns

There is probably not one educator who doesn't have some concern for how various ethnic and minority groups are portrayed in literature. In 2012, the Census Bureau presented statistics from the 2011 census. Their findings indicated that minorities were at that time nearly 37% of the total population, but more than half of all the children (50.4 %) of all the children born in the United States were members of a racial or ethnic minority. This has major implications for the books we select and the literature we recommend to young learners. In many people's minds, the term *multicultural* translates into African American, but the term means much more than just one race. Diversity is a more accurate term as it encompasses more than just racial concerns but ethnic and cultural groups as well. Asian and Hispanic cultures, and an increasing amount of attention is now being paid to Native Americans and cultural and religious minorities.

Ashley Bryan, a noted African American author and illustrator, once wrote an article for the Children's Book Council in which he discussed the emergence of literature that acknowledged minority cultures. In that article, Bryan 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." ("Ashley Bryan: Discovering Ethnicity Through Children's Books." *CBC Magazine: The Children's Book Council*. 2006.) 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 Debbie Reese's blog, *American Indians in Children's Literature*, (americanindiansinchildrensliterature.blogspot.com) discusses many aspects of the portrayal of Native American Indians in books for young readers. Reese is a tribally enrolled at the Nambe Pueblo in northern New Mexico and is an outspoken advocate for accurate portrayal of all Native Americans in books.

Interestingly, it seems that most young adult novelists assume that readers view all characters as white and tend to identify only those characters of an ethnic or cultural background that is not white and European in origin. One author that does not do that is Christopher Paul Curtis; he assumes his characters are African American and identifies characters as white, when appropriate. In Cynthia Leitich Smith's *Rain is Not My Indian Name*, 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. On the other hand Barack Obama is generally identified as African American, but his mother was white, a native of Kansas. 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. While all readers like to see their own faces and situations mirrored in books, others who do not share the same heritage must find windows to other cultures and ethnic groups. Mirrors and windows must be available — but let the reader decide which view they wish to have.

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* article (Anderson, Laurie Halse. "The Writing of *Fever 1793*." *School Library Journal*. May 2001. Volume 47, p 44.) 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 about historical fiction and in regard to authors who write outside of their culture. Authors who do write outside of their culture must be absolutely scrupulous about details, show extreme sensitivity to the cultural nuances and interpretations, and always remain conscious of the perspective of those about whom they write. Some would argue, however, that someone writing outside of their own culture simply do not understand that culture well enough to know what nuances they are missing.

A new term being used recently refers to "intercultural literacy." Watch for this term and how it interplays with information about multicultural and diverse literacy.

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* (Cameron, Ann. "Write What You Care About." *School Library Journal*. June 1989. Volume 35, issue 10, p 50, 2p.) 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. 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

- Critical Issue: Addressing Literacy Needs in Culturally and Linguistically Diverse Classrooms (WEB) www.ncrel.org/sdrs/areas/issues/content/cntareas/reading/li400.htm
- *Across Cultures: A Guide to Multicultural Literature* by Kathy East and Rebecca Thomas (Libraries Unlimited, 2007)
- Cooperative Children's Book Center (CCBC). "Multicultural Literature." (WEB) www.education.wisc.edu/ccbc/books/multicultural.asp
- Debbie Reese's *American Indians in Children's Literature Blog* at: americanindiansinchildrensliterature.blogspot.com/ — Debbie Reese (Nambe Pueblo) provides a critical thoughts on children's and young adult literature

- Gates, Pamela S. *Cultural Journeys: Multicultural Literature for Children and Young Adults*. 2006
- 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/Dec 2004, Vol. 23 Issue 3, p28. (WEB)
www.mcelmeel.com/writing/goodintentions.html
- Moore, David W. Serving Culturally and Linguistically Diverse Youth, *Journal of Adolescent and Adult Literacy*, March, 2011, v. 54, n. 6, p. 455-57.
- Pirofsky, Kira Isak. "Multicultural Literature and the Children's Literary Canon: Abstract." *Research Room: EdChange Multicultural Pavilion*.
www.edchange.org/multicultural/papers/literature.html
- Welcome to Oyate: www.oyate.org—This site will kept you up to date on criteria and considerations in regard to Native American literature.
- Zapata, Anmgie. "Movement in Literacy: New Directions in Multilingual, Multicultural, Multinational, and Multimodal Literacy Studies," *Language Arts*, (March, 2011), v. 88, no 4, p 310-14.

Spotlight

Louise Derman-Sparks and the Anti-Bias Curriculum (A.B.C.) task force developed a list of 10 Quick Ways to Analyze Children's Books (including young adult books) for Racism and Sexism. Access this list as a PDF file at www.mcbookwords.com/links/articles/10quickways.pdf

A good summary of criteria that must be considered is included in an article "Beyond Good Intentions: Selecting Multicultural Literature" by Joy Shioshita, originally published in September–October 1997 *Children's Advocate* news magazine published by Action Alliance for Children. Available online at: leeandlow.com/p/administrators_joyarticle.mhtml

Thought Questions

- 1) Are only Native Americans qualified to write books with Native American characters and Native American themes?
- 2) What would the status of books for children be today if Ezra Jack Keats (a Caucasian) had not illustrated *A Snowy Day* (1963) with a Black child, Peter?
- 3) What was Virginia Hamilton's contribution to the world of young adult literature? Christopher Paul Curtis? Alexie Sherman? Joseph Bruchac? Lawrence Yep? Gary Soto?
- 4) Survey four biography shelves (or another section) in your school or public library. Tally how many books feature men or women; Caucasian, Black, Native American, Hispanic, and so forth; historical figures or present day subjects. Is one category over-represented? And if so, why?

Thought Activity

1. Locate Ann Cameron's *School Library Journal* article (available from the EBSCO database). Read it and comment.
2. 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?
3. Can you name 5 authors whose own heritage is NOT white European? And at least one of their published titles?
4. Do books of diversity sell? Or is what is being bought dependent on what is being offered? Which comes first? For background read "In Nearly All Children's Books, It's a White, White World," by Vanessa Romo (27 June 2013). Online at www.takepart.com/article/2013/06/27/childrens-books-too-white

57. Censorship Issues

The schools of America operate under a policy of *in loco parentis*, meaning that educators, administrators, and librarians are the “parents” of children and teens while under their direction. To keep children and teens safe, schools close campuses, declare drug- and alcohol-free zones, and ask visitors to register at the office. School districts declare campuses as gun free zones, 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.

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.

Libraries should have a clear selection policy, but should also have a de-selection/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. Sample forms are available at: eduscapes.com/seeds/management/censor.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 freer 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.

Of increasing discussion is the prevention of access to Web 2.0 tools based on the fear that young people will use these tools as gateways to dangerous materials. Some have said that this constitutes a new frontier in intellectual freedom.

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 and 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/advocacy/intfreedom/librarybill. 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/bbooks/bannedbooksweek

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.

- Pikes Peak Library District's Challenged Materials Policy: www.ppld.org/challenged-materials-policy
- Annette Lamb and Larry Johnson's website at: eduscapes.com/seeds/management/censor.html
- The Right to Read—an ERIC Document at: www.ericdigests.org/pre9215/library.htm

Looking at a Recent Discussion

Censorship and the topics that attract censorship vary from decade to decade or year to year. Recently the fervor has been directed at books about religious groups. Since 9/11 and the war on terrorism, many have a hypersensitivity to any appearance of favoritism toward the Muslim religion. Others do not reject books with Muslim topics as much as there are questions regarding equality and balance for other religions to be treated equally. Consider the controversy surrounding a book offered for young readers: *Golden Domes and Silver Lanterns: A Muslim Book of Colors* by Hena Khan (2012). Despite the book's listing on the American Library Association's Notable Book List for 2013, those who would ban the book continue to be vocal about their opposition—not just for their own child but for all children who might gain access to this book.

Read these accounts of the discussion: "A Book Challenge to Golden Domes and Silver Lanterns_A Muslim Book of Colors" on *Books, Babies, and Bows* a blog by "Jenny" (3 November 2013) Online at booksbabiesandbows.blogspot.com/2013/11/a-book-challenge-to-golden-domes-and.html

This blog contains links to additional articles about this book and efforts to restrict its availability. After reading the articles what do you think about the efforts to restrict access?

A Few Common Sense Suggestions for Controversial Materials

1. Always provide alternatives and choice.
2. Provide alternatives for teens whose parents/guardian ask that their teen is not required to read, view, or listen to classroom/library materials.
3. Erase circulation records immediately when materials are returned to library collections.
4. Alert teens that search 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

2012:

1. Dav Pilkey
2. Sherman Alexie
3. Jay Asher
4. E.L. James
5. Peter Parnell and Justin Richardson
6. Khaled Hosseini
7. John Green
8. Alvin Schwartz
9. Jeanette Walls
10. Toni Morrison

2011:

1. Lauren Myracle
2. Kim Dong Hwa
3. Chris Crutcher
4. Carolyn Mackler
5. Robert Greene
6. Sonya Sones
7. Dori Hillestad Butler
8. Sherman Alexie
9. Suzanne Collins
10. Aldous Huxley

2010:

1. Ellen Hopkins
2. Peter Parnell and Justin Richardson
3. Sonya Sones
4. Judy Blume
5. Ann Brashers
6. Suzanne Collins
7. Aldous Huxley
8. Sherman Alexie
9. Laurie Halse Anderson
10. Natasha Friend

Earlier and more recent lists are available on the American Library Association's website:
www.ala.org/bbooks/frequentlychallengedbooks/top10-toptenlists

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/censorship.html). 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 2012

1. Captain Underpants (series), by Dav Pilkey.
Reasons: Offensive language, unsuited for age group
2. *The Absolutely True Diary of a Part-Time Indian*, by Sherman Alexie.
Reasons: Offensive language, racism, sexually explicit, unsuited for age group
3. *Thirteen Reasons Why*, by Jay Asher.
Reasons: Drugs/alcohol/smoking, sexually explicit, suicide, unsuited for age group
4. *Fifty Shades of Grey*, by E. L. James.
Reasons: Offensive language, sexually explicit
5. *And Tango Makes Three*, by Peter Parnell and Justin Richardson.
Reasons: Homosexuality, unsuited for age group
6. *The Kite Runner*, by Khaled Hosseini.
Reasons: Homosexuality, offensive language, religious viewpoint, sexually explicit
7. *Looking for Alaska*, by John Green.
Reasons: Offensive language, sexually explicit, unsuited for age group
8. Scary Stories (series), by Alvin Schwartz
Reasons: Unsuited for age group, violence
9. *The Glass Castle*, by Jeanette Walls
Reasons: Offensive language, sexually explicit
10. *Beloved*, by Toni Morrison
Reasons: Sexually explicit, religious viewpoint, violence

All annual lists from the 21st century on ALA's website at:

www.ala.org/ala/issuesadvocacy/banned/frequentlychallenged/21stcenturyvchallenged/

58. Have You Read This Book?: Booktalking to the Teenager

By David Loertscher

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 also 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 also 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’s 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. And, don’t forget to refer kids to ebooks accessible on various personal devices.

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.

Once you decide on the titles and content of your presentation, decide the type of

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!

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.

Think Web 2.0

How about sharing your booktalks on Web 2.0 media so that teens can tune in anytime they want to listen? And, if you can booktalk, then why can't teens learn to share the books they like in the same manner on YouTube, podcasts, school or public websites, Flickr, Voki, and a host of other video and audio sharing systems. It is a whole new world, particularly with the current trend on digital storytelling for children, teens, and adults.

And remember that publishers are joining the booktalking world, so just look up your favorite title on their websites or on YouTube. For example look at Scholastic's collection of video and audio booktalks at <http://www.scholastic.com/librarians/ab/booktalks.htm>

Further Resources for Booktalking

- Bodart, Joni Richards. *Booktalking the Award Winners* series. H. W. Wilson
- Frazel, Michael. *Digital Storytelling for Educators*. ISTE, 2010.
- Jarrell, Jill S. *Cooler Than Fiction: a Planning Guide for Teen Nonfiction Booktalks*. MacFarland, 2010.
- Mahood, Kristine. *Booktalking with Teens*. Libraries Unlimited, 2010
- Miller, Handler. *Digital Storytelling*. 2nd ed. Focal Press, 2008.
- "The Power of Booktalking" DVD. Neal Schuman, 2009.
- Schall, Lucy. *Value-Packed Book Talks*. Libraries Unlimited, 2011.
- York, Sherry. *Booktalking Authentic Multicultural Literature*. Linworth, 2009.
- Young Adult Library Services Association. *Professional Development Center: Booktalking*: www.ala.org/ala/mgrps/divs/yalsa/profdev/booktalking.cfm

59. Programming for Young Adults

By Beth Wrenn-Estes

The most successful programming for young adults is the programming that has some research behind it. How well does the library staff understand the current trends in what teens are reading, listening to and watching? Sounds easy but it isn't since young adults are a diverse group of individuals. What may interest one may not interest another. The list of programming ideas below has shown to be effective in middle and high schools but remember there are a world of different programs out there and the importance of networking with youth and other young adult library staff is critical to continually finding ones that are current and reflect the every changing interest of our youth patrons/students. The librarian building the programming has to remember also that most teen program attendance builds slowly so be patient. What's popular with youth is a sure way to build programs that will have high attendance. Talking with and listening to youth of all ages is one of the best ways to keep up with what is of interest in their world. Attending as many professional conferences (many online now) or take webinars to strengthen your understanding of teen interests (many are free) and joining listservs that focus on programming for teens can all help you gather the ideas you need to create successful youth programming at your school or public library.

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 teens invited to attend) to set a mission statement, establish a year-long theme or program, and implement the program.
2. Publish a newsletter/blog promoting good books to read.
3. Have teens write book reviews/do booktalks of new books and publish them on your own library blog/newsletter, on Amazon.com or any other Web 2.0 location.
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. Have listening lunches where teens bring their lunch to the library and listen to performances by their peers: poetry readings, drama, music, etc.

13. 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.
14. Have 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.
15. Individual students or groups of students such as the basketball team might visit elementary schools to read with students.
16. Make a booktalk videotape of great teen reads (or create a PowerPoint 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 videotape.)
17. Engage in a drive to get all high school students to obtain a public library card.
18. Designate one afternoon a month to be a cafe and reading venue. Teens are invited to read their own work or a favorite poem, chapter, and so forth, by recognized writers. Serve beverages, provide theater-style seating for the audience, and provide a microphone for the presenter.
19. 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.
20. Booktalk books regularly in the classroom, in the library, during lunch times in the cafeteria, anywhere there are potential readers.
21. Form a special interest storytelling club. Schedule performances for the storytellers in classrooms, elementary schools, civic organizations and clubs, or any special event.
22. 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.
23. Try Subversive Teen Programming (see next page)

Publishing Sources for Young Writers

- *About Teens: Humor, Fun, Fiction and More*: www.aboutteens.org
- *The Concord Review*: www.tcr.org
- *Crunch: An Online*: nces.ed.gov/nceskids/
- *Cyberteens Online Magazines*: www.cyberteens.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
- *The Writing Conference, Inc.: The Writers’ Slate*: www.writingconference.com

Keeping Up—Getting New Ideas for Teen Programming

Collaborating with peers is a fantastic way to get ideas for programming. In addition there are books, professional journals, organizations and listservs to give you ideas. Below is a sampling of just a few.

Books

- Nelson, J. and Keith Braafladt. *Technology and Literacy: 21st Century Library Programming for Children and Teens*. ALA, 2011
- Colston, V. *Teens Go Green!: Tips, Techniques, Tools, and Themes for YA Programming*. Libraries Unlimited, 2011.
- Mayer, Brian. And Christopher Harris. *Libraries Got Game: Aligned Learning through Modern Board Games*. ALA Editions. 2010
- Ott, V. *Teen Programs with Punch: A Month-by-Month Guide*. Libraries Unlimited, 2006.

Professional Journals

- *School Library Journal*: <http://www.schoollibraryjournal.com/>
- *Teacher Librarian*: <http://www.teacherlibrarian.com/>
- *Library Media Connection*: <http://www.librarymediaconnection.com/lmc/>
- *School Library Activities Monthly*: <http://www.schoollibrarymonthly.com/>

Professional Organizations

- International Reading Association: <http://www.reading.org>
- National Council of Teachers of English: <http://www.ncte.org>
- American Library Association: <http://www.ala.org>
- See if there is a local group in your area. For instance in northern CA there is an organization called BAYA (Bay Area Young Adult Librarians). See baya.org

Listsers: Three that are recommended highly are:

- Child Lit: https://email.rutgers.edu/mailman/listinfo/child_lit
- YALSA Book: <http://lists.ala.org/www/subscribe/yalsa-bk>
- PUBYAC: <https://mail.prairienet.org/mailman/listinfo/pubyac>

If you wish to search for more listsers (professional online community) go to the “Official catalog of Listserv® lists” at <http://www.lsoft.com/catalist.html>

Reaching Teens Subversively through Passive Programming

Visit Programming Librarian

www.programminglibrarian.org/library/planning/reaching-teens-passiveprogramming.html#.Un0kdJHqNC4

Kelly Jensen | Teen and Adult Services Librarian at Beloit (Wisc.) Public Library, as well as a blogger at stackedbooks.org. She's in the process of writing a book on contemporary YA fiction and reader's advisory for VOYA Press and currently serves on YALSA's Outstanding Books for the College Bound Committee. She tweets @catagator.

Jackie Parker | Teen Librarian at [Lynnwood Library](#), part of Sno-Isle Libraries in Western Washington. She is currently serving on YALSA's Quick Picks for Reluctant Young Adult Readers Committee and chairs the YA Fiction section of the Cybils. She can be found on Twitter @interactiver.

60. Gone Digital

By Beth Wrenn-Estes

According to Madden, Lenhart, Duggan, Cortesia and Gasser of the Pew Research Center, teens are on the cutting edge of technology use. During their studies of teens (aged 12 to 17) and technology, they found that “the nature of teens internet use has transformed dramatically....from stationary connections tied to desktops in the home to always-on connections that move with them through the day”.

Cell use has increased mainly due to phones being more affordable now. Purcell in his 2012 article “Teens 2012: Truth, Trends, and Myths About Teen Online Behavior” indicated that 77% of teens in the United States have a cell phone which at the time of the study was 17% less than the adults who had cell phones.

Rosen in his article “Teaching the iGeneration” (Educational Leadership. 68(5), 10-15.,2011) speaks about how different the iGeneration is from the preceding generation of the Millennials. Born after 1990 the iGeneration is defined by their technology and media use, their love of electronic communication, and their need to multitask. Teens of today want to be connected 24/7 and to have access to information when they want it.

How teens look at the Internet is a must know for librarians and educators. Teens think that everything can be found on Google and research has shown that almost all searches for information start there. Young users may not know that there are other resources available and it is important for parents, teachers and library staff to find teaching moments to show other resources and instruct students/teens in general on how to determine the quality of different types of information. Collaboration is needed amongst parents, teachers and librarians to integrate Internet technologies into classrooms as well as provide stress that there are print resources as well as Internet sources and how to use them.

Teens are so often categorized as out of control, rebellious and not having fully developed brains when it comes to risk taking and decision-making, so guidance about how to use the Internet is critical. The Internet and the use of social media, cell phones, tablets and laptop computers make it possible for a teen to access more information and share that information with a larger audience than at any other time in history. Most teens have never been without access to technology. Digital resources can help them navigate through this time of great change and it is up to the adults around them to keep up with what is happening in the digital world as well.

Social Media

There are six types of social media: collaborative projects, blogs, content communities, social networking sites, virtual game worlds, and virtual social worlds. Teens enjoy relating to each other through collaborate projects where they can simultaneously create content together. They can share photos through Flickr or Picasaweb, videos through YouTube and Powerpoint presentations, through Slideshare. Continually sharing and having access to each other’s creations is a typical way teens communicate with one another.

Cyberbullying

A discussion of digital natives would not be complete without a short look at cyberbullying. Cyberbullying is when kids bully each other through electronic technology. Examples of cyberbullying can be mean-spirited text messages, rumors sent by email to a large group, postings on social media sites including embarrassing photos, videos, and websites. So bullies create fake profiles defaming those that they are bullying. Bullying has been around since the beginning of time, but with the use of the Internet the bullying can go viral and once on the Internet cannot be pulled back. The victims of electronic bullying are subjected to bullying in a 24/7 environment. The posts from bullies can be anonymous. The statistics published in the 2011 Youth Risk Behavior Surveillance Survey found that

16% of high school students were electronically bullied in the past year. Bullying can result in alcohol and drug use, skipping school, poor grades, low self-esteem and other health problems. Bullying has led to many young people taking their own lives. As teachers and librarians (and parents) it is important to know how to recognize the signs of bullying. There is an excellent site—www.stopbullying.gov/at-risk/warning-signs/index.html—that gives the warning signs and what can be done to educate youth about bullying and other resources on other topics surrounding bullying.

The Amazing World of “Apps”

As teens gain access to mobile devices, they have embraced app downloading. Apps are either a self-contained program or a piece of software designed to fulfill a particular purpose. Teens love apps because they can be installed in seconds. Apps are always available on just about any subject someone is interested in. You can literally sync apps across multiple computers. Apps are hosted on the web so they are constantly up-to-date and apps don't crash computers. Apps are available from many sources but some apps only work with certain products. For instance, on smartphones there are basically three smartphone platforms (Android, iOS and Windows Phone). There are “official app” stores depending on your smartphone (Apple, Google and Microsoft). In addition, there are app stores associated with the make of your phone (Nokia and Samsung as examples). As with the piracy problems in the past with downloading music, there are now illegal ways of getting apps—unofficial app stores are associated with piracy since they deal with trading of illegally hacked free apps of paid Android apps. Some of the apps that are free and some have a very minimal fee but have an educational application as well as a solid “fun” factor are Brainpop, Learn Algebra and iTunes University.

Apps and Privacy

The Pew Research Center and American Life Project found that privacy was a huge issue to teens who did app downloading. A recent study done with 800 teens indicated that:

- 58% of all teens have downloaded apps to their cell phone or tablet computer.
- 51% of teen apps users have avoided certain apps due to privacy concerns.
- 26% of teen apps users have uninstalled an app because they learned it was collecting personal information that they didn't wish to share.
- 46% of teen apps users have turned off location tracking features on their cell phone or in an app because they were worried about the privacy of their information.

Video Streaming

Netflix—signup.netflix.com/browseselection

Netflix was founded in 1997. By 2005 it had 25,000 films available to rent. Netflix has two major competitors: Hulu and Apple's new video service. Netflix provides a basic service of streaming for a nominal cost each month, but the shortcoming is that this service doesn't provide access to all of Netflix content. For that you have to pay the full monthly price which allows the basic video streaming with the rest of the content available through DVDs sent in the mail. Netflix was founded in 1997 and by 2005 had 25,000 films available to rent. In 2011 Netflix had 23.6 million subscribers in the US. Netflix continues to be an innovator and announced in 2013 that it would start hosting its own award's ceremony, Flixies, and would start adding a Facebook sharing feature to the Netflix interface.

Hulu—www.hulu.com

Much like Netflix, Hulu is a web-based video streaming subscription service that provides access to TV shows, movies and webisodes. Hulu also offers movie trailers and behind-the-scenes footage. Hulu provides video in Flash video format so isn't compatible with devices that don't allow Flash. Hulu Plus was launched in 2010 and, like the basic Hulu, allows commercials. Hulu Plus is a bit more expensive but supports more platforms. Hulu is also very proud and a front-runner in providing original programming—*Battleground*, *The Morning After*, *Day in the Life* and *Up to Speed*. At the end of the first year Hulu announced it had an amazing number of subscribers—1.5 million.

Vimeo—Webisode Creation

A webisode is one of a series that is made for web television. One of the best free products is Vimeo. Vimeo (www.vimeo.com/create) is easy to use and has many resources available to members. Resources on the Vimeo site include Creative Commons, Creator Services, Music Store and Video School. Membership is free and includes access to groups that have conversations surrounding videos. Couch Mode in Vimeo allows you to view videos on your laptop or TV. Staff picks defines itself but the Vimeo staff picks out some amazing videos as suggested views. One of the interesting features on Vimeo is *Vimeo on Demand*. *Vimeo on Demand* allows a creator to put a price on viewing their video. Creators keep 90% of what they charge. Vimeo also has added value as it can be played on a variety of streaming devices including Apple, Google and Samsung.

E-Books/Readers

Depending on what source you believe, e-books are either not popular with teens or that teens love them. A 2012 PubTrak survey done by R.R. Bowker indicates that teens are very reluctant to use e-books because they are too used to the versatility of social media and that e-books are restrictive. On the other side of the coin is Barnes and Noble who says that they are selling YA fiction at all-time highs. Digital access to books is attractive to teens as the need for instant gratification continues to be a priority. Also teens that usually don't like to read are able to embrace the idea of e-books since they include a device and a digital format, something they are already familiar with.

Publishers are becoming more and more knowledgeable on how to promote e-books to children and teens. Releasing the e-book on the same schedule as the print version, for instance, as well as a "browse inside" feature providing about 20% of the book's content free for viewing, thus wetting the appetite for the title well before the release date. Publishers now use the same social media that children and teens do to advertise titles coming out. Marissa Meyer's *Cinder* is the largest e-book launch with the number of downloads and sales.

Another factor that is helping the e-book market is the price of the readers are getting cheaper and cheaper (Kindles now selling for \$79), thus making it possible for more people to have them. E-books are now also available through libraries, iTunes and other sources. Content is able not just on Kindles but on smartphones and iPads as well.

Top e-books over the past year have been *The Book Thief* (Zusak), *Allegiant* (Roth), *Catching Fire* (Collins) and *The Fault in Our Stars* (Green). All of these titles sell for around \$2.99. Of course the catch here is that once read, the book cannot be shared, unlike the print version that has no limitations on the number of people who can have access.

Gizmo's is a website that offers links to sources for free e-books. The URL is www.techsupportalert.com/free-books-audio if you want to take a look at the list of free e-books online.

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WEB RESOURCES

Social Networking

Facebook – www.facebook.com
Twitter – www.twitter.com
Instagram – www.instagram.com
Tumblr – www.tumblr.com
Skype – www.skype.com
Kik Messenger – www.kik.com

Homework/Educational Sites

Edmodo – www.Edmodo.com
Google Scholar – www.scholar.google.com
Tutor.com <http://www.tutor.com>
Virtual Learning Centers (VCL) – www.virtuallrc.com
Moodle – <https://moodle.org>

Online Gaming

Minecraft – <https://minecraft.net>
Slenderman – slendergame.com
Halo – www.halowaypoint.com

Gaming

PlayStation – us.playstation.com
Wii - <http://www.nintendo.com/wii>
Nintendo DS - <http://www.nintendo.com/ds>

Photos/Movies

Crunchyroll.com
SnapChat - www.snapchat.com
Vine – <https://vine.com>
You Tube – www.youtube.com

Music

Pandora – www.pandora.com
Spotify – www.spotify.com

61. Core Standards—So What Is This All About?

In a nutshell, Common Core State Standards are a group of standards put forth by the National Governors Association Center for Best Practices and the Council of Chief State School Officers. The federal government had no official role in developing the standards. As of the writing of this piece, forty-five states, four territories (all except Puerto Rico), and the Department of Defense Educational activity have adopted the standards. States who have not yet adopted the standards are: Minnesota (adopted only the English Language Arts standards), Virginia, Nebraska, Texas, and Alaska. Although included as two of the 45 states adopting the standards, Michigan and Indiana (as of June 2013) had voted to “pause” implementation and opposition (and efforts to reverse the adoption) is present in several states. Many articles are available on the Internet detailing various opposition campaigns. There are admittedly pros and cons to the implementation of these standards. For now, in most areas of the United States, the standards and their implementation seem to be a given, at least for the next few years.

Basically the standards are intended to provide standard academic expectations for all K-12 students in the areas of Mathematics and English Language Arts. The standards are intended to ensure a rigorous and realistic set of expectations for students, regardless of where they live.

The 15% Rule

The standards, however, do not make all state standards exactly the same. Once the core standards have been adopted, the individual states have an option to use the core standards as 85% of their expectations while adding another 15% to the standards for their specific region. Several states have added state-specific standards in at least one subject. Other states have added explanatory or supporting material to their state versions of the Common Core documents. More information about individual states and their use of the 15% rule has been prepared under the auspices of the Institute of Education Sciences (IES) and the U.S. Department of Education, by John Kendall, et. al., *State adoption of the Common Core State Standards: The 15 percent rule*. (Mid-continent Research for Education and Learning, 2012). PDF file available at www.mcbookwords/resources/prod17_15PercentRule.pdf

Common Core and Reading

Questions about the standards and how they will impact the teaching of literature and reading throughout the grades have arisen. Some have expressed concern that English/Language Arts teachers will be required to teach science and social studies reading materials. Best practices in elementary schools have always included integration of the language arts with other curricular areas. In the secondary schools, English teachers will continue to teach literature as well as literary non-fiction. The common core does emphasize reading (and writing and research) across the content curriculum. Clearly more integration of the language arts within other curricular areas will come about. Strategies for the reading of various genres of literature—including non-fiction, plays, poetry, and so forth—will continue to be part of the overall curricular instruction.

Some expressed concern about the diluting of the teaching of literature. The Common Core specifically includes standards that require the teaching of the classic myths, stories from around the world, America’s Founding documents, the foundational American literature, as well as Shakespeare. Other content decisions are left to state or local determination.

What is the Core?

Too often, in education and in life, a stated level of achievement becomes the maximum when in fact it is actually designed as a minimum expectation. Core standards are not intended to limit the curriculum. A “core” is defined as “the central, innermost, or most essential part of anything.” Nothing about the standards preclude the teaching or offering of other forms of literature, nor do the standards in any way limit an effort to create a love of reading by offering choice in reading and building interest by infusing the expectations of the standards with the choices of students. Who can read the Rick Riordan Olympus series without a base knowledge about the Greek myths? Discovering the origins of some of our common phrases will uncover origins from Shakespeare and the myths. Much contemporary literature will mirror themes and plots embedded in classics—pairing those selections will connect readers with the classics while stimulating connections to universal themes and contemporary life. Implementation of the standards is the role of the district and the educators on the front lines with students. The core standards should not be viewed as a deterrent to creativity but an opportunity to develop interesting and inviting strategies for moving students toward the summit of their abilities.

Anchor Standards

Anchor standards are made more specific for specific grade levels, there are standards that serve as the basis for those on which the grade standards are drawn. But a general comment regarding “range and content of student reading” speaks to the importance of knowing about young adult literature.

“... students must read widely and deeply from among a broad range of high-quality, increasingly challenging literary and informational texts. Through extensive reading of stories, dramas, poems, and myths from diverse cultures and different time periods, ... curriculum ... structured to develop rich content knowledge ... acquire the habits of reading independently and closely, (Anchor standards and complete quote at www.corestandards.org/ELA-Literacy/CCRA/R)

Resources

- ASCD. *Common Core Standards Resources—ASCD*. (Online) www.ascd.org/common-core-state-standards/common-core.aspx
This site has an image map of the United States that will take users to common core pages specific to individual participatory states/territories.
- National Governors Association and Council of Chief State School Officers. *Common Core State Standards Initiative*. (Online) www.corestandards.org

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