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THE UNIVERSITY OF
**SOUTHERN
MISSISSIPPI.**

School of Library & Information Science

SLIS Connecting

People, Technology, Libraries, History & Learning

Volume 5 Issue 1 Spring/Summer 2016

Special Youth Services Issue

SLIS Update

Teresa S. Welsh, Ph.D., Professor and Director

Welcome to *SLIS Connecting* and the special topic issue on youth services. Spring and summer 2016 was an exciting and eventful time:

- The spring 2016 Fay B. Kaigler Children's Book Festival had record attendance – more than 500 librarians, teachers, scholars, and students attended or participated.
www.usm.edu/childrens-book-festival
- Sixteen wonderful scholars from across the U.S. participated in the 2016 British Studies LIS class.
- Martha Attridge Bufton, University of Alberta, Edmonton, won the IFLA LIS Student Paper Award for her 2015 USM British Studies paper, "Tell More Stories: Information Seeking, Literacy, and the Design of a Culturally Responsive Instruction Program for First-Year Aboriginal Students." Martha presented the paper at the annual IFLA World Library and Information Congress.
- SLIS alum and young adult writer Ash Parsons, author of *Still Waters* (2015), was awarded the PEN/Phyllis Naylor Working Writer \$5,000 Fellowship to complete *A Chemical Distance*.
- Four SLIS alums participated in the 8th Qualitative and Quantitative Methods in Libraries (QQML) International Conference at the University of London Senate House. Erin Doerner, Mary Dugan, and Kayla Warner presented their British Studies paper and Janine Whitecotton Smith presented her master's research paper.
- Dr. Creel was awarded tenure and promotion to Associate Professor and Dr. Griffis was awarded a major IMLS research grant to research segregated Carnegie libraries. SLIS faculty and students continue to be productive and a list of their scholarly activities is included in this issue's "From the GA's" column.

New in Fall 2016:

We are delighted to welcome a new faculty member, Dr. Chris Cunningham, who earned a Ph.D. from the University of South Carolina. Dr. Cunningham was awarded the 2015 ASIS&T ProQuest Doctoral Dissertation Award for

Governmental Structures, Social Inclusion, and the Digital Divide: A Discourse on the Affinity between the Effects of Freedom and Access to Online Information Resources.

Revisions in the MLIS degree with school library licensure emphasis were approved. Students may take LIS 589: School Library Practicum, instead of LIS 511: Collection Development. Five school licensure courses include LIS 508: School Libraries, LIS 516: Technology in the School Library, and LIS 607: School Library and the Curriculum, as well as their choice of two: LIS 517: Children's Lit, LIS 518: YA Lit or LIS 590: Library Instruction.

Thank you for your contributions to the Dr. Elizabeth Haynes LIS Endowed Scholarship (fund #2199). For a donation in honor of or memory of someone, the Foundation will send the honoree or family a nice card and the donor a thank-you note.
www.usmfoundation.com/

Enjoy this special issue of *SLIS Connecting*!

Dr. Teresa Welsh earned MLIS and Ph.D. degrees from the University of Tennessee. Her interests include bibliometric research, historic and archival studies, information literacy, visualization of information and spatial analysis. She joined the faculty of the USM School of Library and Information Science in 2003, was promoted to Full Professor in 2014 and SLIS Director in 2015.

Faculty Spotlight

Dr. Stacy Creel began her career as a part-time Youth Services Librarian at LeRoy Collins Public Library in Tallahassee, Florida. After working for New York Public Library as both a Young Adult Librarian and an

Assistant Branch Librarian, she joined the Houston Public Library in Texas, where she eventually became the Young Adult Manager for the multi-branch library system. After 8 years of work in public libraries, Dr. Creel became an Assistant Director at Cy-Fair College Branch Library—a joint public and community college library in Cypress, Texas.

Dr. Creel earned a BA in Education degree from the University of Mississippi (Ole Miss), a Master of Science in Library and Information Studies from Florida State University, a Specialist Degree (Youth Services Emphasis) from Florida State University, and in 2007, a Ph.D. in Information Science from the University of North Texas. After earning her Ph.D., she taught at St. John's University in Queens, New York for four years before joining the faculty at Southern Miss.

Dr. Creel's area of research has two main components: online education and teens and children. "When looking at online education, my areas of interests focus on both their preparedness for the field of librarianship and their sense of community in the online environment. The area of teens and children includes their information seeking skills, censorship of youth library materials, their reading habits, and their reading lists."

In 2015, she received an ALA Carnegie-Whitney Award for "The Importance of Play: A Selected Bibliography of Resources Related to Learning Through Play." This resource list includes materials for a variety of age groups, and the online resource center geared toward the general public with children and to librarians.

<http://aquila.usm.edu/play/>

Dr. Creel has numerous publications, has presented at international conferences, and is the creator and advisor of the Graduate Certificate in Youth Services and Literature.

As a SLIS Associate Professor, she has taught online synchronous courses pertaining to school libraries, youth services, literature, reference, and public/academic libraries for graduates and undergraduates. Dr. Creel was responsible for creating new courses including LIS 491/590: Library Instruction, LIS 419/519: Programs and Services for Youth, and LIS 670: Special Topics – Graphic Novels, Manga, Comics & Anime. In February 2013, Dr. Creel received the *Exemplary Online Course Award* for LIS 501 presented by Southern Miss Learning Enhancement Center, and in April 2014 she was awarded the Inaugural College of Education and Psychology's *Outstanding Faculty Teaching Award*.

More information on Dr. Stacy L. Creel, Associate Professor can be found at <http://stacycreel.wix.com/home>.

<http://pen.org/2016-pen-literary-award-winners>

Alumni Spotlight – Ash Parsons

Ash Parsons, an award-winning author of young adult books, has been involved in Child and Youth Advocacy since college. She taught English to middle and high-school students in rural Alabama. Watching some of her students face seemingly impossible problems helped inspire her first novel, *Still Waters* published by Penguin/Philomel. Ash has taught creative writing for Troy University's ACCESS program and media studies at Auburn University.

Ash is a 2016 Pen Literary Award Winner for the Phyllis Naylor Working Writer Fellowship for her manuscript, *A Chemical Distance*. Additionally, she is an Alabama State Council on the Arts Individual Artist Fellow for Literary Arts, 2016.

Ash earned her MLIS at Southern Miss in 1998. According to Ash, "My first professional library job was for Huntsville, Alabama's Public Library- in the Madison Branch. I was the youth services librarian. I absolutely credit USM/SLIS, the de Grummond Collection, and The Faye B. Kaigler Book Festival with equipping me to become a youth services librarian and with setting my feet on the path to writing for children and young adults."

You can find out more about Ash Parsons at her website: <http://ashparsonsbooks.com/>

Spotlight – Graduate Certificate in Youth Services and Literature

The certificate may be earned with a MLIS degree, and twelve hours can apply to both MLIS and the certificate, or it may be earned post-MLIS degree.

Required courses:

LIS 517 – Literature and Related Media for Children
 LIS 518 – Literature and Related Media for Young Adults
 LIS 519 – Programs and Services for Youth

Electives (choose two; one must be 600-level or higher)

LIS 528 – Storytelling
 LIS 590 – Library Instruction
 LIS 629 – Studies in Children's Literature
 LIS 634 – History of Children's Literature
 LIS 670 – Topics in Services to Library Clientele (on a youth-related topic)
 FAM 650 – Family Life Cycle Development
 FAM 652 – Advanced Child Development
 CIE 768 – Children's Literature for the Early Years

Highlights from Selected Courses:

LIS 591 Library Instruction introduces students to the basic concepts of instructional design, teaching methods, and learning theory. They develop skills in delivering library instruction using a variety of different techniques. In addition to talking with practitioners and observing library instruction in the field, students design and present their own library instruction lessons in small groups. They incorporate technology by evaluating online instruction tools and designing and creating their own online tool using technology.

LIS 634 History of Children's Literature traces the development of children's literature from antiquity to the early twentieth century. The emphasis is on children's literature in England and the United States and its role and context within Western society and culture. Students are required to complete a bibliography and an historical study on an approved topic related to historic children's literature. This course is an elective for the Archives and Special Collections Graduate Certificate and the Graduate Certificate in Youth Services and Literature. More information about the course is available online: ocean.otr.usm.edu/~w146169/634syllabus.htm

From the Grad Assistants:

Dr. Cindy Yu and GA Michael Oden at the SMSA/LISSA student groups table, Children's Book Festival, April 6-8, USM Thad Cochran Center.

Graduate Teaching Assistant Michael Oden (British Studies, 2015), a Graduate Student Senator and College Scholar, was selected to represent SLIS in the American Library Association "Student to Staff" program. As a participant in this program, he was a student worker at the ALA Annual Conference in Orlando, June 23 – 28, in return for lodging and conference fees.

Graduate Teaching Assistant Mary Dugan (British Studies, 2014) served as a grad assistant for the 2016 British Studies LIS class.

GA Carlie Burkett (on right) represented SLIS on a graduate student panel, "Student Perspectives on Open Access and Current Publishing Trends," USM 2016 Institutional Repository Day, Thad Cochran Center, April 29th.

SLIS graduate student Cindy Holderith manned the SLIS exhibit table at the Alaska Library Association Annual Conference, March 10 – 13, Fairbanks.

Congratulations SLIS Students

MLIS students Abby Mayfield and Charlayne Burkett were each awarded a \$1,869 Molline Mayfield Keyes Scholarship; dual History/MLIS major Stephanie Evans and MLIS student Rebecca Humbert each were awarded a \$1,000 H.W. Wilson scholarship; MLIS student Annie Watkins was awarded a \$500 SLIS Scholarship.

Olivia Potter was awarded the 2016 Anna M. Roberts Award for Scholarship, Service, and Professionalism, and Jessica Whipple awarded the Warren Tracy Award for Professionalism, Scholarship, and Service.

MLIS student Christina Broome is Branch Manager, Purvis Public Library.

MLIS student Bree Martin (British Studies, 2015) is Media Technician, Aurora Public Schools, Aurora, CO.

MLIS student Jennifer Shellman was selected as the recipient of the 2016 Asian/Pacific American Librarian Association (APALA) \$500 Travel Award to attend the annual ALA Conference in Orlando, FL.

Leslie Stauffer, who is earning a Graduate Certificate in Archives and Special Collections, is Research Editor for The Bettmann Archive, Iron Mountain, Boyers, PA.

History Ph.D. candidate/MLIS student Ryan Tickle awarded Southern California Chapter of the Antiquarian Booksellers' Association of America (ABAA) scholarship to attend the California Rare Book School course, *History of the African-American Book*; Ryan also awarded the Karen Gersten-Sternheim Memorial \$1500 Scholarship.

Congratulations SLIS Alums

Daniel Alcazar (MLIS, 2004) is Librarian, Los Alamos National Laboratory, NM.

Emilie Aplin (MLIS, Grad. Certificate in Archives and Special Collections, 2016) was awarded the Beta Phi Mu – Beta Psi Chapter \$400 scholarship.

Emily Arnold (MLIS, 2015) is Youth Librarian, Scott County Library System, Eldridge, IA.

Mary Rodgers Beal (MLIS, 2015; British Studies, 2015) is Readers Advisor, MS Library Commission, Jackson.

Becky Bickford (MLIS, 2015) is Information Services Librarian, South Georgia State College, Douglas, GA.

LaTrisha Blunt (MLIS 2016), Library Technician II, East Baton Rouge Parish Public Library, was the recipient of the EBSCO ALA Conference Sponsorship, which reimbursed expenses up to \$1,000 to attend the ALA Annual Conference in Orlando, June 23 – 28.

LaQuana Burks (MLIS 2016) is Children's Services Librarian, St. Tammany Parish Public Library, Covington, LA.

Candice Cloud (MLIS, 2015) is Project Archivist, East Texas Research Center, Nacogdoches, TX.

Melody Pittman Dale (MLIS, 2012), Assistant Professor/Serials Cataloger, Mississippi State Library, is Vice-Chair, North American Serials Interest Group (NASIG) Evaluation & Assessment Committee.

Hugh Donohoe (MLIS, 2012) is Regional Librarian, William Carey University, Hattiesburg, MS.

Sean Farrell (MLIS, 1985) is Director, Library of Hattiesburg, Petal, & Forrest County, MS.

Joy Garretson (MLIS, 2014) is Library Development Director, Mississippi Library Commission, Jackson.

Jessica Hartley (MLIS, 2010) is Director, Poquoson Public Library, Poquoson, VA.

Janelle Hernandez (MLIS, 2007) is Head Librarian, Montgomery Academy, Montgomery, AL.

Jessica Herr (MLIS, 2011) is History Office Coordinator, NASA Stennis Space Center.

Nathan Howe (MLIS, 2014) is Reference Librarian, Hinds Community College, Raymond, MS.

Nikki Hyatt (MLIS, 2014) is Teen Specialist Librarian, Cordelia Public Library, Fairfield, CA.

Sharon Kelleher (MLIS, 2011) is Director, Flint Memorial Library, North Reading, MA.

Jesse Kelly (MLIS 2009) is Adult Services Librarian, Williamsburg Regional Library, Williamsburg, VA.

Lana Lozure (MLIS, 2010), is Librarian, Aikin Elementary School, Dallas, TX.

Erica McCaleb (MLIS, Graduate Certificate in Youth Services and Literature, 2015) is Countywide Services Coordinator, Pinellas Public Library Cooperative, Clearwater, FL.

Eden Nitcher (MLIS, 2014) is Circulation and Reference Librarian, West Florida Public Libraries.

Ashley Roach-Freiman (MLIS, 2008) is Instruction and Reference Librarian, University of Memphis, TN.

Ellen Hunter Ruffin (MLIS, 1998), Curator, de Grummond Children's Literature Collection, received Excellence in Librarianship Award by Provost Moser at USM Faculty Awards Day, May 6, 2016.

Maria Schroeter (MLIS, Graduate Certificate in Archives and Special Collections, 2015) is Reference Librarian, Nesmith Library, Windham, NH.

Adam Singletary (MLIS, 2015) is Associate Director, Library of Hattiesburg, Petal, and Forrest County, MS.

Colleen Smith (MLIS, 2015) is Branch Manager, Lochwood Public Library, Dallas, and accepted into the University of Texas Humanities MA/PhD program.

Katrina Stokes (MLIS 2010) is Director, Warren County-Vicksburg Public Library.

Ashley White Teagle (MLIS, 2011), is Branch Manager I, Charles County Public Library, Waldorf, MD.

Erin Waller (MLIS, 2006) is Director, Daviess County Public Library, Owensboro, KY.

Deborah White (MLIS, 2008) is Youth Services Librarian, Library of Hattiesburg, Petal, and Forrest County.

Jamie Wilson (MLIS, 2003) is Acquisitions Librarian, Millsaps College, Jackson, MS.

Melissa Wright, Ph.D. (MLIS, 2000) is Public Services Librarian, NW Community College Library, Senatobia.

Callie Wiygul Branstiter (MLIS, Graduate Certificate in Archives and Special Collections, 2014) is Undergraduate Engagement Librarian, University of Kansas, Lawrence, KS.

Stephen Parks, J.D. (MLIS, 2013) sworn in as State Librarian by Mississippi Lt. Gov. Tate Reeves, Jan. 8 (Photo by Chris Todd)

SLIS Alum Book Award

Lili DeBarbieri's (MLIS, 2013) children's book *Sand Dune Daisy* (2015) is a National Science Teachers Recommended book.

LIS Student Research, Spring 2016

Since the School of Library and Information Science attracts graduates from many other academic fields, and offers dual master's degrees with history, political science, anthropology, and instructional technology, many students show an active interest in original research.

In fact, the MLIS program at Southern Miss is one of few accredited library and information science programs in the U.S. that require the design, proposal and completion of an original research project. As a result, many SLIS graduates have published original research in peer-reviewed or professional journals, or have presented their research at academic and professional conferences.

SLIS is proud to report several student accomplishments in research and scholarship this term. Two undergraduate LIS students presented research in the *Undergraduate Symposium on Research and Creative Activity 2016*, April 29-30, Scianna Hall; three graduate students presented research in the annual *Susan A. Siltanen Graduate Student Research Symposium*, March 24, Thad Cochran Center. Both events were competitive; at the graduate symposium Emilie Aplin's research poster placed second in her category. At the undergraduate symposium, Alex Brower and Armendia Hulsey both placed second in their categories; Armendia Hulsey also received the Jack Lucas Award from the Dale Center for the Study of War and Society. Below is more information about each student and their work. We congratulate these students for their participation.

- Matthew Griffis, Assistant Professor, SLIS

Susan Siltanen Grad Student Research Symposium March 24 2016, USM Thad Cochran Center

Kyle Ethridge, "#critlib: A Content Analysis of the Critical Librarianship Discourse on Tumblr"
Category: Research Posters
College of Education and Psychology

Jennifer Johnson, "Research Data Curation Practices at Southern Miss."
Category: Research Posters
College of Education and Psychology.

Emilie Aplin, "Information Regulation and Access in Prison Libraries: A Survey of Onsite Library Resources" Category: Research Posters (2nd Place)
College of Education and Psychology

Jennifer Johnson spoke more about her research on data curation at USM Institutional Repository Day, April 29, Thad Cochran Center.

<http://aquila.usm.edu/irday/2016/>

For more information about the Susan A. Siltanen Graduate Student Research Symposium, see:
<https://www.usm.edu/graduate-school/susan-siltanen-graduate-student-research-symposium>

USM Undergraduate Symposium on Research and Creative Activity 2016

April 29-30, USM Scianna Hall

Armendia Hulse, "A Haven of Rest: Temporary Asylum and Families in the Jefferson Davis Soldiers' Home." Category: Research Posters/Local or Regional (2nd Place)

Alex Brower, "Gender Stereotypes in Four Newbery Award Winners" based on her Honors College thesis mentored by Dr. Stacy Creel
Category: Research Posters/Gender Studies (2nd Place)

For more information about the Undergraduate Symposium on Research and Creative Activity 2016, see: <https://www.usm.edu/research/undergraduate-symposium-research-and-creative-activity>

Faculty Research and Scholarship

Dr. Catharine Bomhold was awarded the 2016 Peggy Jean Conner Research Award by the USM Committee on Services and Resources for Women.

Dr. Bomhold, through the Council on Community Literacy and Reading, which she serves as Director, distributed more than 2,000 new books in the past year through parade floats, HubFest booth, and other community outreach activities.

Dr. Bomhold and Dr. Creel served as judges for the Regional Reading Fair, March 10th, Hattiesburg Convention Center.

Dr. Stacy Creel chaired the Miss. National Library Week 2016 initiative and presented Magnolia Book Awards at the 2016 Children's Book Festival in April:

- K-12: ***The Princess and the Presents*** by Caryll Hart; Runner-up: ***What to Do When You're Sent to Your Room*** by Ann Stott
- 3-5 Winner: ***Wolf*** by Valerie Hobbs; Runner-up: ***Hot Dog! Eleanor Roosevelt throws a Picnic*** by Leslie Kimmelman
- 6-8 Winner: ***Escape from Mr. Lemoncello's Library*** by Chris Grabenstein; Runner-up: ***The Fourteenth Goldfish*** by Jennifer L. Holm
- 9-12 Winner: ***We Were Liars*** by E. Lockhart; Runner-up: ***All the Truth that's In Me*** by J. Berry

Photo credit: Jinxuan Ma, Assistant Professor at ESU

Dr. Matthew Griffis was a featured speaker at Emporia State University's National Library Week, April 14th. His paper, "Town and Gown: Celebrating the Carnegie Libraries of Emporia, Kansas," explored the history of the town's two Carnegie libraries: the Anderson Memorial Library of the former College of Emporia, and the Emporia Public Carnegie Library, which served Emporia residents for almost 70 years.

Dr. Matthew Griffis was awarded Laura Bush 21st Century Librarian grant, \$82,251, for "The Roots of Community: Segregated Carnegie Libraries as Spaces for Learning and Community Making in Pre-Civil Rights America." In June, he presented a juried research paper at ALA Annual Conference, Orlando, based on OCLC-funded research on roving reference.

Qualitative and Quantitative Methods in Libraries 8th International Conference, 24-27 May, London

Four SLIS students and recent alums presented at the QQML 2016 Conference, Senate House, London.

Janine Whitecotten Smith (MLIS 2016) research project paper, "Web Content and Digitization Patterns of Tribal College Libraries within the Great Plains Region"

Kayla Warner (British Studies 2014) British Studies research paper, "For King and Country: An Analysis of Propaganda in WWII Exhibitions"

Erin Doerner (British Studies 2015) British Studies research paper, "British Women, WWII, and the Women's Library, London School of Economics and Political Science"

Mary Dugan poster based on British Studies LIS class research paper on U.K. sites and collections related to Harry Potter

Dr. Teresa Welsh introducing Lars Bjornshauge, DOAJ Managing Director, for his presentation, "Making Open the Default in Scholarly Communication and the Implications for the Future of Libraries" →

Student Associations News

LISSA Update

Overwhelming Reassurance: A First-timer's Experience at ALA Annual

By Michael Oden, LISSA President

'Overwhelming' was the first word that popped into my head upon arriving at the Orange County Convention Center for the first day of ALA's Annual Conference. This was early on Friday, the official opening day of the conference, before the exhibits had opened and the bulk of the crowd had arrived. Still, the sheer size the place (what I would later find out is the second-largest convention center in the United States), not to mention the two-inch-thick event brochure, awed me. I don't know exactly what I was expecting of the conference, but it wasn't what I found. This was certainly no trivial event, nor was it evidence of an outdated, dying profession, as librarianship is often thought of by the general public and portrayed in the media. If I had any doubts about my career choice going into the conference, they were soon dispelled. In fact, I would soon discover that this conference was evidence of a vibrant, thriving profession, filled with engaging and energetic people who are striving to be on the cutting edge of technology and society as a whole.

A little background on my situation: I was an MLIS candidate at the University of Southern Mississippi who was also working at the campus as a graduate assistant. One of my professors encouraged me to apply for the ALA's Student to Staff program, a program that allows 40 MLIS students from across the country free registration to the ALA's Annual Conference, along with free lodging in the area. The only condition is that they must work at least 16 hours over the course of the conference assisting an ALA unit. It seemed like a pretty great deal to me, so I applied and was, fortunately, accepted. I eventually learned that I would be working with the Association for Library Collections and Technical Services (ALCTS). This would not only allow me to experience the conference as a whole, but also to see the inner workings of a specific area of librarianship.

The Orlando Convention Center is massive; and yet, the space did not seem wasted. From almost the get-

go the place was teeming with people and most of the rooms were being used (or were preparing to be used) for various events. And this was before the massive exhibition area even opened its doors! That first day I spent mostly gathering my bearings and planning for the remainder of the conference. After looking over the conference grounds and studying the schedule of events, one thing struck me: librarians do not shy away from social issues. Evidence of this came from the bathrooms, every other one of which was labeled "Gender Neutral" and open to everyone, regardless of gender identity. It was a bold statement in light of the controversial legislation in North Carolina, and showed the willingness of the ALA to speak out on issues of inclusivity and discrimination. Further evidence of the ALA's progressive nature could be found in the featured speaker list, which included teen environmental and girls' rights activist Maya Penn; actress and autism awareness activist Holly Robinson-Peete; and transgender personality and LGBTQ rights activist Jazz Jennings. In fact, the entire list of speakers was full of diverse personalities from all backgrounds, races, and gender and sexual identities. However one may feel about these issues, it cannot be denied that the ALA has made every effort to be inclusive and to make sure all voices are heard.

One of the highlights of the conference for me came on Saturday morning, my second day, when Congressman John Lewis of Georgia spoke about his graphic novel *March*. I had only learned the day

before that he would be there and had originally planned on seeing featured speaker Margaret Atwood during that time; however, I could not pass up the opportunity to see Representative Lewis. His presence was even more poignant due to the recent shooting at the Pulse nightclub in Orlando less than two weeks earlier. He addressed it, of course, in a stirring fashion which helped to comfort and give

hope to the crowd. He also touched on his history of civil rights activism, which is the subject of *March*. Lewis' message of disobedience for a good cause resonated with the crowd and he received multiple (and deserved) standing ovations. It was a message that we could get behind, not just in the wake of recent events, but in general as we sought to allow the free access of information and ideas even when they are controversial and unpopular. I imagine it helped us all to appreciate what we do (or are trying to do) and pushed us to be better. This was no doubt one of the best parts of the conference, and the fact that I was able to shake Congressman Lewis' hand and have him sign a copy of his book was icing on the cake.

I spent the next couple of days in a whirlwind, attending all manner of events. As a book enthusiast, I was quite excited by the large number of authors attending the conference. Although I had missed her earlier, I was able to catch another session with Margaret Atwood in which she spoke about her upcoming graphic novel *Angel Catbird*.

Atwood was extremely funny and just delightful overall. She also divulged that her classic novel *The Handmaid's Tale* would be made into a graphic novel in the not-too-distant

future. The takeaway here is that graphic novels are not just an emerging literary form; they have emerged, and prominent authors (as well as politicians and activists such as John Lewis) are embracing them more and more. They are a legitimate form of adult literature and librarians, if they have not already done so, should take notice!

I also attended a session in which science fiction authors discussed alternate history, and another in which a diverse array of award-winning authors discussed (and later signed) their books. Overall, including the numerous advanced reader copies I picked up from the exhibition floor, I ended up with

close to 30 books, which was enough to break the strap on my complimentary tote bag.

While I could have spent the entire conference going to book signings and meeting authors, I also wanted to gain some professional development and insight into the profession of librarianship. I was able to attend some sessions on using Internet tools and emerging technologies for library instruction. These were quite useful, and I was able to take what I learned from them and turn it into a presentation which I later delivered to the staff of the library at South Georgia State College, where I was working as an intern. I also attended a helpful session on using data for library assessment.

Throughout the conference I met a number of interesting and innovative people. I was able to talk with a woman from Nebraska who created a space that focuses on allowing the community to learn and create using the latest technology. It brands itself as a technology library and is almost like a giant makerspace, allowing patrons free access to expensive equipment and software. It demonstrates what is possible in librarianship and how the profession has evolved (and continues to evolve). Promoting digital and technological literacy was a major focus of much of the conference. It shows that libraries are not only surviving in the digital age but thriving, and they will continue to do so as more people seek instruction and guidance in the use of emerging technologies.

As part of the Student to Staff program, I was required to work for the privilege of attending the conference. Thankfully, the work was just as rewarding as the sessions I attended. A highlight of my duties was assisting in a book signing by bestselling author Brad Meltzer. I ended up with a signed copy of his new children's book *I am Martin Luther King, Jr.*, as well as a brief chat and grateful handshake from Mr. Meltzer, who is a very nice and down-to-earth guy. Another highlight was being able to attend two board meetings for ALCTS. It was great insight into how a division of ALA functions. One of the major topics of conversation at the meetings was a discussion about making the unit's peer-reviewed journal (*Library Resources & Technical Services*) entirely open-access. It was fascinating and

encouraging to hear them talk about responding to recent trends and developments in the field. To cap things off I spent some time volunteering at the ALA Lounge, where people occasionally stopped by to ask for directions or take pictures with Snoopy, who was there to promote Library Card Signup Month.

(signed editions by Charlie Jane Anders, Catherynne Valente, Brian Staveley, Sarah Monette)

The conference closed with a talk from actress Jamie Lee Curtis. Her message, like so many of the others at the conference, was one of hope and change. These are also the ideas that I took away from the conference: hope for the future, no matter the present; and the need to change and innovate to bring that hope to fruition.

Far from being a dying profession, librarianship is riding the wave of the future and seeking to evolve, not just technologically but socially as well. As keepers and distributors of knowledge, librarians bear a heavy burden; they must keep that knowledge flowing, no matter who wants it, and not matter their personal feelings. This, inevitably, leads to change and to controversy, but it also leads to growth, and librarians are responsible for allowing that growth to happen. Based on what I saw at the conference, I have no doubt that librarians, as a whole, are up to the task of continuing that growth. Their place in the world is not threatened by technology; rather, it is bolstered, and they are needed now more than ever.

I am extremely encouraged by what I saw at ALA and have never been happier to have chosen librarianship

as a profession. I began the conference overwhelmed; I left it overwhelmingly reassured.

LISSA broadcasts its meetings via Blackboard and meeting dates are announced via the SLIS listserv. You are invited to join our Facebook page: www.facebook.com/southernmisslissa

Southern Miss Student Archivists (SMSA) at the Fay B. Kaigler Children's Book Festival

GAs Carlie Burkett and Mary Dugan at the SMSA/LISSA student groups table

For their Spring 2016 service project, the Southern Miss Student Archivists (SMSA) group participated in the Fay B. Kaigler Children's Book Festival, held April 6-8, 2016, at USM Thad Cochran Center.

SMSA, in partnership with the Library and Information Science Student Association (LISSA), organized a hospitality table on the second floor. Student officers and Faculty Advisor, Dr. Matthew Griffis, distributed information about SLIS programs and helped direct attendees as needed. To fundraise, the SMSA/LISSA sold a variety of items (including buttons, magnets, and canvas bags). On Wednesday, SMSA sponsored a Coffee Meet-and-Greet during the first of the Book Festival's autographing sessions.

SMSA membership is free and open to all USM students, alumni, faculty, and staff with an interest in archives and special collections. Our membership form for 2016-17 is available here: docs.google.com/forms/d/e/1FAIpQLSdc87pd_zygS3ZJZaaxKeTC9ZxVLPWrAeeKwruNnzBG151dQ/viewform?c=0&w=1.

Being a registered member of SMSA not only will enhance your resume or CV, you will also have access to information about additional learning and development opportunities. Local and non-local members are invited to attend association meetings via Blackboard and will have access to useful information about the groups' activities and community projects. And of course, everyone is welcome to "like" our Facebook page: www.facebook.com/Southern-Miss-Student-Archivists-SMSA-203760579638985/

If you have questions about our projects or SMSA in general, please contact us. We always welcome new members as well as ideas for projects and activities.

Kind regards,
Dr. Matthew Griffis, Faculty Advisor

2016 USM Children's Book Festival Featured Jacqueline Woodson

The 49th annual Fay B. Kaigler Children's Book Festival, sponsored by the Southern Miss School of Library and Information Science was held April 6-8, 2016, at USM Thad Cochran Center. The highlight of the festival was the presentation of the Southern Miss Medallion awarded to **Jacqueline Woodson**. Woodson was the 2014 National Book Award Winner for her *New York Times* bestselling memoir, *Brown Girl Dreaming*.

The author of more than two dozen books for young

readers, she is a four-time Newbery Honor winner, a recipient of the NAACP Image Award, a three-time National Book Award finalist, a two-time Coretta Scott King Award winner and was recently named the Young People's Poet Laureate by the Poetry Foundation.

Other outstanding authors and illustrators included: **Michael Cart**, a columnist and reviewer for *Booklist* magazine, is a leading expert in the field of young adult literature. The author or editor of 23 books including his history of young adult literature *From Romance to Realism* and the coming of age novel *My Father's Scar*, an ALA Best Book for Young Adults, he is a past president of both the Young Adult Library Services Association and the Assembly on Literature for Adolescents of the National Council of Teachers of English. He is the 2000 recipient of the Grolier Award and the first recipient of the YALSA/Greenwood Press Distinguished Service Award.

Karen Rowell, Jacqueline Woodson,
USM President Dr. Rodney Bennett

Southern Miss 2003 Medallion winner **Lois Lowry**, one of the world's most beloved and versatile authors, has sold millions of books worldwide and twice received the Newbery Medal, for *Number the Stars* (1990) and *The Giver* (1994). Other honors: Boston Globe-Horn Book Award, Dorothy Canfield Fisher Award, California Young Reader's Medal, and Mark Twain Award. She is the U.S. 2016 nominee for the biennial, international Hans Christian Andersen Award and In 2007, she received the Margaret A. Edwards Award for her contribution to young adult literature.

George O'Connor's first graphic novel, *Journey Into Mohawk Country*, used the historical journal of the 17th century Dutch trader Harmen Meyndertsz van den Bogaert. He followed up with *Ball Peen Hammer*, first graphic novel written by playwright Adam Rapp, a dark dystopian view of a society's collapse as intimately viewed by four lost souls. Now he has brought his attention to *Olympians*, an ongoing series retelling classic Greek myths in comics form. In addition to his graphic novel career, Mr. O'Connor has published several children's picture books, including the *New York Times* best-selling *Kapow*, *Sally and the Some-Thing*, and *Uncle Bigfoot*. He lives in Brooklyn.

As Executive Director of the Ezra Jack Keats Foundation, **Dr. Deborah Pope** has directed its work toward increasing diversity in children's literature and enriching the quality of public education. Through her efforts, the Ezra Jack Keats Book Award is recognized internationally as an imprimatur of quality children's books for a multicultural audience. Deborah came to the Foundation after an extensive career in theater and arts-in-education. She has two daughters, and lives with her husband in Brooklyn, New York.

Joyce Sidman is winner of the 2013 NCTE Award for Excellence in Children's Poetry and author of many award-winning children's poetry books, including Newbery Honor book *Dark Emperor and Other Poems of the Night*, and two Caldecott Honor books: *Song of the Water Boatman and Other Pond Poems* (Lee Bennett Hopkins Poetry Award winner) and *Red Sings from Treetops: A Year in Colors* (won the Claudia Lewis Poetry Award). She teaches poetry writing to children and participates in national poetry events. Her recent critically acclaimed book, *What the Heart Knows: Chants, Charms & Blessings*, is a finalist for the *Los Angeles Times* Book Award. Joyce lives with her husband and dog in Wayzata, Minnesota.

Since entering the world of children's books with illustrations for James Howe's *Pinky and Rex* series, **Melissa Sweet** has illustrated many children's books, from board books to picture books. She received a Sibert Medal for *Balloons over Broadway* and Caldecott Honors for *A River of Words* by Jen Bryant and *The Right Word: Roget and His Thesaurus* also by

Jen Bryant, and two New York Times Best Illustrated citations. Melissa currently lives in Rockport, Maine, and loves riding her bike and hiking with her two dogs. Melissa's newest book, *Some Writer! The Story of E.B. White* is to be published in fall 2016.

Tim Tingle is an Oklahoma Choctaw and award-winning author and storyteller. His great-great grandfather, John Carnes, walked the Trail of Tears in 1835, and paternal grandmother attended a series of Indian boarding schools in the early 1900s. Tingle began collecting tribal stories in the early 90s. His first children's book, *Crossing Bok Chitto*, (Cinco Puntos Press, 2005), garnered over twenty state and national awards. In 2010 Tingle released *Saltpie* and contributed the story *Rabbit's Tail Tale* to award-winning anthology *Trickster*. Both *Saltpie* and *Trickster* were selected as American Library Association Notable Books.

Author of several award winning novels, **Rita Williams-Garcia** continues to break new ground in young people's literature. Known for their realistic portrayal of teens of color, Williams-Garcia's works were recognized by the Coretta Scott King Award Committee, PEN Norma Klein, American Library Association, and Parents' Choice. She says, "My readers are always sharper than my characters. They are always telling the characters a thing or two. I like that. That's why I enjoy writing for teens. Teens think. They question." Rita recently served on the National Book Award Committee for Young People's Literature and is on faculty at Vermont College MFA Writing for Children and Young People.

The Fay B. Kaigler Children's Book Festival is Proud to Host the Ezra Jack Keats Book Awards

Since 1985, the Ezra Jack Keats Book Awards have been given to outstanding new writers and new illustrators of picture books for children who share Ezra's values: the universal qualities of childhood and multicultural nature of our world. Now in partnership with the de Grummond Children's Literature Collection, the EJK Book Awards continue to encourage the next generation of talented authors and illustrators who are committed to celebrating diversity through writing and art.

For more information about the 2017 Children's Book Festival, please visit www.usm.edu/children-book-festival or call 601.266.4228.

British Studies Class of 2016

The Southern Miss British Studies LIS class of 2016 consisted of students from USM as well as from other LIS programs from across the country: San Jose State University, Simmons College, University of Buffalo SUNY, University of North Texas, University of South Carolina, University of Wisconsin, and Wayne State University. The class was led by Dr. Teresa Welsh and Graduate Assistant and British Studies alum (class of 2014) Mary Dugan.

Students at King's College Maughan Library Special Collections

British Studies LIS Class of 2016
Steps of St. Paul's Cathedral, London

This year's class stayed during the month of June in London at University of Westminster Alexander Fleming Hall and in Edinburgh at the University of Edinburgh Pollock Hall. Day trips included visits to Oxford and Stratford-upon-Avon with optional visits to Bletchley Park and to Blythe House Beatrix Potter Archive.

Something new this year was an overnight stay and visit to a beautiful and historic Durham. Our host, Jon Purcell, Director of Durham University Library, provided wonderful lectures and guided visits to Durham Cathedral, Durham University Libraries, and Ushaw College Archive.

University of Edinburgh New College Library

Information about the program is available at the British Studies link at: <http://www.usm.edu/slits>

**The following reviews are the product of the class detailed in the excerpt from the syllabus. Students model their reviews after VOYA's Graphically Speaking by Kat Kan. This class is an accepted elective for the Graduate Certificate in Youth Services and Literature. More information on the certificate can be found at: <https://www.usm.edu/library-information-science/graduate-certificate-youth-services-and-literature>*

The University of Southern Mississippi
College of Education and Psychology
School of Library and Information Science

GRAPHIC NOVELS, COMICS, MANGA, & ANIME

LIS 670

Course Prerequisite(s): None

Number of Credit Hours: 3

Format of Course: Online, through Blackboard, in the “live” virtual classroom discussions. Students in other time zones should adjust accordingly. See calendar for weeks that classes meet and activities. Class will be held in Collaborate Live Classroom, a text-chat, audio-chat (and video capable) environment. A computer headset with microphone is required if your built-in microphone and speakers are not high quality enough to eliminate background noise. These are readily available in electronics stores or departments of major retailers.

Course Description/Overview: This course is an introduction to history and development of graphic novels, manga, comic books, and anime, and their role in libraries and information settings.

LIS 670 Catalog Description: 3 hrs. The role of libraries in meeting informational and recreational needs of library users, lifelong learning, services to special groups, and popular culture collections

Course Generally Scheduled/Offered: Periodically

Required Texts:

- McCloud, S. (1993). Understanding Comics. New York: HarperCollins.

Also everyone needs to watch two of the following animes or graphic movies (at least one should be anime):

Frank Miller's Sin City, Akira, Ghost World, Spirited Away, Howl's Moving Castle, and Dragon Ball Z Battle of the Gods.

In addition to the one text, you will need to select a book to read from the lists below for the following age categories: K to 2nd, 3rd to 5th, 6th to 8th, and 9th to 12th.

You will be presenting your selection in class. At least one book should be a Manga.

- <http://www.ala.org/alsc/compubs/booklists/grphcnvls>
- <http://www.ala.org/yalsa/great-graphic-novels#top10> (from the last 3 years—may be selected from entire list or Top 10).

Everyone should read the following and they should not be included in your 4 selections:

- Babymouse: Queen of the World! By Jennifer L. Holm and Matthew Holm
- To Dance: A Ballerina's Graphic Novel by Sienna Cherson Siegel
- Rapunzel's Revenge by Shannon Hale and Dean Hale
- Trinity: A Graphic History of the First Atomic Bomb by Fetter-Vorm, Jonathan.
- Ultimate Comics Spider-man, V.1 by Bendis, Brian Michael and Sara Pichelli.
- Wolf Children: Ame & Yuki. By Mamoru Hosoda.

Other readings are required for class (articles and scanned chapters) are by day in the readings folder.

ALA Core Competencies (as applied to this course)	Assignments
1. Foundations of the Profession 1A. The ethics, values, and foundational principles of the library and information profession.	<ul style="list-style-type: none">• Discussion posts on Freedom to Read and Intellectual Freedom as it applies

1B. The role of library and information professionals in the promotion of democratic principles and intellectual freedom (including freedom of expression, thought, and conscience). 1J. Effective communication techniques (verbal and written).	to youth and adults and the topic of the course.
2. Information Resources 2B. Concepts, issues, and methods related to the acquisition and disposition of resources, including evaluation, selection, purchasing, processing, storing, and deselection. 2C. Concepts, issues, and methods related to the management of various collections.	<ul style="list-style-type: none"> • Discussion posts on databases, web resources and reviews • Review assignment
4. Technological Knowledge and Skills 4B. The application of information, communication, assistive, and related technology and tools consistent with professional ethics and prevailing service norms and applications. 4C. The methods of assessing and evaluating the specifications, efficacy, and cost efficiency of technology-based products and services.	<ul style="list-style-type: none"> • Online presentation
5. Reference and User Services 5D. Information literacy/information competence techniques and methods, numerical literacy, and statistical literacy.	<ul style="list-style-type: none"> • Discussion post on the topic
6. Research 6B. The central research findings and research literature of the field.	<ul style="list-style-type: none"> • Discussion posts on readings • Book presentation • Critique

Goals: This course is an introduction to the topic of graphic novels, manga, comics and anime and their use in educational and library and information settings. The course will address quality and selection of materials, act as a survey of the materials, library/classroom uses of these materials, and professional discourse on the materials.

Objectives: Upon successful completion of this course, students will demonstrate a basic knowledge of:

- **The wide array of literature, materials, and media available on the topic;**
Assignments & Assessments: Survey of the literature; discussion posts, presentation, review, and booktalk wiki.
 - **Critical evaluation of books, media, and online resources on the topic;**
Assignments & Assessments: Survey of the literature; discussion posts, presentation, review, and booktalk wiki.
 - **The materials useful in selecting books and materials on the topic;**
Assignments & Assessments: Survey of the literature; discussion posts, presentation, review, and booktalk wiki.
 - **What the current literature says about the topic;**
Assignments & Assessments: Readings and discussion posts
 - **The history of about the topic;**
Assignments & Assessments: In class discussion
 - **How to respond to challenges of materials & why challenges occur;**
Assignments & Assessments: Readings and discussion posts
-

Paranormal graphic novels for teens: by Candice Benoit

Anya is a teenage girl who has a lot of issues. First of all, she is worried about being an immigrant from Russia. She worries that her accent is too strong, that she is too fat, that her mom is embarrassing, that her brother is annoying. The list goes on and on. One day, while Anya is cutting class again, she falls into a deep abandoned well in the woods. She meets the ghost of a girl who fell into the same well almost a hundred years earlier.

At first, Anya is annoyed with the ghost and wants nothing to do with her. When she finally gets rescue, she finds out that the ghost has found a way to follow her home. Emily seems friendly and eager to help Anya at first, but when Anya finds out the truth about her ghostly companion's past, things take a turn for the worse. In the end, Anya must look within herself and make some changes if she wants to make things right.

This book is a true graphic novel, not an illustrated book. It was written and illustrated by Vera Brosgol, who, like her female protagonist, is also a Russian immigrant. She is a trained artist who graduated from Sheridan College in Canada with a degree in Classical Animation, and her talent clearly shows through in her work. Brosgol's use of black and white with a tinge of violet creates the perfect backdrop for this delightfully creepy graphic novel. *Anya's Ghost* is a mystery, a comedy, and a tragedy all rolled into one. The heroine is a classic misfit, but she is also rebellious and sarcastic. These qualities make her realistic and likeable to readers. The tale itself is sardonic yet charming and is accompanied by equally

endearing artwork that is as eerie as it is beautiful. Another great aspect of the book is that the characters are well developed, and the dialogue is smart, funny, and real. The main character, Anya, begins as an angst-ridden teen, but evolves throughout the story. Although it tackles a few different themes, it never comes across as preachy or condescending. This graphic novel has been met with critical acclaim, and it is the 2012 winner of the Eisner Award for Best Publication for Young Adults, and the 2012 winner of the Harvey Awards for Best Original Graphic Publication for Younger Readers, as well as several other literary awards, and for good reason. Additionally, readers love it too, and it has a rating of 4/5 on Goodreads and Kirkus. It is an interesting and entertaining read.

Brosgol, V. (2011). *Anya's Ghost*. New York: Macmillan.

Anya's Ghost is recommended for grades 8 through 12, for both those who love graphic novels as well as readers who are not typically graphic novel fans. This book is also good for struggling or reluctant readers, as the pictures convey a lot of the story and it is an easy read. It would make a great addition to a high school library or young adult collection.

Riggs, R. & Jean, C. (Illustrator). (2013). *Miss Peregrine's Home for Peculiar Children: Graphic Novel*. New York: Yen Press.

Peculiar children. A mysterious island. An abandoned orphanage. It doesn't get much creepier than that!

The story begins when tragedy affects Jacob's family, prompting him to journey to an island and explore an old abandoned orphanage where his grandfather once found shelter. Jacob learns that the island has many secrets, some of which he finds hard to believe. One of these secrets is about the monsters, one of which supposedly murdered his grandfather. As Jacob begins to learn more about the mysterious, and possibly dangerous, inhabitants of Miss Peregrine's Home for Peculiar Children, he eventually learns more about himself. Is it possible that he is a "peculiar" child as well? Although the children of the home existed long ago, they may still actually be present in the abandoned orphanage. When sixteen-year-old Jacob starts to learn more about them, he begins to befriend these peculiar beings. One day, the monsters start to turn up on the island, hunting for more victims. Jacob must find it within himself to save his new friends.

The story is weird but fascinating, and the characters are sympathetic. The book can best be described as a

haunting fantasy. There are several supernatural elements such as invisibility, controlling fire, and time travel. While some of the story takes place in contemporary time, some of it takes place in the 1940's, with World War II as a backdrop. It is an enjoyably interesting book that readers will not want to put down. *Miss Peregrine's Home for Peculiar Children* was written by Ransom Riggs and began as a traditional novel accompanied by found photographs. Illustrator Cassandra Jean adapted the book into a graphic novel. The new format maintains the photographs of the original work. Some of the illustrations are in black and white, and some of the illustrations are in color. The illustrations alternate depending on what is taking place in the story. This method works well to help readers transition between the different time periods. Both the photographs and the illustrations are haunting and creepy. They are a perfect complement to the story. Some critics have likened elements in the book to the Grimm fairy tales. *Miss Peregrine's Home for Peculiar Children: Graphic Novel* has been well received by both literary critics and readers alike.

This book is recommended for grades 8 through 12, although many adults have enjoyed it as well. It would be a good addition to a young adult book collection, and may be good for struggling readers. This book is the first in the *Miss Peregrine's Children* series.

Hicks, F.E. (2012). *Friends With Boys*. New York: First Second.

So, this story is not about being friends with boys, as one might expect from the title. This is actually the story of Maggie McKay. She has been homeschooled for most of her educational life, but is about to start going to a public high school right in the middle of the

school year. As if that was not terrifying enough, she

also has a Victorian Era ghost following her around! Poor Maggie is the youngest in her family, and she is also the only girl in a house full of boys since her mother abruptly abandoned the family and ran off. Her three older brothers have already established themselves at school, leaving Maggie to navigate the social hierarchy of school by herself. Thankfully, she finds good friends in two fellow outcasts. As far as heroines go, Maggie is a fairly normal girl who is shy and emotionally vulnerable without being overly dramatic or full of angst.

Friends With Boys is primarily a coming-of-age story, as evidenced by the focus on identity. Throughout the course of the book, Maggie must learn to grow up, stop holding on to the past, and find a way to deal with the pain that stays behind. One reason this story is so endearingly captivating is because of the way that the plot is character driven. Additionally, the characters are well developed in that they are smart and complex. Both the major characters and secondary characters are realistically awkward and flawed. These qualities make them sympathetic for readers, allowing for an emotional investment in the story and the characters themselves. Another great thing about the characters is that they steadily evolve over time, rather than remaining static. This allows the story to move along smoothly and keep the reader interested.

This is a graphic novel that is full of humor, suspense, and plenty of heart. Overall, the book is compulsively readable, which is always an admirable quality. *Friends With Boys* was originally published as a web comic by author and illustrator Faith Erin Hicks. Like several other graphic novel artists, she studied Animation at Sheridan College in Canada. The artwork featured in this book is black, white, and gray scale. Hicks does a brilliant job of using facial expressions, gestures, and character placement to convey emotion, and readers are able to connect with the characters even on panels that do not contain any kind of text. This book has been acclaimed by critics, and is one of the Young Adult Library Association's Great Graphic Novels Top Ten for 2013.

Friends With Boys has appeal for both graphic novel fans and non-fans alike. It is recommended for grades 5 through 12, and would be a good addition for a middle school or high school library collection.

By Tiffany White

With great power comes great responsibility.

Teenagers may think they know the story of Spider-Man which includes the story of Peter Parker, Mary Jane, Gwen, Aunt May, and Uncle Ben. Spider-Man's story is the story of "with great power comes great responsibility." This is the driving force between Peter Parker's acceptance and work as Spider-Man. This ideal continues on in the story of Miles Morales. However, this is not the story of Peter Parker as Spider-Man. This is the next Spider-Man.

In **Ultimate Comics Spider-Man**, Miles Morales is a normal teenage kid whose biggest worry is getting into a charter school determined by a neighborhood lottery. A visit to his Uncle Aaron's house and a bite from a stolen radioactive spider changes all of that. Miles suddenly can turn invisible and can climb walls. Miles shares the news of his new super powers with his best friend, Ganke. Ganke and Miles both move into the new dorms at the school as roommates to start the new year. Miles wants to just be normal after finding out that his father and Uncle Aaron both were into criminal activities before he was born and Uncle

Aaron has never stopped. Miles is afraid that he has become a mutant and does not what anyone beyond Ganke to find out because he doesn't want them to lock him up.

Miles used the reasoning that the city already had one Spider-Man and there wasn't a need for a second one. However, Miles witnesses the death of Spider-Man, aka Peter Parker. Miles feels immeasurable guilt that he could have stepped in to help save Peter Parker but instead chose to pretend that he was normal. Miles, in a move he later recognizes as in poor taste, dresses in Genke's old Spider-Man costume and goes into the city. He angers and is later caught by Spider-Woman who knocks him unconscious. Afterwards, Miles helps the agents of S.H.I.E.L.D. with an escaped and angered prisoner prior to being released to go home. Spider-Woman, Jessica Drew, arrives at his school to deliver a package to Miles from Nick Fury which includes his very own suit.

This graphic novel is rated T+ for Teens and up. This means that this material is good for most readers who are 13 and older. There is obviously a level of violence involved between super heroes and villains. Also, this issue portrays the death of Peter Parker as Spider-Man. Readers are able to identify with Miles Morales on a variety of levels including his fear of being found out because he is different, his desire to fit in, his reluctance to work to protect the city while Peter Parker is alive as Spider-Man. They can also identify with the guilt that he experiences from this decision after Peter Parker's death.

Always think about the **GREATER GOOD**.
To defend people who can't defend themselves.

Another story that readers may not know is the story of Ms. Marvel. Not Carol Danvers who goes on to become Captain Marvel but her fan Kamala Khan. Kamala is a sixteen year old Muslim, Pakistani-American girl who is trying to find her confidence and place in the world. In **Ms. Marvel: No Normal**, Kamala sneaks out of the house to go to a party she was forbidden from attending.

On her way home there's blue fog that covers the city and causes Kamala to become unconscious. While she is unconscious she sees Captain Marvel, Iron Man, and Captain America. They ask her who she wants to be. She comes to the conclusion that she wants to be "beautiful and awesome and butt-kicking and less complicated." She wanted to be what she thought Captain Marvel is.

Kamala got the total reboot she asked for but as Captain Marvel warned, things do not go as she expects. Becoming a superhero definitely isn't less complicated if you're suddenly changing into a blonde, Caucasian in Ms. Marvel's old costume of gloves, leotard, red sash, and thigh high boots. The first thing that Kamala learns that is although it is what she asked for she doesn't feel strong, confident, or beautiful. Kamala quickly learns she can make her body or body parts larger or smaller to suit her needs. She uses this to hide when she feels uncomfortable and to save a "friend" from drowning.

After sneaking back into the house Kamala learns that one of her best friends, Bruno, called her parents worried about her making it home from the party in the strange fog. Kamala is grounded. She tries to share what is going on with her with her best friend Nakia who doesn't understand what Kamala is trying to tell her. At school Kamala is trying to avoid Bruno and figure out what is going on with her body. She accidentally destroys the girls' locker room when she suddenly becomes huge and learns she can shift to look like her mother. After detention she stops by to make up with Bruno only to stumble upon a robbery at his

work. Bruno's brother, Vick, was trying to hold up the convenience store. She decides to try to save him as Ms. Marvel (although now she looks like Captain Marvel). Vick accidentally shoots Kamala and then runs off when Bruno is calling the police. Kamala reveals to Bruno that she is Ms. Marvel, who is healed when she shifted back to her regular self. Bruno helps Kamala avoid the police finding out who she is although now they will recognize her not just as the blonde, tall girl with powers.

Kamala tries to help Bruno find and rescue his brother as Ms. Marvel. She sneaks into the hideout where they're holding Vick in the basement. They do warn her that there are smarter kids there, like one named Doyle. Kamala immediately runs into robotic creatures kind of like spiders that shoot lasers all over the place. Downstairs Kamala attempts to rescue Vick but runs into Doyle the "head-b-boy-in-charge of the inventors ultra secret stash house." Kamala gets shot by Doyle's laser gun and has to escape without Vick. She immediately goes home where she gets caught for sneaking out again upsetting her parents. She convinces Bruno help her make her costume better using his "super snot" (biokinetic polymer) to make it stretch with her and then practices using her super powers. Deciding that "good is not a thing you are. It's a thing you **do**." Kamala becomes small overpowering and using the robotic spider-like inventions against Doyle and uses her ability to become large suddenly to get her and Vick out of the stash house. The inventor leaves a threat in a message for Ms. Marvel on the store that Bruno works for. At the end readers see the "Birdman/Inventor/Mr.Edison" who is very upset with Doyle.

This graphic novel is rated T+ for Teens and up. This means that this material is good for most readers who are 13 and older. There are concerns with violence, including the fact that Kamala gets shot by a regular gun and a laser gun. The art is really well done and the scene where Kamala is going between Ms. Marvel and Kamala for the first time is adequately strange and disturbing for the event. Parents are encouraged to look through materials if there are concerns with their children reading this material and reading with younger children.

At least once...many of us felt that our parents were the most evil people alive...

In the case of the six teens in **Runaways: The Complete Collection** they're not far off. Alex, Chase, Gertrude, Karolina, Molly, and Nico decide to spy on their parents at a fundraising meeting and some of them witness their parents murder a young woman in a ceremony for The Pride (a secret organization). After a failed

attempt to convince the police that the crime is not a prank call, they run away to Gertrude's house to look for the young girl's body as proof. Instead of the body they find a genetically altered velociraptor (named Old Lace), a tome that describes the history, mission, and future of The Pride, which has to be decoded, and holographic images of Gertrude's parents saying that they had hoped they would have been around and that Karolina's parents are to give Gertrude a decoder on her eighteenth birthday for the Tome.

The adventures begin in full force as they discover super powers—like Karolina glowing and flying—and super tools, and fight off parents, kidnapping attempts, being framed for crimes, and more.

The group decides to hide in an old cave and plan to get back at their parents. Afterwards they learn some of the history behind The Pride through the parts of the Tome Alex has decoded. They go on another supply run where they run into Cloak and Dagger (superheroes that the police chief called in) who believe their story and promise to send help. Their mole unfortunately reports the screw up to the police chief and The Pride takes care of them erasing their memories. The children learn more about the history of The Pride right before the police show up which leads to a fight that destroys the cave hideout. They decide to confront their parents at the Rite of Thunder where they go to sacrifice the soul of the sacrifice to the Gibborim.

The group discovers that Alex was the mole and that Karolina and Molly's parents were planning on killing the rest of The Pride for the six spots of immortality

offered by the Gibborim. Molly destroys the container holding the sacrificial soul which angers the Gibborim. Alex takes responsibility for the complications where the Gibborim decide to destroy him with a burst of flames and that they will kill The Pride and their children. The Pride hold off the Gibborim while the rest of the children run away in their parents machine. The Avengers later came in to clean up the mess caused by The Pride. The rest of the children were split up and put into foster homes, orphanages, boarding school, schools for mutants, and "relatives". At the end they break Old Lace out of a holding facility and run away again in Chase's parents leap frog machine.

This is T+ which Marvel considers good for 13 and up. However, do exercise caution as this graphic novel does contain violence. There is also an underlying romance between some of the characters so there is kissing in this graphic novel collection as well.

Works Discussed:

Bendis, Brian Michael. **Ultimate Comics Spider-Man, Vol. 1**. Marvel, 2012. 136 pages. \$19.99 Marvel. 978-0785157137.

Vaughan, Brian. **Runaways: The Complete Collection**. Marvel, 2014. 448 pages. \$34.99 Marvel. 97778-0785185581.

Wilson, G. Willow. **Ms. Marvel: No Normal**. Marvel, 2014. 120 pages. \$15.99 Marvel. 978-0-7851-9021-9.

Fantastical Fantasies by William Stephens

North, R. (2012).
*Adventure time
with Finn & Jake*.
Los Angeles:
KaBoom!

The *Adventure Time* comic series written by Ryan North expands the adventures Jake the Dog and Finn the Human beyond what the hit cartoon show. *Adventure Time* airs on Cartoon Network and has developed a devoted following in both children and teens as well as among adults. In volume 1 Finn and Jake are confronted by the evil Lich who seeks to suck everything in the world into his “bag of holding” which is a sort of fourth-dimensional space that has far more room on the inside. Volume 1 ends with Jake and Finn stranded in the bag with no discernable way out wherein they meet the Desert Princess, who is also trapped within.

For those familiar with the show, the comic is a pitch-perfect mimic in both tone and writing. The show’s writing staff could easily have written the dialogue and the art could pass for stills from the show. The comic is filled with colorful illustrations and interesting characters. As well as easter-eggs for those of a somewhat geekier persuasion, such as the presence of the “bag of holding” a rare artifact very familiar to anyone who plays *Dungeons and Dragons*.

For those who are not familiar with the show, the comic is a still a delightful read. The artwork is colorful, attention-grabbing Comixology lists *Adventure Time* as all ages as there is no swearing or any real violence but the way Finn and Jake talk might rub some parents the wrong way.

There is no morality or lesson to be learned in this comic, Finn and Jake practice their “battle burns” or insults to be used while fighting, and while they are fighting evil they are still not necessarily making a case for themselves as righteous heroes. Not that this

at all detracts from the fun of the comic, quite the opposite in fact. *Adventure Time* is about, as the title suggests, adventures. The tone of the comic is akin to what a 6th grader would draw during lunch period, and that is a compliment. The comic knows what it wants to do, and what it wants to do is have a good time, have adventures, and make you laugh in the process.

British comic artist and writer Stephen Collins debut graphic novel, *The Gigantic Beard that was Evil* is an absurdist tale that is about exactly what the title suggests. On the island of Here, where everything is the same, Dave lives a normal life just like everyone else. Everyone is clean and tidy until the day that he lets the single, black hair that has plagued him his entire life begin to grow. Over the course of a single workday, after dealing with some alarming untidy data plots, a humungous beard begins to grow on Dave’s previously clean-shaven face. His beard becomes the talk of Here, and suddenly instead of staring out of his window at the passersby he becomes the observed as the citizenry begin forming a crowd outside his window.

Collins, S. (2014).
*The gigantic
beard that was
evil*. New York:
Picador.

One of the most intriguing things about the graphic novel is that it is written in verse. While it does not follow a strict verse pattern it does rhyme throughout. This was something I had not seen previously in a graphic novel and fell in love with the way it read, almost as a sort of Dr. Seuss book for adults.

The story of Dave and his gigantic evil beard that cannot be cut reads like a surrealist satire of sorts. As the people of Here find out that Dave’s beard is the gateway to *There*, i.e. anywhere that isn’t Here, a place where everything is not tidy and well-kempt.

The people are frightened of this new thing that they have not seen before nor do they understand. They begin to accuse Dave of being a terrorist and want him removed so that their lives may be normal once more.

After the government has ordered all of the hairdressers, dog groomers, and gardeners to style and maintain the monstrous moustache and the great behemoth of bushy beard, they settle on tying large balloons to it to keep it aloft above the community that it threatens to overrun. The end result of this plot is that both Dave and his fantastical facial hair float away into the sky, leaving all of Here far below.

The way that the community of Here reacts to Dave's beard, the mistreatment he faces and the way that people stop and stare all can be seen in various political and social discourses in our modern world. The labeling of Dave as a "terrorist" is especially blunt when relating the story to the xenophobia that is increasingly prevalent in parts of our world. It does feel in many ways, as I wrote earlier, like a Dr. Seuss book for adults, with a poignant and necessary message hiding under layers of silliness and rhyme.

Gaiman, N. & Russell, P.C. (2014). *The graveyard book*. New York: Harper Collins.

After his family is murdered by a mysterious and violent criminal an infant crawls his way to a nearby graveyard where he is taken under the care of the ghosts who populate the hallowed ground. Such is the basic conceit of *The Graveyard Book* written by Neil Gaiman and drawn by P. Craig Russell. This graphic novel was previously a novel written by Neil Gaiman, which he later revisited in this format as he has done with several of his works. What follows this

rather gruesome opening is a fantastic and, at times, harrowing story of coming-of-age in a magical graveyard surrounded by hundreds of friendly ghosts.

The young infant who finds his way into the graveyard comes to be known as Bod, which is short for Nobody Owens (Owens being the surname of the ghostly couple who adopt him once he has entered the graveyard. In the graveyard he is looked after by a man named Silas, who may or may not be entirely human and who is the only creature in the graveyard that is allowed to come and go as needed. Silas, the Owens' as well as the other denizens of the graveyard take part in Bod's education and growth, raising him as if he were their true child.

Silas finds himself in numerous instances of trouble such as befriending a witch who was buried in the potter's field (a field of unmarked graves for the lower class) and the time he was taken by ghouls into their underworldly abyss, each time he is rescued by Silas (or someone sent by Silas) and each time he is reprimanded. Bod grows curious of the world outside the graveyard's gates; a world that he knows he came from but does not know much about. He learns a bit from his time befriending a human girl about his age who wanders the graveyard from time to time, until her family must move that is, but for the most part he learns the ways of the graveyard from Silas and his ghostly family.

"The man Jack" who murdered Bod's family, is still after ten years searching for the boy that got away, haunted by the fact that he did not finish the job he was hired to perform. But the man Jack is only one of the many dangers that await Bod as he continues to grow throughout his unconventional upbringing. While he is safe in the graveyard, as mortals cannot cross its gates, there is still the mysterious, ancient tomb that lurks underneath the small hill in what is the oldest grave in the graveyard.

The Graveyard Book is thoroughly a Neil Gaiman story, with elements of children's fantasy, horror and bizarre supporting characters it is a must-read for anyone who is a fan of his work, whether his novels or graphic novels. For anyone who is not a fan of his work it is an excellent place to start.

In the Trenches: A Comparison of Public Children's Librarianship and School Librarianship

Editorial by Lindsey Miller Beck

Introduction:

So you want to work with kids?! And you want to work in a library?! Prepare for pure magic. Work in the public sphere, especially in terms of work with children, is demanding of an employee's time, patience, and knowledge, but is exceptionally rewarding. Over my years of service to children I have found many different jobs that fell within education and programming, some of which are very well known- such as school librarianship- and others that were less obvious, such as Afterschool Programming Director. It's good to know your options, particularly in children's library service, early on in your pursuit of your Library Science master's degree and even better to start researching them during your undergraduate studies. Time spent evaluating your options in relation to your goals can save you time and money, and can considerably add to your professional accomplishments.

While there are some niche positions available in the field of children's library service (I once heard of a non-profit orphanage with a part-time librarian) the two most common areas for a librarian interested in serving children are public librarianship and school librarianship. Though at first it may seem as if these two positions would be very similar due to the presumed audience, they are vastly different. Each comes with its own sets of benefits and considerations.

Public children's librarianship and school librarianship share some sweet similarities. You'll receive many hugs, have an incredible impact on the growing literacy development of small minds, and have as many books as you can read... children's books are the best books, of course! Some of the main differences come into play when considering required education and subsequent pay, the structure of programming and scheduling, and the responsibilities and additional duties of both.

Overview of Public Children's Librarianship:

As a public children's librarian, your day might be spent conducting story times on site, writing grants for future programming, interviewing for a television spot, or cleaning toys and sorting books. The variety

of tasks is astounding, and confusing to those who may think that reading books to children is all this job consists of. People typically react with surprise upon learning that you may have to wake up at 4:00 am to go on the air at 5:00 am to publicize a program. That's what it takes to bring in the audience of public librarianship! Whereas in a school one could send home notes to parents, a children's librarian must utilize other advertising outlets, including press write-ups for local papers, social media, the radio, and the local news. Be prepared to work on public speaking and creative writing if you want to really excel at these aspects of the job.

The programming you publicize will most likely be broad in its goals. One week you could be working with the educators of special needs students, while the next you're working with bilingual families on group story times, or helping 3rd graders who are struggling with reading. All programming will be based on the needs of the various communities you serve, but all communities will show a range of needs that must be met in different ways with targeted services. It's the children's librarian's job to provide the specific resources to make substantial impacts while also managing funding for the present program and future programming. If the librarian is lucky, they may have a very active 'Friends of the Library' group that is willing to support their programs. They might, however, have to pursue additional funding options, such as grant writing, sponsors, and community partners. A little tip: know what your community and state has to offer! Utilize free presenter resources such as university education extension services and state health resources. These kinds of partnerships save your library money, look great on grant applications, and probably check a box on the community partner's list as well!

Scheduling for your programming will be specific to your audience, surveys should be conducted before scheduling programming to see what the best times are for your target audience. Every librarian knows the sinking feeling of a beautiful program with tons of refreshments and no attendees. A children's librarian must be smart with their scheduling. First, remember that many school age children- even into their teen

years- will require a ride, making most programming an after 5:30 pm or Saturday event. Second, programming aimed at parents or educators might be best done on Saturdays or during lunchtimes on a weekday. Third, do not neglect the stay-at-home parents with their children! Typically known as the 0-5 age group, they can be some of your strongest funding advocates and best word-of-mouth publicity. Treat them well with consistent and friendly service and they will repay you tenfold. Their children will also repay you in colored art, and one can put no price on such a valuable display of impact!

In addition to being mindful of when you schedule programming, it is wise to ask at your job interview what additional scheduling might be required of you. Some libraries might require a Saturday or nightly rotation depending on their hours. Others may only ask for the normal working hours a week with built in time off for after hours or Saturday programming. Asking questions at the interview will make you look thoughtful and invested. Some other good questions to ask would be about additional job duties, pay, benefits, and retirement plans. The vague "other duties as required" on a job description should be fleshed out as much as possible before accepting a position. Depending on the library, this may entail the aforementioned additional rotations, or tasks ranging from volunteering for committee work to managing the money box. These extra tasks might seem small, but they can take up time and place additional levels of responsibility on your shoulders. Know, however, that additional duties that may seem to have no connection to children's services are all part of being a staff dedicated to public service and insuring that the library as a whole is successful.

Pay for children's librarians varies widely by state, county, and library system. The smart job applicant would be wise to look at ALA's mean salaries by state chart to check in on what they should expect, while taking other factors into consideration as well such as the setting of the library (American Library Association, 2015). For instance, a rural, two-library system might pay less than a highly populated, urban, multi-branch system. Almost all libraries struggle with funding, and this extends to employee compensation. While youth services positions are highly competitive, they may not be the high dollar job that an outsider to the working budgets of libraries would expect.

Additional benefits might offset the salary though. Health insurance can be quite expensive out of pocket versus through an employer, along with retirement plans, which might be built in as a state employee. Libraries are also usually open to hiring children's librarians on the condition that they finish or pursue their master's degree in the field. Be sure to ask about possible scholarship programs available through the library itself or through the Friends of the Library group in addition to the prospect of a pay raise upon completion of the degree.

With any job in the field of Library Science, one might find it necessary to relocate in order to obtain a position. This is not always the case but it is certainly not every day that a youth services position becomes available. If Library Science is your career path of choice, then being willing to work in positions outside of youth services may be a smart start on your road to landing your dream job. Another smart option is to find work related to children's programming outside of the library that puts you into the same types of circumstances you might experience if you were already working as a children's librarian. The key word in that last sentence is experience! Luckily, jobs such as this are fairly plentiful and exceptionally interesting. Great places to look into are children's museums or activity centers, school districts, YMCAs, non-profits, and universities. If you're very brave, you might go into teaching if you cannot find a position available when you begin your search. Teaching provides terrific experience with lesson planning, record keeping, working with parents, and developing reading skills in young minds.

Any of the aforementioned possible employment opportunities would most likely make you eligible for student loan repayment plans that could drastically reduce your monthly payments. Some of them might also give you entry into that specific state's retirement plan, narrowing the years between you and a bathtub in a field at sunset.

Whatever path you choose on your journey to a public children's service position, do not neglect the continuing of your education. Invest in yourself for maximum success! Your employer might even require a certain amount of required CEU's per year. These can be easily obtained through the right research. Check with the state department entity for your

organization. Also check with local universities and scroll through online resources. More and more trainings are provided online through webinars, often for free. Ask your employer what type of training they would like you to make a priority and balance that out with your own areas of interest. This will insure that your continued education is well rounded and provides you with knowledge that adds to your passion for the field.

Overview of School Librarianship:

If you know already that school librarianship is your career of choice, it's best to start early with an undergraduate degree in education and licensure. Depending on the requirements of the state, it may also be necessary to pass the Library Media Praxis exam in order to have the credentials you need to be the official Library Media Specialist. Alternately, obtaining an undergraduate degree in education and a subsequent master's in Library Science should provide you with the necessary credentials for your Library Media licensure certification without the burden of an additional Praxis exam. Make sure to check your state's education requirements by calling the state's Department of Education to receive a full overview of the paths available for certification. The University of Southern Mississippi actually provides an MLIS option with school licensure (The University of Southern Mississippi, 2015).

While attaining the correct paperwork and licensures for school librarianship might be harrowing when it comes to making sure all the paperwork is in order, it definitely has its perks. For one, there are readily available options for government-run student loan repayment plans that will have you smiling. The Public Service Loan Forgiveness plan is one such avenue that any public servant (school or public library) may qualify for based on some very simple criteria (US Department of Education, 2016). Check with your loan service provider to see what your options are before your repayment period begins for the biggest rewards. There are also retailer discounts available for services you most likely use daily, such as your cellular service and internet provider. Just because these discounts aren't advertised doesn't mean you should be wary to ask about and take advantage of them!

Once you are in the school you may have some intense flashbacks to school lunches, going to the principal's office, and of course checking out books from the library. You'll see your old teachers' lives from a whole new perspective. In the public library, you are most likely able to escape to your office if you have a hard day or intense interaction with the public or a co-worker, but in the school, the show must go on. Be prepared to be prepared! Programming will look much different in comparison to that of the public library. Depending on the school, you may or may not be expected to teach classes along with the daily routines of library and readership maintenance. This is just one of the questions that should be asked of the principal or interview committee during the interview. If you will be expected to teach classes, take note from them of what they want the actual curriculum to look like. Some schools might want you to teach from the state's English Language standards, while others may want you to teach technology skills.

Some other smart questions to ask the interviewer would be who you will report to, what the expectations are for collaboration with teachers, and what extra committees the school librarian usually serves on for the school. Committee work could have you working with crisis management plans, school testing, or special events. As previously mentioned, additional duties are a given with any position, but knowing up front if you will be expected to assume important leadership roles is something you'll need to consider if offered the position. There is very little room for error in positions such as school testing coordinator, for example, and if handed that role as an 'additional duty,' you'll need to decide if you're up for the challenge. Be aware of your state education department's regulations for school libraries to insure that your position is not taken for granted. Schools work within the same budget limitations as public libraries and are also expected to do more with less staff. Don't let this stop you from claiming your rights and also saving the school from library audit violations in the long run.

Any given day in the school library will have you teaching students, managing checkout, and maintaining the collections. Say goodbye to parents and hello to class full of students staring at you to make something happen! In the public library you

definitely develop your speaking skills and taking charge of a room; but school librarianship takes it to the next level. Not only are you providing educational programming, but you're also working as the sole authority figure. Create a classroom management plan and don't let them smell your fear! Tweak as the year goes along with plenty of emphasis on positive and negative consequences based on their behavior. Find your counterparts in the school, such as the music teacher or P.E. coach, and develop a behavior management plan across the board. Children are able to work best when their basic needs are met and when they are presented with a stable environment where the teacher's expectations are clear and consequences are consistent.

Program planning is most easily done in units as a teacher/librarian. That means choosing a topic within the standards for that grade for that state and utilizing them to plan weekly lessons. This unit might cover nine weeks of lessons or two. It's really up to the teacher, and all of them can be tuned to the format of story times for your younger students if that's your comfort zone. Remember, you can't go wrong if you incorporate the five basic principles of *Every Child Ready to Read's* National Initiative: reading, singing, writing, talking, and playing (American Library Association, 2015). Good lesson planning will be helpful when your evaluation time rolls around. Evaluations typically happen twice a year and in Mississippi they follow the MSTAR rubric. As of this year, there is also a Library MSTAR which will stand as an additional rubric. Become familiar with this evaluation tool. Make a binder to help you keep up with each category and to make it an easy process for your principal.

While you most likely will not have to keep up with grades as the school librarian, you will have to come up with a system for scaffolding reading growth. The Renaissance-created Accelerated Reader program is commonly purchased by school districts to act as an electronic resource for tracking student reading and organizing books in the library. It's up to the school librarian to set up a schedule for student checkout, assessment of reading, and practical celebrations for students who meet their goals. Remember that while your library may have some funding on a separate budget line, this money will need to go towards the

yearly purchase of office/class supplies, new books, and cataloging materials.

August through May will be a whirlwind of activity. It will be your choice as to whether or not you will participate in extra programming, such as after school teaching or the coaching of a club. Teaching and coaching after school usually provides an additional stipend to your paycheck but will put your hours back along the lines of a typical 9:00 am to 5:00 pm job, and you'll still have to be at the school between 7:00 am and 8:00 am in the morning. Be wary of hidden contract caveats. Some schools might make it mandatory for you to continue your coaching position until your position changes or your job is terminated. Aside from these personal choices, you will have the sweet summer schedule that you may not have enjoyed since you were in elementary school. School Librarians, without the additional tasks of grading, are usually out of the building by 3:30 pm. They receive school holidays and summer break begins about mid- to late May. There may be training available during the summer, it may even be required, but if your goal is to have the same schedule as a growing family, it fits the bill perfectly. In the public library, your busiest times will be summer and holidays.

One of the perks of working as a school librarian is that you continue to get paid throughout the summer. You will also receive state retirement and paid insurance. The salary will be contingent upon your number of years of experience, in addition to your level of education, plus the allotment that the district gives on top of what the state requires. You can check with your state department of education to receive the base salary schedule before additional district allotments. This will give you an idea of where your salary might fall before taxes. If you have worked previously in a public library as a children's librarian, you will probably find a pay raise through the transition and the ability to have your years there count towards your years of experience scale. Sometimes all it takes is a phone call and a notarized piece of paper to change your salary range. Take advantage of this possibility! Time spent in the realm of public children's librarianship is valuable, non-traditional teaching experience (probably with the same children if you stay local) that will extend into your school library programming.

Advancement in the public library and the school library looks very different. Jobs for school librarians are typically posted in the spring semester and might be open until mid-summer, while jobs at public libraries could become available at any time. For both positions, depending on your personal preferences of working hours, it might be necessary to take a different position within a library system or a school district and apply for the coveted children's/school librarian position when it becomes available. Make sure to keep up all of your necessary paperwork and training during the time in between so that you will be a competitive candidate. This includes CEUs and licensure renewal for schools. Once in your chosen position, your options vary for pay raises and promotions. Public libraries rarely add or drop branches within their systems, so if you're looking to advance to more of a children's services coordinator role, it might require moving to a larger library system. If advancement is your goal and you are ready for a change you might decide to move up to an assistant director or director position. In a school it is more likely that you would retain your position and receive pay raises based on the amount of work you are willing to put in. For example, obtaining a higher level of education or working towards and completing your National Board Certification would provide you with considerable pay bumps (Mississippi Institutions of Higher Learning, 2016). Again, if advancement is your goal and you are ready for a change, you might decide to work towards a degree in educational leadership, making you eligible for administrative positions.

Conclusion:

What are your goals? Make two lists, one for career goals and one for personal goals. Think ahead six months, then a year, then five. You might be surprised by what you find out about yourself and what you consider success. Evaluating where you find yourself in comparison to where you want to go can help you determine solid plans of action for your career and your personal life. Whichever path you choose, make the extra effort to get involved with professional organizations. These could be on the state or national levels. Attending conferences and trainings will introduce you to a variety of professional contacts and groups that might pique your interest. It's worth it to increase your knowledge

and your impact. These organizations will help you fight for your worth as well. Budgets for libraries and schools are typically on the chopping block in state legislative meetings, and it has never been more necessary to join groups that fight for the literacy rights of children.

Working with and for children is one of life's most rewarding decisions. Each of the above career paths comes with its own benefits and challenges. One of the biggest challenges of both is that you may not be able to see the impact of your work right away. Do not be dismayed. As a public children's librarian or a school librarian, you are in the trenches of education. You are on the frontlines of insuring that the next generation comes out better than the last. Eventually you WILL have a teenager or an adult approach you and ask, "Do you remember me?" because even though it may not seem like it in the moment, they will remember you. They may not remember every lesson plan, but they will remember your passion. Share this with them and your impact will be immeasurable.

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Young Adult Literature: The State of a Restless Art
Speech by Michael Cart for the Ezra Jack Keats Lecture
at the 2016 Fay B. Kaigler Children's Book Festival (unedited)

"Thank you. It's a great pleasure and privilege to be here this afternoon to present a lecture that memorializes the remarkable, groundbreaking Ezra Jack Keats, whose centennial we celebrate this year. It's in the spirit of his talent for innovation that I'll be talking today about young adult literature, a notably restless art, a dynamic, risk-taking literature that grows and changes as its context – culture and society – changes. It is, accordingly, a happy exercise **in** innovation -- and evolution -- and so it has been since its genesis in 1967, the signal year that saw the publication of what are widely considered to be the first two young adult novels, S. E. Hinton's *The Outsiders* and Robert Lipsyte's *The Contender*. As they evidence, YA – in its inception -- was a literature of contemporary realism and though, in the nearly fifty years that have passed since, it has expanded to embrace a wealth of genres and forms – romance, fantasy, science fiction, historical fiction, novels in verse or letters, creative nonfiction and more – it has, nevertheless, remained **at its core** a literature of **contemporary** realism. Accordingly, I'll be talking a good deal about the contemporary this afternoon but before I do, I want – in the interest of establishing context -- to take a retrospective look at the prehistory of young adult literature.

For that we must return to the 1930s and the Great Depression, a watershed event in the creation of the then nascent literature in the sense that the Depression helped create a target **audience** for it as the dwindling job market drove young people out of the workplace and into the classroom in record numbers. Consider that in 1910 only 15% of American youth were in high school. By 1930 the number had increased to 50%, by 1936 to 65% and by 1939, it was fully 75%. The result of putting such large numbers of young people into each other's daily company in the classroom was the emergence of a youth culture populated by potential readers and centered on high school social life, including such courtship rituals as dancing and dating with their attendant etiquette, the subject of such popular books as *Etiquette for*

Young Moderns, *Hi, There, High School!* and *First Love*, all written by Gay Head, the pseudonymous author of the column "Boy Dates Girl" that appeared in *Scholastic* magazine and counseled young people on such pressing matters as how to make proper introductions, which fork to use at dinner parties and whether to wait for a boy to open your car door. By 1941 the target readership for Head's books and columns had become known, for the first time, as "teenagers," the first use of the term in print having taken place in the September 1941 issue of *Popular Science Monthly*. (The related term "young adult" first appeared in the professional literature in a 1944 publication by librarian Margaret Scoggin, though another more ambiguous term, "young people," antedated it and continued in widespread use until 1956 when ALA formed the Young Adult Services Division now known as the Young Adult Library Services Association.).

So, that said, we now turn to 1942 when appeared what some have called the first YA novel, Maureen Daly's *Seventeenth Summer*, the story of seventeen-year-old Angie Morrow's summer of love. Though **not** a YA book– it was published as an **adult** novel as was J. D. Salinger's 1951 novel *The Catcher in the Rye*, a more viable forerunner of the young adult novel than *Seventeenth Summer* -- Daly's book nevertheless was quickly co-opted by teenage readers, its success spawning a host of imitations, books actually published **for** teenagers and written by such authors as Betty Cavanna, Janet Lambert, Rosamund du Jardin, Anne Emery and others, books that were **not** yet called YA but -- rather patronizingly -- "junior novels," instead. Their content is neatly captured by the dust-jacket blurb for du Jardin's novel *Practically Seventeen*. I quote: "In recent years permanent recognition and popularity have been accorded the junior novel, the story that records truthfully the modern girl's dream of life and romance and her ways of adjusting to her school and family experiences. *Practically Seventeen* is such a book – as full of life as the junior prom." End quote.

So successful were these “junior novels” that the 1940s became a decade of romance fiction. The trend continued throughout the nineteen fifties, though space on the bookshelf was by then being made for books for boy readers as well, most of **their** books being about sports, adventure, occupations, hot rods and what might be called space rods, those space ship staples of science fiction, a genre that had emerged in the late 1940s in the work of Robert A. Heinlein and Andre Norton. Whether in outer space or here on earth, almost all teen novels of the time were, at their heart, inadvertent fantasies, giving – as they did -- the impression that every teenager was white and lived in a small middle or upper middle class hometown filled with white picket fences. The chief problem of the teenage protagonists in these books -- who to take to the junior prom – was about as relevant to the real lives of real teenagers as *Rebecca of Sunnybrook Farm*.

The new decade of the 1960s would reject such irrelevance, but not at first, for while the times, to quote the singer/songwriter Bob Dylan, were a-changing, the literature was not . . . a-changing – at least not in the **early** years of the decade. No one remarked on this better than S. E. Hinton, who wrote in *The New York Times Book Review*, “Teenagers today want to read about teenagers today. The world is changing, yet the authors of books for teen-agers are still 15 years behind the times. In the fiction they write, romance is still the most popular theme with a horse and the girl who loved it coming in a close second. Nowhere is the drive-in social jungle mentioned. In short, where is the reality?”

The answer, of course, was to be found in the pages of her own 1967 novel, *The Outsiders* with its mean streets setting and its theme of urban warfare between its teenage gang members, dubbed, respectively, the Greasers and the Socs. Hinton’s mean streets were located in her hometown of Tulsa, Oklahoma; those of her equally innovative fellow author Robert Lipsyte’s were in New York City as depicted in the pages of **his** 1967 novel *The Contender*, which featured one of the first protagonists of color to appear in young adult literature, the African American teenager Alfred

Brooks, whose struggle to become a contender both in the boxing ring and in life it recorded.

This newly hard-edged, realistic fiction hit the ground running and a new genre, young adult literature, sprang into being, seemingly overnight; within two years such other noteworthy novels as Paul Zindel’s *My Darling, My Hamburger* and John Donovan’s *I’ll Get There It Better Be Worth the Trip* had embraced such real world considerations as abortion and homosexuality, respectively. Two years later 1971 found Hinton writing about drug abuse in *That Was Then. This Is Now* and in 1973 Alice Childress joined her with her novel *A Hero Ain’t Nothin’ But a Sandwich*. And then came 1974 and the publication of one of the most important and influential novels in the history of young adult literature, Robert Cormier’s *The Chocolate War*, arguably the first young adult novel to trust teens with the sad truth that not all endings are happy ones. In this unforgettable novel about teenager Jerry Renault and his steadfast refusal to sell chocolates for his school, an act with dire consequences, Cormier took his readers into the very heart of darkness and turned the lights on to reveal the bleak landscape there. In this and the fourteen other novels that followed, Cormier continued to dare disturb a too-comfortable universe by acknowledging, as he told an interviewer, “Adolescence is such a lacerating time that most of us carry the baggage of it with us all our lives.”

Thanks to Cormier and a host of other distinguished writers who emerged in the ‘70s and who, like him, became grandmasters of the form -- writers like Judy Blume, Lois Duncan, M. E. Kerr, Lois Lowry, Walter Dean Myers, and Richard Peck -- the decade became known as the first Golden Age of young adult literature. If that’s the good news, the bad news is that it was also the decade of the single issue problem novel with its formulaic focus on the problem du jour at the expense of such literary considerations as thematic weight and characterization. Sadly, the problem novel turned the gold to brass with its sensational, one dimensional treatment of issues in such exercises in wretched excess as the melodramatic *Go Ask Alice* by “Anonymous” and the florid *Just Hold On* by Scott

Bunn, two books that bracketed the seventies and dealt, respectively, with fatal drug abuse and –in the case of Bunn’s book -- a whole plethora of problems, including another kind of abuse, incest.

Is it any wonder that readers finally rejected this kind of awkward, overstated exposition and, instead, turned the clock back so that the decade of the eighties became, like that of the forties, one of rampant romance? Unlike the forties, however, these new romance novels were not known by their individual authors’ names but, instead, by the titles of their individual **series**, almost all of which seemed to contain the words, “Sweet Valley!” Significantly, these original paperback series were not targeted at the traditional purchasers -- librarians and teachers -- but, instead, at the teens themselves who were now flocking to their modern mecca, the shopping mall, and the chain bookstores located there. Beverly Horowitz, then editor in chief of the paperback publisher Pacer Books, explained that Pacer titles would be found in display racks in the malls “right between the fast food haven and the record store. There is a teen-aged consumer force out there,” she continued, “and the only way to reach them is to go where **their** action is.”

The success of the paperback romance spawned another kind of paperback series later in the decade, this one consisting of horror novels, all of which seemed to have been written by the ubiquitous Christopher Pike and R. L. Stine, who were once dubbed – perhaps deservedly so -- “the Beavis and Butthead of young adult literature.”

Despite the omnipresence of forgettable paperback series, the ‘80s, like the ‘70s, saw the emergence of writers whose work would dignify and enrich the field -- gifted writers like Francesca Lia Block, Chris Crutcher, Ron Koertge, Gary Paulsen, Cynthia Voigt, Virginia Euwer Wolff and, on the very cusp of the nineties, Jacqueline Woodson.

Nevertheless, the dawn of that next decade, the ‘90s, found young adult literature to be in a bad way, near death many observers were solemnly pronouncing. What on earth had happened to the once vital form? Well, several things. First of all the teen population

had taken a fifteen-year-long nosedive that began as early as 1977 and lasted through 1992. Second, the purchasing power of schools and libraries, the traditional market for **hardcover** young adult books, had eroded thanks, in part, to shrinking budgets caused by taxpayer revolts like California’s notorious Proposition 13; as a result, the market changed from being 80 to 90% institutional to only 50-60% and shifted from schools and libraries to the retail, especially to the new superbookstores, which – unfortunately – considered young adult literature to be middle school literature, this thanks in large part to the rise of the middle school movement in the 1970s and ‘80s, when the number of such schools burgeoned from 499 to 6,003. Thus, we had a new market for **younger** YA and publishers went where the money was, “youthening” the age of protagonists from the traditional 16-17 to 10 – 14, instead. The distinguished editor-publisher Richard Jackson, surveying this, declared, simply, “young adult literature now stops at fourteen.” Lastly, the rise of reality television began poaching on the province of realistic fiction, which could not compete with TV’s more visceral view of reality. Considering all of this is it any wonder that editor-publisher Linda Zuckerman observed, “I think young adult literature is dying?”

And yet . . . and yet by the middle of the decade of the 1990s young adult literature had made a miraculous recovery to become one of the most vital and innovative areas of publishing. How on earth did **that** happen? Well, the answer is a multifaceted one. For one thing, the whole language movement had begun putting young adult books into high school classrooms, reviving their popularity and importance. For another, the teen population had begun to grow apace, increasing 16.6% from 1990 to the year 2000 when it totaled 32 million. For yet another, the superbookstores, recognizing the emergence of a new generation of consumers, had begun creating separate, stand-alone young adult departments. For still another, the library and education communities had simply refused to let YA die, resolutely focusing their supportive attention on the field. For example: the Young Adult Library Services Association held an important national conference called the Top 100 Countdown in the summer of 1994, the purpose of

the conference being the selection of the 100 best young adult books published since 1967, a process that reminded observers of the richness of the body of young adult literature. That same year, 1994, saw the publication of a seminal article in *School Library Journal*. Titled "Today's Young Adult Writers: Pulling No Punches," it was written by Chris Lynch, himself a young adult author, who in his article argued that "the teen experience is unlike any other, and it deserves its own literature." A year earlier the venerable *Horn Book* magazine had added a column about young adult literature to its pages. Titled "The Sand in the Oyster," it was written by the literary observer Patty Campbell. In 1994 my own YA-focused column "Carte Blanche" debuted in *Booklist* magazine. The next year, 1995, saw the publication in *School Library Journal* of author-editor Marc Aronson's provocative article "The YA Novel Is Dead and Other Fairly Stupid Tales." That same year my article "Of Risk and Revelation: the Current State of Young Adult Literature" appeared in *The Journal of Youth Services*. The year after that, 1996, saw the highbrow Children's Literature Association departing from its customary province, children's literature, to devote the entire spring issue of its scholarly journal to "Critical Theory and Young Adult Literature." That fall ALAN, the Assembly on Literature for Adolescents of the National Council of Teachers of English, held its annual conference, this one with the bellwether theme "Exploding the Canon," (that's c-a-n-o-n), an exploration of the new viability of using young adult books in the classroom. Its context was the firm belief that the term "young adult literature" was **not**, as some had argued, an oxymoron but, rather, the name of a body of literature that could be taught and explicated as seriously as the constituents of the traditional literary canon. Later that fall two book-length works appeared, which furthered that argument: Don Gallo and Sarah Hertz's *From Hinton to Hamlet* and my own history of young adult literature *From Romance to Realism*. Finally, a second standing room only YALSA conference, this one held in 1996 with the theme "How Adult Is Young Adult?" passionately argued for the return of YA to its original audience of sixteen to nineteen-year-olds -- and beyond.

Publishers had obviously been aware of all this activity, for by the end of 1996 an honest-to-goodness renaissance of young adult literature was in full swing. And by then, YA authors had, as Chris Lynch had pleaded in his 1994 SLJ article, "taken the gloves off," to spar, bare-knuckled, with the at-risk realities of teen life. For it is a sad fact that young adult lives were, to a nearly unprecedented degree, at risk in the early to mid-nineties. Consider that one fifteen-nineteen-year-old was then being murdered every three and a half hours; one in five young adults was living in poverty; each year as many as 1.3 million teenagers were running away from home not, like Toby Tyler, to join the circus but, rather, to escape home lives that were, at best, hellish. Unfortunately, when these grim realities became the subjects of the new YA literature, the constituent books were dismissed as "bleak books" and the mainstream media went into a frenzy of condemnation, asserting, in effect, that teen sensibilities were too tender to be exposed to the unvarnished reality that YA books came to contain in the mid- to late '90s. That teens themselves found this condemnation to be ill-conceived was evidenced by an article written by a New York teen named Julia Rosen; it appeared in the pages of VOYA magazine. "Reading 'bleak' books," she stated, "helps us to realize what kinds of problems actual teens have. They broaden our outlook and help us become less apathetic about the world's problems. Until we live in a world where no problems exist, adults must learn to accept that some of the books we read will describe the harsh realities of life."

Does Rosen's invocation of the word "problem" mean that "bleak" books were, then, simply a revival of '70's problem novels? Not at all. Instead they were serious, closely observed works of naturalism, fiction of the quotidian, informed by complex characters, artful plots, thematic weight, and well-realized settings.

The editor-publisher Richard Jackson put all of this into perspective when he said, "When reviewers today worry about bleak stories, they are worrying on behalf of the audience about the readiness of young readers to face life's darkest corners. But in America

there are kids *living* in those dark corners and they need our attention as much as the feisty, pert, athletic and popular youth so reassuring to adults. Even children in the sun will enter the darkness. They *all* need our tenderness. And we need our tenderness as art inspires us to feel it.”

The operative word in Jackson’s eloquent statement is, I would argue, “art,” for more than ever, YA advocates were stressing the literary character of young adult literature and the importance of finding some way of acknowledging, encouraging, and underscoring that fact. As a result, more and more people were calling for the creation of a YA award analogous to children’s literature’s Newbery. The author Avi waggishly suggested such an award could be called the Elderberry but, needless to say, that notion came to naught. Recognizing the opportunity I had as then President of the Young Adult Library Services Association to seize the moment, I appointed and chaired a task force in 1998 with the mandate to create such an award and so – though it took nearly a year – we did, naming it –not the elderberry (sorry, Avi) but, instead, the Michael L. Printz Award, named in honor of the pioneering Kansas school librarian. The award is to be presented annually to the author of the best YA book of the year, “best” being defined **solely** in terms of literary merit. The first Printz Award was presented, deservedly, to Walter Dean Myers in the year 2000 for his memorable novel *Monster*.

Looking back at the decade of the 1990s, I feel it marked the onset of a second golden age of young adult literature, one that continues today, notable for its art, its innovation, its creative energy, and its vitality. Recognizing this, publishers began, in 1999, to create separate, stand-alone young adult divisions or imprints, beginning with Avon’s Tempest and Simon and Schuster’s Pulse. There are now 27 such stand-alone divisions or imprints and more are being added on a regular basis, as YA has become the hottest area of publishing.

This is only one of many trends that have informed the field. The dawn of the 21st century saw an explosion of them as young adult literature took off like a rocket. Indeed, in a 2005 speech I identified

twenty-two trends that were then hallmarks of the expanding field. There’s no time or need to reprise all twenty-two today but here are a few I haven’t already discussed that continue to inform the field:

1. Books with multigenerational appeal – so-called crossover books – were big news and big sellers.
2. As a result, the age range categories that had defined books for young readers were becoming increasingly amorphous.
3. More and more established adult authors were newly writing for YAs.
4. New and important book awards for young adult literature were springing up; in addition to the Printz these included the National Book Award and the Los Angeles Times Book Prize.
5. More literary fiction was being published for YAs.
6. YA had become international in scope as more and more YA titles first published abroad were being imported and reprinted in American editions. The Printz encouraged this phenomenon by making provision for giving the award to an author whose book was first published in another country. Indeed, the second Printz Award went to England’s David Almond.
7. Graphic novels and comics were becoming a vital force in the field.
8. A new kind of nonfiction was flourishing: one that borrowed literary techniques from fiction to create what was being called narrative or creative nonfiction.
9. Authors were experimenting with new narrative techniques like, for example, writing novels in the form of e-mails, letters, verse, or linked short stories.
10. A huge renaissance of fantasy was underway thanks to Harry whatshisname.
11. A new LGBTQ literature (i.e., lesbian, gay, bisexual, transgender and queer or questioning) was beginning to flourish. And

12. As young adult literature was becoming ever bolder, rapidly increasing book challenges were becoming a disquieting fact of life for public and school librarians. One of the most vitriolic of these challenges subsequently appeared in 2011 in the *Wall Street Journal*. Written by one Meghan Cox Gurdon, it was an often patronizing, even more often sneering indictment of what it claimed to be the depravity of young adult literature. Gurdon set the tone with her question “How dark is contemporary fiction for teens?” And answered, “Darker than when you were a child, my dear.” The rest of her equally condescending screed was an example of exaggeration and specious extrapolation: “Kidnapping and pederasty and incest and brutal beatings,” she wrote, “are now just part of the run of things in novels directed, broadly speaking, at children from the ages of 12 to 18.” I didn’t know that eighteen-year-olds were children but nevertheless, she went on to give the back of her mailed fist to such talents as the great Robert Cormier who, she charged, “is generally credited with having introduced utter hopelessness to teen narratives.” She saved her most outrageously vitriolic remarks, however, for champions of intellectual freedom. “Every year,” she sneered, “the American Library Association delights in releasing a list of the most frequently challenged books.” I’d say this is done more in sorrow than delight, but nevertheless, Gurdon continued, “The book business exists to sell books; parents exist to rear children and oughtn’t be daunted by cries of censorship. No family is obliged to acquiesce when publishers use the vehicle of fundamental free-expression principles to try to bulldoze coarseness or misery into their children’s lives.”

The author Sherman Alexie would argue that there is already misery in children’s lives and did so in a rebuttal published in the journal *Rethinking Schools* and titled “Why the Best Kids Books Are Written in Blood.” Responding in it to Gurdon’s grumblings, he wrote, “Does Ms. Gurdon honestly believe that a sexually explicit YA novel might somehow traumatize a teen mother? Does she believe that a YA novel about murder and rape will somehow shock a teenager whose life has been damaged by murder

and rape? Does she believe a dystopian novel will frighten a kid who already lives in hell?”

“I write books for teenagers,” he concluded, “because I vividly remember what it felt like to be a teen facing everyday and epic dangers. I don’t write to protect them. It’s far too late for that. I write to give them weapons – in the form of words and ideas – that will help them fight their monsters. I write in blood because I remember what it felt like to bleed.”

Unfortunately, words and ideas are precisely what challengers perceive as dangerous, a sad trend that continues today. In fact, young adult books are now challenged more frequently than any other type of book, a reason ALA’s 2015 Banned Books Week showcased YA. According to Judith Platt, the week’s planning chair, “This Banned Books Week is a call to action to remind everyone that young people need to be allowed the freedom to read widely, to read books that are relevant for them and to be able to make their own reading choices.” Hear-hear!

But enough about censorship for now. Let’s return to trends. A significant one I didn’t mention in my 2005 speech was the advent of so-called chick lit, which began in England in 1996 with the publication of the adult novel *The Diary of Bridget Jones*. The phenomenon arrived here on our sunny shores in the year 2000 with the publication of the British YA title *Angus, Thongs and Full Frontal Snogging* by Louise Rennison. It’s only a slight exaggeration to say it took the country by storm, for not only was it a bestseller but it also won a 2001 Printz Honor Award. As it happens, it was only the tip of an iceberg that quickly became known as mean girl lit, a form epitomized by Cecily Von Zieglar’s *Gossip Girl* series, which debuted in 2002. A *New York Times* article about this series and others of its ilk was headlined “Poor Little Rich Girls Throbbing to Shop.” For make no mistake, consumables were as much a part of these series as sex. One academic study of the *Gossip Girl* and two ancillary series that it spawned – *Clique* and the *A List* – found 1,553 brand-name references in the books’ collective 1,431 pages, slightly more than one “commercial” per page. Cultural observer Naomi Wolf said of these series, “Success and failure are entirely signaled by material possessions, specifically

by brands. Sex and shopping take their place on a barren stage, as though for teenagers, these are the only dramas left.”

Before we leave the Gossip Girl series, we should note that it was emblematic of three other trends that continue to impact the field today. First, it was an example of the new commercial fiction -- fiction, that is, that is produced entirely for the retail market without any consideration being given to the traditional institutional one. (And speaking of retail, this is as good a parenthetical place as any to acknowledge the significant influence that retail bookseller Barnes and Noble has come to exert on publishing,. As early as 1997 the New York Times reporter Dorajean Carvajal was writing, “Publishing executives in search of oracles have begun turning to the dominant chains like Barnes & Noble and Borders for guidance about a broad range of issues – from dust jacket colors and punchy titles to authors’ precise sales histories and forecasts of customer demand.”

Of course, Borders is no more, but such “guidance” from the surviving Barnes and Noble was still – post 1997 -- being taken very seriously as I can testify from personal experience. When, at the end of the nineties, I served as a consultant to Houghton Mifflin on the development of its prospective new series The Best Nonrequired Reading, I was flown to New York from California to meet with Barnes & Noble’s then juvenile book buyer Joe Monti to solicit his views on the very viability of the prospective series and to ask whether it should be published as a YA or an adult title. Later, in the mid-aughts, when I was developing my YA literary journal *Rush Hour*, my publisher also sought advice and feedback from Barnes & Noble regarding such considerations as marketing, jacket art, and price points. Whether, nowadays, such “advice” ever turns into dictates is a bit cloudy; suffice it to say, as I noted a moment ago, the “advice” is still taken very seriously, perhaps too seriously?) But now before I forget, let’s return to those two other Gossip Girl -related trends I promised:

First, the series came with significant crossover potential; that is, though published as YA, it showed

widespread appeal to readers in their twenties and early thirties. And, secondly, it was produced by a book packager – Alloy Entertainment in its case. Packagers -- a vital force in today’s YA world – typically field a stable of writers for hire much like the turn of the 20th century’s Stratemeyer Syndicate, the so-called “fiction factory,” coming up with ideas for projects and pitching them to publishers. If the publisher accepts, the packager then produces a ready-to-publish manuscript. And the result is the next Gossip Girl, Clique, Au Pairs, Sisterhood of the Traveling Pants, Privilege, Luxe, A List, Carlyles, Pretty Little Liars, and so on and on. Many of these are extraordinarily successful; Gossip Girl, for example, sold 1.3 million copies in its first two years in print; more importantly, it was a sterling example of synergy, spawning as it did, that Holy Grail of modern publishing, a successful spin off television series as, later, did Pretty Little Liars.

No matter how successful the Gossip Girl and other mean girl series were, they were soon eclipsed by the spectacular success of the Harry Potter books, surely one of the most remarkable phenomena in the history of publishing. The Potter books single handedly ushered in a new era of speculative fiction, which became the most important trend of the first decade of the 21st century. As for the statistics generated by the series, we’re all familiar with their magnitude: the seven Potter books sold more than 375 million copies and were translated into sixty-five languages, making their author, J. K. Rowling, richer than the Queen of England! The fourth title in the series, *Harry Potter and the Goblet of Fire*, enjoyed a first printing of 3.8 million copies, the largest for any book ever. By the time the seventh, *Harry Potter and the Deathly Hallows*, came along, the first printing had mushroomed to 12 million and the book sold a staggering 8.3 million copies in the first 24 hours of its publication – that’s 58,000 copies per minute, folks. No wonder publishers fell all over themselves in their frantic quest to find the next Harry Potter. In the meantime, the Potter books had ushered in an era of event publishing with its embargoes, franchises, hoopla, gimmicks, synergy, and relentless focus on the next “big, high concept thing.” Further, they had come, seemingly, to dictate that virtually

every new book must now (a) be part of a series and (b) must be at least 3 to 400 pages and more in length, for -- after all -- three of the last four Potter books had exceeded **700** pages in length. I can personally testify to the fact that volume 5, *Harry Potter and the Order of the Phoenix*, weighed in at 870 pages, not because I dropped it on my foot but because I was retained by the Los Angeles Times to review it and given a scant two days to read the behemoth and write a thousand-word review. Why only two days? Because the book was embargoed, which meant advance reading copies weren't available. That's why I found myself standing in a serpentine line with a passel of costumed, overstimulated kids to buy a copy at one minute past midnight on its pub date. At that, the assignment wouldn't have been so bad if the publication date hadn't coincided with the annual ALA conference, which meant I was obliged to attend programs and events all day, leaving only the wee hours for reading. I pulled two consecutive all-nighters -- shades of my college days -- and finished the task on time, though barely.

I make light of this now but the fact is that the Potter books **were** responsible for ushering in this age of behemoth books. It's hard to believe now but there was a time when young adult books were unofficially restricted to a maximum of only two hundred pages, the idea being that teens had an attention span no longer than that of a hummingbird on twelve cups of coffee. How times, thanks to Harry P., have changed.

One thing that did **not** change in the wake of the Potter phenomenon was the frantic search for the next publishing sensation. It was found in Phoenix, Arizona, in the work of a previously unpublished young woman named Stephenie Meyer. "It," of course, was *Twilight*, the first in what would ultimately become a four-volume saga about a girl's love for a vegetarian vampire who had been seventeen years old since 1918. Suddenly the next new trend was found in the runaway success of the paranormal romance that *Twilight* spawned.

If Harry Potter and *Twilight* visited revolutionary changes on YA, a third series threatened to put those

two trend-setters into the shade. I refer, of course, to Suzanne Collins' *Hunger Games* trilogy.

Inarguably well written, fast paced and with an irresistible premise and characters, the series has sold more than 65 million copies and the three volumes spent more than 260 consecutive weeks on the New York Times bestseller list. If Harry Potter ushered in an age of speculative fiction and *Twilight*, one of paranormal romance, the *Hunger Games* reintroduced readers to the dystopian novel, in whose field dwells the next phenomenon as well, the *Divergent* books of Veronica Roth. I would be remiss, however, if I did not acknowledge here the seminal influence of Lois Lowry's *The Giver* on the dystopian novel, for it is surely the modern progenitor of the form.

Well, as we surely know by now, trends come and trends go and the newest trend on the block here in the twenty-teens is a welcome return to YA's roots, the novel of contemporary realism. This is thanks in large part to a single author, the teen whisperer, John Green. Green hit the ground running with his first novel *LOOKING FOR ALASKA*, which copped the 2006 Michael L. Printz Award, and he has never looked back as he has become not only a wildly successful author but a force of nature as well, with 1.4 million Twitter followers and named to *Time* magazine's list of 100 most influential people and to *Forbes* magazine's Celebrity 100 list. While Green is surely sui generis, his work does have something in common with Harry Potter, *Twilight*, *The Hunger Games* and *Divergent*: it is being turned into blockbuster movies. It's interesting to remember that twenty or so years ago, a book was not seriously considered for publication unless it promised success as a subsequent paperback edition. Now it's potential success as a motion picture that drives publishing considerations. As David Gale, Editorial Director at Simon & Schuster told me in a recent interview, "It's all about movies now."

He might as well have said, "It's all about the bottom line now." For so it has been since the early nineties when independent publishing houses began to be gobbled up by international infotainment conglomerates headed by people who had no

experience whatsoever of publishing and accordingly expected to reap unreasonable profits. As a result, every effort and resource are now being put behind bestsellers and potential bestsellers at the expense of midlist titles, which are issued without fanfare and left to find an audience without any assistance from their publisher. It is become an age of the superlative statistic. And where it will end I do not know. In the meantime, though, the statistics speak to both the volume of current publication and to its ever-expanding audience. Twenty-five years ago it was considered a good year for the young adult field if 250 titles were published. Today it's 5 to 6,000 and up. How long the market can sustain this volume is anybody's guess, though Simon & Schuster's David Gale tells me he thinks YA is currently being overpublished. Yet sales remain stratospheric – up 22.4% in 2014 alone, while **adult** sales actually declined by 3.3% in the same period.

YA has truly become the tail that wags the dog of publishing. Part of its runaway success is due now to its expanding audience, one that is defined by the word “**crossover**,” for, studies show, an astonishing 65% -plus of YA book purchases are now being made not by YAs but, instead, by adult readers, lured by the siren songs of Rowling, Meyer, Collins, Roth, Green, and a sixth author whose name should be mentioned in this context, Rainbow Rowell.

Not everyone is happy about this. A journalist, Ruth Graham, writing in the online magazine *Slate*, had this to say: “Adults should feel embarrassed about reading literature being written for children. Life is short,” she continued, “and the list of truly great books for adults is so long.” To make her point she then spent most of her article denigrating young adult literature.

The most damning of Graham's allegations was arguably her claim that “These (young adult books, that is) are the books that could plausibly be said to be replacing literary fiction in the lives of their adult readers. And that's a shame.” The real shame is that Graham apparently believes there are no literary young adult novels. On the contrary I can offer as examples all the winners of the Michael L. Printz Award and the many Printz honor titles as well, all of which – remember -- represent the best YA novels of

the year of their publication based **solely** on literary merit.

So is it really true, as Graham concludes, “Fellow grown-ups, at the risk of sounding snobbish and joyless and old, we are better than this?”

Notably, the distinguished adult author Meg Wolitzer seems to disagree, writing, in the *New York Times*, “I don't feel obliged to cast off my teenage reading habits as if they were the Earth Shoes I wore at 13. Books not only sometimes stay with you; they can become you. And as for the YA war? When you're deep in a good book, you won't even hear the drumbeats.”

Let these be the last words on **that** vexing subject as we return briefly to the important consideration of audience, another feature of which is the emergence of a new category of reader being called “the new adult,” nineteen-twenty-five year olds, that is, a population sometimes also called adultescents or kiddults or boomerangers. The category started to appear when, because of economic hard times, more and more twentysomething Americans began returning home to live with their parents delaying their commitments – to professions and life partners alike – until their early thirties. Further complicating the issue is new research that confounds our long-held belief that the human brain is fully wired by the age of twelve. Now scientists have demonstrated that the brain continues to grow until the early- to mid-twenties. “The age at which Americans reach adulthood is increasing,” according to psychologist Robert Epstein. “Thirty is the new twenty and most Americans now believe a person isn't an adult until age twenty-six.”

All of this has had an ineluctable impact on young adult literature as its content has become ever increasingly more sophisticated in order to reach not only older teens but also the “new adult” reader as well. Accordingly, I now see more and more YA books being published for readers in grades 10 up, the “up” being purposely left nebulous.

If the audience and content of young adult books are expanding and changing, one area of young adult

publishing remains sadly deficient: I refer to multicultural literature.

Consider here some statistics: From 2000 to 2010 America's Asian population increased from 10.2 million to 14.7 million. The Black population grew from 34.7 million to 38.9 million; the Hispanic population grew from 35.3 million to a whopping 50.5 million. In 2012, Census figures showed that young people aged 10 to 18 represented 13.6 % of the total population. More than 16% of them were Black; 12.2% were Asian, and 17.7% were Latino. Together the minorities totaled some 46% of the youth population and at the present rate of change, it is projected that as soon as 2018 children and teens of color will have become the majority youth population.

Given these extraordinary statistics and the sweeping social changes they contemplate, one wonders if we are managing to offer young readers a viable literature of similar diversity and complexity. It's very difficult to marshal reliable statistics to answer that question but the Cooperative Children's Book Center at the University of Wisconsin Madison is a staple supplier of them. Jason Low, publisher of Lee & Low, one of the country's few minority-owned publishing houses, has said, "Diversity is the missing piece of the puzzle in books for young readers and the CCBC has had its fingers on the pulse of this issue from the very beginning."

Based on an analysis of the 3,500 books it received from publishers in 2015, the CCBC notes that a mere 98 were by African Americans, 8 were by American Indians, 105 were by Asian Americans and only 78 were by Latinos.

Why such miniscule numbers? Well, there are many reasons. For starters, there aren't enough editors of color. Fully ninety percent of them in a recent *Publishers Weekly* survey self-identified as white. A second reason is there aren't enough writers of color producing books for diverse audiences; a third is a perceived lack of demand for diverse books; most teens seem uninterested in reading them, for virtually no multicultural novels are to be found on the various Top Ten Lists of books selected by the

teens themselves. And a fourth – and discouraging reason – is that gatekeepers, David Gale of Simon and Schuster confirms, aren't buying them, which means that even more teens lack an awareness of the field.

What to do about all of this? Well, attention must be paid and so a partial answer may be found in the formation of an already influential new grassroots organization called We Need Diverse Books. It sprang from a protest campaign inspired by the lack of diversity among speakers at the 2014 BookCon. According to its mission statement it "advocates essential changes in the publishing industry to produce and promote literature that reflects and honors the lives of **all** young people." How's it doing? Cofounder Ellen Oh answers, saying "There was this hopelessness. But now there's such energy. We want to work as hard as we can so that a lack of diversity is no longer an issue."

A bit of good news here is that at least one area of diversity **is** improving. I refer to LGBTQI literature (Lesbian, Gay, Bisexual, Transgender, Queer/Questioning and Intersex, that is). Since the first YA book with gay content, John Donovan's *I'll Get There It Better Be Worth the Trip* was published in 1969, the growth of the literature has been slow – VERY slow -- but relatively steady despite being fraught by book challenges. Happily, since the dawn of the 21st century, the pace of publication has quickened dramatically. In 2015, for example, a record number of sixty-four books with LGBTQI content were published; that's 24 more than were published in the entire decade of the eighties and only eleven less than were published throughout the nineties. The content is newly various as well, featuring, for example, the first two books ever with intersex characters; three with bisexuals, three with transgenders, and one each with gender fluid and genderqueer characters. Clearly LGBTQI literature is alive and flourishing.

As, I hope I have demonstrated, is young adult literature itself. Chockablock with trends, it continues to be the fastest-growing area of publishing. Whether one defines young adult literature narrowly or broadly, much of its value cannot be quantified but is to be found in how it addresses the needs of its

readers. Often described as “developmental,” these needs recognize that young adults are beings in transition, in search of self; beings who are constantly growing and changing, morphing from the condition of childhood to that of adulthood. That period of passage in between called “young adulthood” is a singular part of their lives, distinguished by singular needs that are – at minimum – intellectual, emotional and societal in nature.

By addressing these needs, young adult literature is made valuable not only by its artistry but also by its relevance to the lives of its readers. And by addressing not only their needs but also their interests, the literature becomes an inducement for them to read, another compelling reason to value it, especially at a time when adolescent literacy has become a crucially important issue. In fact, the Alliance for Excellent Education has declared a literacy crisis, finding that the majority of students are now leaving high school without the reading and writing skills needed to succeed in college and a career.

Another of the chief values of young adult literature, I would argue, is its capacity for offering readers an opportunity to see themselves reflected in its pages. Young adulthood is, intrinsically, a period of tension. On the one hand, YAs have an all-consuming need to belong. But, on the other, they are inherently solipsistic, regarding themselves as being unique, which – for them – is not cause for celebration but, rather, for concern. For to be unique is to be unlike one’s peers, to be “other,” in fact. And to be “other” is to not belong but, instead, to be perceived as outsider. Thus, to see oneself reflected in the pages of a young adult book is to receive the blessed assurance that one is not alone after all, not other, not alien but, instead, a viable part of a larger community of beings who share a common humanity.

Still another value of young adult literature is its capacity for fostering, in its readers, understanding, empathy, and compassion by offering vividly realized portraits of the lives – exterior and interior – of individuals who are *unlike* the reader. In this way young adult literature invites its readership to embrace the humanity it shares with those who – if

not for the encounter in reading – might remain forever strangers or – worse – irredeemably “other.”

Finally, another value of young adult literature is its capacity for telling its readers the unvarnished truth, however disagreeable it might sometimes be, for in this way it equips readers to deal with the realities of impending adulthood and for assuming the rights and responsibilities of citizenship.

By giving readers such a frame of reference, it helps them find role models, find a way they want to be, make sense of the world they inhabit, develop a personal philosophy of being, determine what is right and, equally, what is wrong, cultivate a personal sensibility. To, in other words, become civilized and, in due course, one hopes, enlightened. And thank God for that, for civilization itself, in these troubled times, is at stake.

Thank you.”

In addition to being a columnist and reviewer for *Booklist*, Michael Cart is the author or editor of 23 books including his history of young adult literature *From Romance to Realism* and his novel *My Father’s Scar*, an ALA Best Book for Young Adults.

Teen Tested: The State of YA Services in America's Public Libraries

By James Pinkard

Master's Research Project, December 2013

Readers: Dr. Elizabeth Haynes

Dr. Stacy Creel

Introduction

The world of literature sometimes seems to have become dominated by teen-friendly fare in recent times. Given this state of affairs, it stands to reason that libraries would be putting particular effort into offering services to this age group, and indeed, much interest in such services is apparent. Workshops and presentations around the U.S. are devoted to guiding librarians in providing young adult services, and a great deal is being written on the topic. However, there seems to be a lack of concentrated research on the provision of teen services, a lack this study seeks to correct in part by investigating the state of young adult services in U.S. public libraries.

Of course, the need to provide focused service to young adults in libraries is hardly a new concept, and a variety of resources are available for librarians interested in the practice. The Young Adult Library Services Association (YALSA), a division of the American Library Association, was established in 1957 under its original name of Young Adult Services Division (Starr, 2016). YALSA is a source of information, training, presentations, and funding. The organization also promotes collection development for young adults by administering several awards and posting an assortment of lists highlighting useful selections in both book and other media formats. In the library literature, the field of young adult services gets a great deal of attention, both in general periodicals and specialty publications such as *Voice of Youth Advocates*, *Young Adult Library Services*, and YALSA's online publication, *The Journal of Research on Libraries and Young Adults*. Given the breadth of resources, it is clear that the topic is of importance to the field of professional librarianship.

Despite this importance, however, gaps of coverage exist in the literature on young adult services in libraries. YALSA (2011) stated that while a considerable amount of information on best practices for providing young adult services is present in the library literature, there is a lack of concrete research about the current status of such services (Priority Area 1, para. 1). The organization has outlined a possible research agenda in the field of young adult services and identified research questions that would be useful to investigate. This study is, in part, derived from YALSA's agenda, and should provide beneficial information to the field that may be useful in developing and supporting further research.

Problem Statement

The field of young adult services has been the recipient of much attention in library literature. However, current research on the status of young adult services is lacking, as noted by the Young Adult Library Services Association (YALSA, 2011, Priority Area 1, para. 1). This research focuses on staffing, programming and collection development practices for young adults in selected U.S. public libraries. It will also seek to reveal whether a correlation exists between the presence of a young adult librarian and the state of a library's young adult services, as well as whether a correlation exists between the size of the library and the state of its young adult services.

Research Questions

R1: How many and what percentage of libraries in this study have at least one professional librarian charged with providing young adult services?

R2: How many young adult programs were advertised by each library over a two-month period at the time of this study?

R3: What was the size of the young adult collection at each library in this study?

R4: What correlation, if any, exists between the presence or absence of a professional young adult librarian and the number of YA programs and the size of the YA collection?

R5: What correlation, if any, exists between the size of the library, the presence of a YA librarian, the number of YA programs, and the size of the YA collection?

Limitations/Delimitations

This study investigates only U.S. public libraries, and only those whose information has been recorded in the *American Library Directory*. Additionally, because the size of the library is important to this study, libraries that have not reported collection size information to the *American Library Directory* have been excluded from the sample set (Information Today, Inc., 2013). Similarly, libraries that do not have a Web site or an online catalog have been excluded from the sample set.

Operational Definitions

Young adult program: included any library program designated for individuals from the ages of 11 to 19.

Young adult materials: included any materials so designated in the online catalog by the library in question.

Assumptions

It is assumed that the information collected by the *American Library Directory* (Information Today, Inc., 2013) is accurate, and that it adequately represents the whole of American libraries. It is likewise assumed that the information on the Web pages and in the OPACs of libraries in the sample set is current and accurate in regard to young adult services and materials.

Literature Review

Young Adult Services

Much of the literature about young adult services focuses on best practices and collection development. One of the most notable early advocates for young adult services, Margaret Edwards (1969), argued that there was a vital need for guidance in the area of service, as "none of [her] assistants knew much about readers' advisory service to young adults. Even the library-school graduates were sadly lacking ... most of them had little conception of the adolescent" (p. 15). The impetus to guide librarians in serving young adults continues into more current literature. Nowak (2011) provides a broad overview of information regarding modern teens' use of the library along with strategies to meet their needs. The usefulness of social media in reaching out to young adults is discussed by Buono and Kordeliski (2013). Going beyond typical teen offerings, Benway (2010) notes that "teens are facing limited opportunities in school to experience art, theater, dance, and music classes because of budget cuts" and asserts that libraries can and should step up to provide such experiences through art, writing, and dance programs (p. 28).

When it comes to collection development, there is an extensive amount of material available in the literature as well. Much of it takes the form of recommendations for a particular type of young adult book, as in Smith's (2006) article detailing approaches for building a collection of young adult nonfiction. Rauch (2011) takes a slightly different approach, arguing for the necessity of building a GLBTQ collection for young adults rather than pointing out specific books to collect. Blending best practices for service with collection development, Naidoo and Vargas (2011) describe methods to effectively provide services to Latino teens along with notable titles likely to be of interest to them. Meanwhile, Holley (2010) assesses the changes in YALSA's selection process for its best book list from the 1960s to 2010, including an intriguing depiction of the patterns of publication in young adult literature across that same time span.

A great deal of the research available in young adult services falls into one of the two categories described thus far. Machado, Lentz, and Wallace (2000) surveyed library programs for young adults from libraries across the U.S., identifying and reporting on those found to be particularly exemplary. In a study assessing the state of library GLBTQ collections, Alexander and Miselis (2007) retrieved survey data that indicate an overall deficiency in GLBTQ materials for young adults (p. 48). More relevant to this study, however, is research on the libraries themselves. Cart (1998) surveyed the fifty largest public libraries in America to find out details about their young adult services, finding that while most offered formal services to young adults, there was little consistency in regard to the staff member assigned to oversee those services. Expressing concern over the lack of young adult services in libraries, Winston and Paone (2001) investigated libraries in New Jersey and found data that indicated this concern was valid, as more than half of the surveyed libraries did not have staff specifically assigned to young adult services (p. 49). Agosto (2013) discussed the results of the 2012 Public Library Data Service's YA services survey and compared them with the results from 2007. The PLDS survey sought information similar to that involved in this study, but as Agosto observes, the survey used "a convenience sample of volunteer respondents ... so the survey results are not mathematically generalizable to the larger population of U.S. and Canadian public libraries" (p. 15). It is hoped that the random sample selected in this study will provide more reliable data.

Similar Studies

There is little, if any, research into young adult library services that includes a correlation analysis. Such a methodology, however, is fairly common in the library literature as a whole. Wu and Yeh (2012) used a variety of correlation analysis approaches in researching undergraduate students' use of library electronic collections, including Chi-square tests, T tests, ANOVA and post hoc analyses, and Pearson product-moment correlation analysis. In studying the impact of library resources on university research,

Noh (2012) utilized a structural equation model along with path analysis and regression analysis to evaluate correlations among data found in the *Korean Library Yearbook 2008*. Wong and Webb (2011) employed Pearson's correlation coefficient to analyze the relationship between library usage and student academic performance at the Hong Kong Baptist University. The methodology used in Wong and Webb's research is largely similar to that which will be practiced in this study, and provides a direct foundation for this work.

Methodology

Selecting a Sample Set

The sample set for this research was drawn from all of the public libraries documented in the *American Library Directory*, the total of which is 16,835. As noted by Leedy and Ormrod (2010), a sample size of 400 is sufficient for research purposes when dealing with populations larger than 5,000 (p. 214). In order to reach this target number, a total of 500 libraries were selected for the sample set to account for the fact that many libraries were expected to be removed from consideration during the data collection stage. The 500 libraries were selected randomly by including every 32nd public library listed in the directory. In cases where that particular entry did not include the number of volumes owned by the library, the next available library that did was selected. This was a vital adjustment, as knowing the size of each library was essential for answering research question five.

Data Collection

For the first three research questions, the primary means of retrieving the relevant information was by visiting each library's Web site. If no Web site for the library could be found, the library was removed from the sample set. When a Web site was located, the researcher searched to see whether a librarian was assigned to provide young adult services. Every effort was made to locate a reference to such an individual on the Web site, primarily by looking through sections describing the library, its staff, its contact information, or its teen services.

If no reference to a young adult or teen librarian was found, the library was recorded as not having such a position.

In regard to the second and third questions, first, the number of young adult programs listed on each library's Web site for a two-month period was recorded. The primary two-month period used was October 2013 to November 2013, but when information on October programs was unavailable, November and December of 2013 were used. Programs with a specific event time were recorded individually, but open events spanning multiple days, such as afternoon homework help available on request, were recorded as a single program. Programs that were open to multiple age groups that included young adults, but did not appear to target or appeal to them specifically were not included in the total. After the number of programs was established, the library's OPAC was searched to locate the total number of young adult materials. If the library did not have an OPAC, did not identify young adult materials in its catalog, or if the catalog was unable to display a full list of results from a search of young adult materials, it was removed from the sample set. After this final set of removals, the sample set totaled 384 libraries. All of the information gathered was tabulated on a spreadsheet using Open Office.

Data Analysis

Once the information for the first three questions was gathered, the numbers were analyzed to determine possible correlations, as indicated in the final two research questions. The data were evaluated using the Pearson product-moment correlation coefficient function in Open Office to identify the precise level of correlation. The results were also plotted on scatter plot graphs in Open Office to obtain a visual representation of any correlation. Because the formula for determining Pearson's coefficient cannot use zeroes for its variables, for the fourth research question, the absence of a young adult librarian was assigned a value of 1, and the presence of such a librarian was assigned a value of 2. These values were compared to

the total number of young adult programs posted and the total number of young adult materials. Once again, in order to avoid using zeroes, a library posting no young adult programs was assigned a value of 1, while those posting programs were assigned values of $n+1$, with n being the total number of programs. Then, to answer the fifth question, the size of the library, measured in total number of volumes, was compared against the value for the absence/presence of a young adult librarian, the total number of posted young adult programs, and the total number of young adult materials. In order to improve the readability and reliability of these correlations, one extreme outlier with more than six million items in the collection was removed from the calculations.

Results

R1: How many and what percentage of libraries in this study have at least one professional librarian charged with providing young adult services?

Table 1: Total and Percentage of Libraries with a YA Librarian.

Number of Libraries with a YA Librarian	34
Percentage of Libraries with a YA Librarian	8.85%

Though young adult services seem to be of increasing concern in the library world, less than ten percent of the libraries in this study were found to have a librarian assigned exclusively to the age group using the methods applied in this study, as can be seen in *Table 1*. It should be noted that many libraries appear to assign the responsibility of this age group to the children's librarian. Indeed, many libraries now have a youth services librarian, apparently in lieu of the children's librarian position. Though this might indicate a greater awareness of the need for young adult services, the frequent lack of a librarian specifically assigned to teens suggests that there is still plenty of room for improvement in that regard.

R2: How many young adult programs were advertised by each library over a two-month period at the time of this study?

Despite the lack of librarians officially designated to serve this group, YA programming seems to be alive and well in libraries. *Table 2* identifies the libraries in the study with the largest number of programs, while Appendix lists all of the libraries, their YA programs, and the size of their YA collection. As noted in *Table 3*, almost half of the libraries in the study had at least one YA program listed. Relatively few, however, had a large number of such programs, with only around 15 percent listing eight or more programs, which would be sufficient to provide one program every week.

Table 2: Top Ten Libraries in Providing Young Adult Programming.

Name of Library	YA Programs
Los Angeles Public Library System – Central Branch CA	37
Westfield Washington Public Library IN	22
Milford Town Library MA	21
Harris County Public Library – Kingwood Branch TX	20
West Palm Beach Public Library FL	20
Bettendorf Public Library IA	19
Fullerton Public Library CA	19
Paterson Free Public Library – Danforth Branch NJ	18
Owen County Public Library KY	18
Somerset Public Library MA	17

Table 3: Total Number of Libraries Offering YA Programming.

Number of Libraries with At Least One YA Program	182
Percentage of Libraries with At Least One YA Program	47.39%
Percentage of Libraries with At Least Eight YA Programs	15.36%

R3: What was the size of the young adult collection at each library in this study?

Table 4: Top Ten Largest YA Collections.

Name of Library	YA Collection
Hilo Public Library HI	18,472
Knox County Public Library – South Knoxville Branch TN	13,030
Ruth L Rockwood Memorial NJ	11,754
Pearl City Public Library HI	11,513
Hewlett-Woodmere Library NY	10,876
Stark County District – Plain Community Branch OH	10,533
Cedar Mill Community Library OR	9,612
Harris County Public Library – Kingwood Branch TX	9,534
Bettendorf Public Library IA	9,294
Mesa Public Library AZ	8,664

Table 5: Breakdown of YA Collection Size.

Average Size of Library Collection	83,589
Average Size of YA Collection	1,843
Percentage of Libraries with More Than 1800 Items	36.46%
Percentage of Libraries with Fewer Than 900 Items	44.27%
Percentage of Libraries with Fewer Than 450 Items	27.86%

Based on the data collected in this study, it appears that YA materials do not compete well with other sections of public library collections. As recorded in *Table 5*, the average size of a YA collection is around 1800 items, but around 36 percent of libraries in the study exceed this total, while close to 45 percent manage half. Also, compared to the total collection size, the average size of a YA collection represents only about two percent of total library holdings. The U.S. Census (2011) reports that young adults age 15-19 make up around seven percent of the population. If including the 10-14 age group, the number increases to roughly 14 percent. The library collections do not appear to be adequately representing this age group as only seven of the

libraries listed as the top ten largest YA collections in *Table 4* come close to seven percent of the collection, and only two reach 14 percent. Some of this lack may be that YA materials are not being correctly documented in the catalog and thus not being retrieved by the searches for this study, but it is unknown whether correcting the issue would bring the average up to the seven percent mark.

R4: What correlation, if any, exists between the presence or absence of a professional young adult librarian and the number of YA programs and the size of the YA collection?

The scatter plots in *Figure 1* and *Figure 2* give a rough idea of how the number of YA programs and the size of the YA collection compares to the presence or absence of a YA librarian. As noted earlier, a value of 1 represents absence, while a value of 2 represents presence, as the formula for Pearson's correlation coefficient cannot use zeroes. For YA programs, the presence of a YA librarian has a moderately positive correlation, with a Pearson value of 0.5. While still having a positive correlation with the size of the YA collection, the presence of a YA librarian is not as closely tied, having a Pearson value of 0.22, indicating low correlation. These results seem to suggest that YA libraries are primarily involved in developing and coordinating programming rather than influencing collection development, though they may be having an impact there as well.

R5: What correlation, if any, exists between the size of the library, the presence of a YA librarian, the number of YA programs, and the size of the YA collection?

As one might expect from the scatter plots shown in *Figures 3, 4, and 5*, the correlations between each of these sets of data were quite low. Though a small positive correlation was indicated, the Pearson coefficient came out to only 0.22 for collection size and presence/absence of a YA librarian, 0.25 for collection size and YA programs, and 0.29 for collection size and YA collection size. This suggests that the size and resources available to a library do not significantly influence the extent of YA services provided. Rather, it seems likely that the decisions and the focus of the individual library's staff determine the level of support provided for YA services.

Figure 1: Scatter Plot for YA Librarian and YA Program Results.

Figure 2: Scatter Plot for YA Librarian and YA Collection Results.

Figure 3: Scatter Plot for Collection Size and YA Librarian Results.

Figure 4: Scatter Plot for Collection Size and YA Program Results.

Figure 5: Scatter Plot for Collection Size and YA Collection Size Results.

Discussion

The results of this research indicate that while a sizable amount of work is being done in the field of young adult services, public libraries as a whole have a great deal of room for improvement. The low percentage of libraries with a YA librarian is something libraries should certainly consider, given that there was a moderate correlation between the presence of a YA librarian and the number of YA programs offered. At the very least, more libraries should investigate the possibility of offering YA programming, as more than half of the libraries in the sample set did not. With many libraries possessing a YA collection that, compared to the total percentage of young adults in America, is not adequately representative, increasing the size of that collection is another worthy goal. As the correlation between YA services and library size was found, surprisingly, to be minimal, it can be inferred that libraries of all sizes are capable of providing better services in this category. Thus, it is to be hoped that library directors will acknowledge this and choose to pursue a greater investment in YA services.

Much like the state of YA services, there is considerable room for improvement in investigating those services. While this study had the advantage of avoiding a potentially low response rate that might result from a survey, gathering information from library Web sites proved to be quite challenging. Many Web sites were poorly organized and appeared to lack information on the library's staff and/or programming. While every effort was made to find the information on the site, it seems certain that the research failed to include at least some programs and YA librarians because their existence could not be established from the Web site. Similarly, many YA materials likely were missed due to a lack of sufficient labeling or due to poor searching capabilities in the library's OPAC. Additionally, given that the research relied on the individual library's labeling of materials as young adult, there is a significant possibility that the collection size was overstated in some libraries and understated in others.

While a survey would face response difficulties, it might provide more accurate and targeted information for future studies.

There are a wide variety of topics such additional studies might approach. Given the moderate correlation between the presence of a YA librarian and the number of YA programs, but the low correlation between the librarians and the size of the YA collection, it might be interesting to investigate the typical duties assigned to YA librarians. Also, since this research only records the number of YA programs, not their content, there are a number of questions that could be addressed in that regard. The typical types of programs offered, the required investment for those programs, and average attendance rates for each type of program are all compelling topics for future studies. A survey of libraries that do not offer any YA programming might be an engaging study as well, as it could reveal reasons why libraries choose not to provide services to this age group. Though not related to young adult services, a thorough examination of library Web sites might provide a basis for establishing standards in library Web site and OPAC design, standards which are sorely needed if the Web sites searched in this study are any indication. It is hoped that this research will provide a solid foundation from which to pursue these and other studies, as well as encourage public librarians to review and improve their approach to providing young adult services.

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Appendix Library YA Programs and YA Materials.

Library Name	YA Programs	YA Collection
Adair County Public Library MO	2	1707
Akron-Summit County Public Library – Odom Branch OH	5	1906
Albany Public Library – Delaware Branch NY	1	1935
Albuquerque-Bernalillo County Library – Juan Tabo Branch NM	6	1873
Alfred Dickey Public Library MI	6	1692
Allen Park Public Library MI	1	7095
Andrews County Library TX	0	2275
Ardmore Public Library OK	0	4036
Argie Cooper Public Library TN	0	229
Arkansas River Valley Regional – Johnson County Branch AR	0	479
Arkport Village Book Center NY	0	280
Atlanta-Fulton Public Library System – Alpharetta Branch GA	8	1830
Atlantic County Library System – Hammonton Branch NJ	4	2140
Augusta Memorial Public Library WI	8	685
Austin Public Library – Carver Branch TX	2	3190
Avon Public Library MA	0	1254
Baldwin Borough Public Library PA	7	192
Baltimore County Public Library – Reisterstown Branch MD	0	2214
Banks Public Library OR	0	2022
Bartlett Public Library District IL	10	2140
Bartram Trail Regional Library GA	0	180
Bear Lake County Free Library ID	0	2683
Berkeley County Library System – Daniel Island Branch SC	1	2115
Bethel Park Public Library PA	6	6268
Bettendorf Public Library IA	19	9294
Boston Public Library – Hyde Park Branch MA	5	7679
Boulder City Library NV	3	1220
Boyle County Public Library KY	0	1480
Branch District Library – Bronson Branch MI	0	527
Bridgeport Public Library – Old Mill Green Branch CT	2	70
Bridgeport Public Library WV	7	3317
Brighton Memorial Library IL	0	136
Brookhaven Free Library NY	7	764
Brooklyn Public Library – Washington Irving Branch NY	9	2584
Bruce Area Library WI	0	513
Buffalo & Erie County Library – East Clinton Branch NY	0	535
Buncombe County Public Libraries – West Asheville Branch NC	0	1010
Burlington County Library – Maple Shade Branch NJ	5	1683
Burlington Public Library WA	4	473
Caldwell Public Library ID	2	779
Camargo Township District Library IL	0	871
Canaan Town Library NH	0	1467

Cape May County Library – Cape May City Branch NJ	0	513
Carlsbad City Library CA	7	3706
Carnegie East Liverpool Public Library OH	0	2903
Carnegie Public Library of Steuben County IN	0	1810
Carnegie-Stout Public Library IA	6	1286
Carrington City Library ND	0	188
Carroll County Library TN	0	104
Carson City Public Library MI	0	782
Cass County Public Library – Drexel Branch MO	3	840
Cass Lake Community Library MN	0	591
Castroville Public Library TX	2	550
Cedar Mill Community Library OR	4	9612
Centralia Regional Library District IL	15	3998
Charles City Public Library IA	0	1889
Charles County Public Library – Potomac Branch MD	4	1942
Charleston County Public Library – James Island Branch SC	0	2345
Charlotte Mecklenburg Library NC	6	3864
Chartiers-Houston Community Library PA	0	1333
Chatham County Public Libraries – Goldston Branch NC	0	376
Chattanooga-Hamilton County Library – Northgate Branch TN	7	2199
Chesterfield County Public Library – Chester Branch VA	2	5154
Clearwater Public Library FL	8	1442
Clermont County Public Library – Williamsburg Branch OH	1	1992
Cleveland Public Library – Memorial Nottingham Branch OH	1	3639
Clinton Community Library NY	0	685
Clymer-French Creek Free Library NY	0	43
Coffey County Library – Leroy Branch KS	0	502
Columbia County Library AR	3	1799
Columbus Metropolitan Library – New Albany Branch OH	0	1987
Community District Library – Bently Memorial Branch MI	2	115
Contra Costa County Library – Walnut Creek Branch CA	5	662
Coraopolis Memorial Library PA	0	134
County of LA Public Library – Alrondra Branch CA	1	2173
County of LA Public Library – Huntington Park Branch CA	10	3663
County of LA Public Library – San Fernando Branch CA	2	3220
Cove City Public Library NC	0	131
Covington-Veedersburg Public Library IN	0	944
Creve Coeur Public Library District IL	1	490
Cromain District Library – Crossroads Branch MI	0	88
Crowell Public Library CA	7	1931
Cumberland-County Public Library – N Regional Branch NC	7	1883
Dakota County Library System – Robert Trail Branch MN	5	5116
Dallas Public Library – Dallas West Branch TX	0	852
Dayton Metro Library – East Branch OH	3	1547

De Soto Trail Regional Library GA	0	420
Delta Community Library AK	0	73
Desoto Public Library TX	0	2540
Detroit Public Library – Duffield Branch MI	0	1239
District of Columbia Public Library – Mt. Pleasant Branch DC	8	3258
Dixie Regional Library System – Edmondson Branch MS	0	17
Dolores Library District CO	0	170
Douglas County Libraries – Parker Branch CO	7	1677
Douglas County Library System – Reedsport Branch OR	0	1195
Douglas/Coffee County Public Library GA	6	320
Dover Public Library NH	0	3042
Duchesne Library – Roosevelt Branch UT	0	3270
East Berlin Community Library PA	0	377
East Central Georgia Regional Library GA	8	2770
East Central Regional Library – Aitkin Public Branch MN	0	123
East Haddam Free Public Library CT	9	264
East Hampton Public Library CT	4	2886
East Hanover Township Free Public Library NJ	7	2388
East Saint Louis Public Library IL	0	456
Eastern Shore Public Library – Northampton Branch VA	0	13
Eastwood Branch – Birmingham Public Library AL	1	208
Enoch Pratt Free Library – Light Street Branch MD	6	1914
Enterprise Public Library AL	0	1761
Enterprise Public Library OR	0	1771
Estherville Public Library IA	0	2103
Evansville Vanderburg Public Library – Oaklyn Branch IN	1	1750
Evelyn Thornton-Warrior Public Library AL	0	868
Falmouth Public Library MA	3	1117
Flint River Regional – J Joel Edwards Branch GA	0	55
Florence Community Library AZ	0	1792
Fond du Lac Public Library WI	8	3015
Fort Loudon Community Library PA	0	287
Fort Lupton Public & School Library CO	12	4055
Fort Worth Library – East Regional Branch TX	2	1945
Franklin County Library – Louisburg Main Branch NC	0	680
Franklin Parish Library – Wisner Branch LA	0	90
Franklin Square Public Library NY	5	2141
Frederick County Public Libraries – Urbana Branch MD	5	4758
Free Library of Philadelphia – Katharine Drexel Branch PA	0	1107
Free Library of Philadelphia – Nicetown-Tioga Branch PA	0	917
Freehold Public Library NJ	2	258
Freeman Public Library SD	0	833
Fremont Public Library IN	8	1526
Fresno County Public Library CA	7	893

Fullerton Public Library CA	19	2023
Gallia County District Library OH	0	1726
Genessee District Library – Gaines Station Branch MI	0	22
Gilbert Public Library NE	0	492
Grand Ledge Area District Library MI	4	724
Grand Marais Public Library MN	0	652
Great River Regional Library – Long Prairie Branch MN	0	451
Greece Public Library – Barnard Crossing Branch NY	0	1362
Green Free Library PA	0	1067
Greene County Public Library – Xenia Branch OH	8	7852
Greenville County Library System – Berea Branch SC	0	1889
Greenwood Public Library DL	2	866
Grove City Community Library PA	1	909
Gulfport Public Library FL	9	394
Hales Corners Library WI	1	779
Hamlin Memorial Library AP	0	1996
Hancock County Public Library KY	0	356
Harmony Library RI	0	1631
Harris County Public Library – Kingwood Branch TX	20	9534
Harrisville Public Library MS	0	17
Hartford Library VT	0	248
Hartford Public Library – Albany Branch CT	2	60
Hatfield Public Library MA	5	1419
Hazard Library Association NY	0	27
Helen M Plum Memorial Library District IL	2	4194
Hennepin County Library – Long Lake Branch MN	0	351
Henryetta Public Library OK	0	592
Hewlett-Woodmere Public Library NY	6	10876
Hillsboro Public Library IL	0	125
Hilo Public Library HI	0	18472
Houston Public Library – WLD Johnson Branch	0	1521
Howard County Library System – Central Branch MD	10	4436
Humboldt County – Eureka Branch CA	0	1805
Hurt-Battelle Memorial Library of West Jefferson OH	0	1012
Iberia Parish Library – Jeanerette Branch LA	0	832
Iberville Parish Library – Bayou Sorrel Branch LA	0	159
Indianapolis-Marion County Public Library – Flanner Branch IN	0	62
Iosco-Arenac District Library – Tawas Branch MI	0	115
Irvington Public Library NY	7	1005
Jackson City Library OH	0	2449
Jackson County Library Services – Gold Hill Branch OR	0	286
Jacksonville Public Library – University Park Branch FL	11	7439
Jay-Niles Memorial Library ME	0	1848
Jefferson Parish Library – Live Oak Branch LA	0	1117

Jersey City Free Public Library – Greenville Branch NJ	0	1971
Jetmore Public Library KS	0	150
Johnson County Library – Shawnee Branch KS	2	3671
Julia Hull District Library IL	3	244
Juniata County Library Inc PA	6	1033
Kenosha Public Library – Southwest Branch WI	7	5320
Kitchell Memorial Library IL	0	82
Klamath County Library Services District – Main Branch OR	8	2346
Knox County Public Library – South Knoxville Branch TN	0	13030
Kokomo-Howard Public Library – Russiaville Branch IN	0	1059
Kootenai-Shoshone Area Libraries – Hayden Branch ID	10	1407
L'anse Area School & Public Library MI	0	2120
La Grange Park Public Library District IL	8	941
Lake Agassiz Regional Library – Breckenridge Branch MN	7	171
Lake Park Public Library IA	0	544
Lancaster Community Library VA	0	384
Lawrence County Public Library AL	0	2303
Le Roy Public Library MN	0	3317
Lee County Public Library GA	0	540
Leesburg Public Library FL	10	4861
Leroy Collins Leon County Public Library FL	4	6048
Limon Memorial Public Library CO	0	85
Linebaugh Public Library TN	2	6953
Lisbon Public Library NH	0	2169
Live Oak Public Libraries – Springfield Branch GA	2	1745
Livingston Parish Library LA	7	3241
Livingston-Park County Public Library MT	9	255
Llano County Public Library TX	8	753
Lonesome Pine Regional Library – Lee County Branch VA	0	641
Long Beach Public Library – Point Lookout Branch NY	0	660
Lorain Public Library System – Domonkas Branch OH	5	5443
LA Public Library System – Lake View Terrace Branch CA	2	2677
LA Public Library System – Westchester-Loyola Branch CA	1	2683
LA Public Library System – Central Branch CA	37	6452
Louisville Free Public Library – Fairdale Branch KY	6	1791
Lower Merion Library System – Belmont Hills Branch PA	0	409
Malvern Public Library IA	0	472
Manheim Community Library PA	0	173
Manheim Township Public Library PA	5	347
Maricopa Library – Litchfield Park Branch AZ	3	1058
Marion County Public Library WV	6	2882
Martha Canfield Memorial Free Library VT	0	996
Martins Ferry Public Library – Powhatan Point Branch OH	0	23
Mary H Weir Public Library WV	0	1142

Mathews Memorial Library VA	0	350
McCook Public Library District IL	0	172
McGregor-McKinney Public Library AL	1	1502
McLean-Mercer Regional Library – Turtle Lake Branch ND	0	101
Memphis Public Library – Cherokee Branch TN	0	1272
Menominee County Library MI	0	940
Merced County Library – Los Banos Branch CA	2	130
Mesa Public Library AZ	5	8664
Mid-Continent Public Library – Excelsior Springs Branch MO	6	2021
Middlesex County Public Library VA	0	242
Milford Town Library MA	21	2600
Mill Memorial Library PA	0	907
Minerva Public Library OH	0	4959
Missouri Valley Public Library IA	0	1558
Monterey County Free Libraries – Castroville Branch CA	2	1168
Montgomery County Public Library – Praisner Branch MD	9	2711
Morristown & Morris Township Library NJ	8	2969
Moultrie-Colquitt County Library GA	0	210
Moundsville-Marshall County Public Library WV	0	549
Muleshoe Area Public Library TX	0	931
Nashville Public Library NC	0	25
National City Public Library CA	0	1281
New London Public Library OH	3	2206
New York Public Library – Dongan Hills Branch NY	10	2974
New York Public Library – Muhlenberg Branch NY	8	3697
New York Public Library – Tompkins Square Branch NY	0	3322
Newbury Town Library MA	2	310
Newton Public Library IA	2	4168
Newton Public Library IL	0	290
North Central Regional Library – Twisp Branch WA	0	135
North Logan City Library UT	7	391
North Olympic Library System – Sequim Branch WA	0	2159
North Tonawanda Public Library NY	9	2246
Northampton Area Public Library PA	1	1695
Northeast Regional Library – Burnsville Branch MS	0	547
Novi Public Library MI	7	8654
OC Public Libraries – Chapman Branch CA	0	921
Okeechobee County Public Library FL	0	769
Old Lyme – Phoebe Griffin Noyes Library CT	8	513
Onondaga County Public Library – Salina Branch NY	7	1116
Ontario City Library CA	14	7979
Ord Township Library NE	0	623
Oswego Public Library District IL	14	2979
Otterbein Public Library IN	0	236

Owen County Public Library KY	18	574
Palm Bay Public Library FL	0	188
Pamunkey Regional Library – Mechanicsville Branch VA	1	3715
Pankhurst Memorial Library IL	0	60
Paris Public Library TX	0	1009
Parish Public Library NY	0	195
Pataskala Public Library OH	1	3358
Paterson Free Public Library – Danforth Branch NJ	18	5659
Pearl City Public Library HI	0	11513
Pierce County Library System – Buckley Branch WA	1	947
Pike-Amite-Walthall Library System – Gloster Branch MS	0	5
Pima County – Eckstrom-Columbus Branch AZ	2	3161
Pine Forest Regional Library – Powell Branch MS	0	10
Pine Mountain Regional Library GA	0	125
Pittsfield Public Library IL	0	340
Placentia Library CA	0	108
Plaquemines Parish Library – Belle Chasse Branch LA	0	1049
Plum Borough Community Library PA	0	139
Poquoson Public Library VA	2	3452
Public Libraries of Saginaw – Zauel Branch MI	0	390
Public Library of Cincinnati & Hamilton – Cheviot Branch OH	11	1396
Public Library of Cincinnati & Hamilton – Pleasant Ridge OH	2	1802
Pueblo City-County Library District – Barkman Branch CO	3	1704
Putnam County Library – Ottoville-Monterey Branch OH	0	918
Queens Borough Public Library – Glendale Branch NY	0	1309
Queens Borough Public Library – Seaside Branch NY	0	1167
Randall Library MA	0	567
Readfield Community Library ME	0	194
Richmond Public Library – Westover Hills Branch VA	0	2406
Rio Rancho Public Library NM	6	3702
Riverside Public Library CA	8	4444
Riverside Regional Library – Oran Branch MO	0	578
Robert J Kleberg Public Library TX	0	2867
Rock Island Public Library IL	9	2803
Rockaway Borough Free Public Library NJ	8	420
Rocky River Public Library OH	8	5159
Rosendale Library NY	0	635
Ruth L Rockwood Memorial Library NJ	6	11754
Rutland Free Library VT	3	706
S White Dickinson Memorial Library MA	0	1220
Saegertown Area Library PA	1	724
Safety Harbor Public Library FL	16	684
Safford City-Graham County Library AZ	0	228
Saint Charles City Library District – Spencer Road Branch MO	9	5040

Saint Helena Public Library CA	7	298
Saint Louis County Library – Thornhill Branch MO	5	2098
Saint Mary Parish Library – Amelia Branch LA	0	1180
Saint Paul Public Library – Rondo Branch MN	13	4137
Saint Tammany Parish Library – Lacombe Branch LA	2	401
Salt Lake City Public Library – Sweet Branch UT	1	1278
San Augustine Public Library TX	0	39
San Bernardino County Library – Phelan Branch CA	8	1554
San Diego County Library – Jacumba Branch CA	1	366
San Diego Public Library – Mission Valley Branch CA	6	339
San Jose Public Library CA	3	1856
Santa Maria Public Library – Orcutt Branch CA	0	205
Schenectady County Public Library – Niskayuna Branch NY	1	1965
Schleicher County Public Library TX	0	172
Schuyler Public Library NE	0	522
Seattle Public Library – Northgate Branch WA	4	7106
Shenandoah County Library VA	2	2583
Shreve Memorial Library – North Caddo Branch LA	5	2149
Shrewsbury Public Library VT	0	47
Six Mile Regional Library District – District Branch IL	0	1836
Sno-Isle Libraries – Coupeville Branch WA	0	455
Solon Public Library IA	0	187
Somerset Public Library MA	17	3862
Southington Public Library and Museum CT	3	1462
Southside Regional Library – RT Arnold Branch VA	1	355
Spencer County Public Library – Marylee Vogel Branch IN	0	78
Stair Public Library MI	0	379
Stark County District Library – Plain Community Branch OH	4	10533
Stockton Springs Community Library ME	0	167
Stockton-San Joaquin County – Maya Angelou Branch CA	2	2138
Stow-Munroe Falls Public Library OH	10	5276
Stroud Public Library OK	0	55
Sumter County Library – South Sumter Branch SC	0	54
Sussex County Library System – Dennis Branch NJ	10	2270
Sutton County Library TX	0	80
Tampa-Hillsborough Library System – West Tampa Branch FL	4	837
Thomas Crane Public Library – North Quincy Branch MA	0	1504
Thompson Home Public Library MI	0	915
Timberland Regional Library – Naselle Branch WA	1	587
Toledo Public Library IA	0	412
Town of Ulster Public Library NY	8	2778
Tracy Memorial Library NH	0	1860
Treat Memorial Library ME	0	2987
Truro Public Library MA	3	513

Tulsa City-County Library – Zarrow Branch OK	1	2326
Ukiah Public Library OR	0	47
Universal City Public Library TX	0	947
Utica Public Library NY	9	3325
Vanceboro Public Library NC	0	256
Ventura County Library – Fillmore Branch CA	0	1878
Village Library of Morris NY	0	321
Wake County Public Library – Fayetteville St Branch NC	3	104
Warren County Library NJ	10	2083
Warren Public Library – Civic Center Branch MI	3	6480
Warren Public Library VT	0	150
Washington County Public Library KY	7	652
Washington Township Public Library IN	7	3069
Wayland Free Library NY	0	1441
Wayland Free Public Library MA	3	1028
Wayne County Public Library WV	0	424
Webermeier Memorial Public Library NE	0	460
Wellington Public Library KS	3	1166
Wernersville Public Library PA	0	85
West Branch Public Library IA	0	764
West Palm Beach Public Library FL	20	6525
Westfield Washington Public Library IN	22	3423
Westmoreland Public Library TN	0	528
White County Public Library GA	0	130
White County Regional – Lyda Miller Branch AR	0	419
Whittier Public Library CA	0	5094
Wicasset Public Library ME	0	193
Willet Free Library RI	0	363
Wilson County Public Library – Black Creek Branch NC	0	1009
Wilson Public Library NE	4	595
Windham Public Library NY	0	1783
Wyoming County Public Library – Pineville Branch WV	0	278
York County Library System – Dover Branch PA	0	227
Yuma County Library – Roll Branch AZ	0	754

Reading Materials and Reading Trends of Youth Incarcerated in Mississippi's State-Run Training School

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Introduction

The Division of Youth Services (DYS) is the arm of the Mississippi Department of Human Services (MDHS) that is responsible for providing a wide range of rehabilitative, probationary, and institutional services to juvenile delinquents throughout the state of Mississippi. DYS works with youth courts and local law enforcement agencies throughout Mississippi to compile statistical data on juvenile delinquency cases and dispositions (Division of Youth Services, 2012, pp. 1-3). According to the *2012 DYS Annual Report*, 14,690 youth were processed through Mississippi's youth court system, and 12,905 were found to be delinquent. The most severe disposition for juvenile delinquents is placement in a juvenile correctional facility. Of the youth found to be delinquent, 425 (3%) were ordered to detention and 234 (1%) were committed to the training school (pp. 17-20).

Juvenile Correctional Facilities

Youth correctional facilities in Mississippi are comprised of local-level juvenile detention centers and the state-operated training school. Robertson and Dunaway (2006) completed a compliance report that outlined the operational structure of Mississippi's juvenile detention centers. At the time of the report, there were sixteen juvenile detention centers throughout the state, operated by local law enforcement agencies, youth courts, or private companies. Facilities were located in Adams County, operated by the Adams County Youth Court; Alcorn County, operated by the Alcorn County Board of Supervisors; DeSoto County, operated by the DeSoto County Sheriff's Department; Forrest County, operated by the Forrest County Sheriff's Department; Harrison County, operated by Mississippi Security Police, a private company; Hinds County, operated by the Hinds County Board of Supervisors; Jackson County, also operated by Mississippi Security Police; Jones County, operated by the Jones County Sheriff's

Office; Lauderdale County, operated by the Lauderdale County Board of Supervisors; Lee County, operated by the Lee County Sheriff's Department; Leflore County, operated by the Leflore County Youth Court; Lowndes County, operated by the Lowndes County Youth Court; Rankin County, operated by the Rankin County Sheriff's Office; Warren County, operated by the Warren County Youth Court; Washington County, operated by the Washington County Youth Court; and Yazoo County, operated by the Yazoo County Youth Court (Robertson & Dunaway, 2006, p. 2). These facilities housed juvenile delinquents from their respective counties as well as from neighboring municipalities and counties that lacked facilities for juveniles. Detention centers hold juvenile delinquents aged 10 – 17. Under MS statute 43-21-605(1)(l), delinquents may be held in a detention center for up to 90 days (Mississippi Code 1972 annotated, 2013).

The training school, Oakley Youth Development Center (OYDC), is operated by DYS and is Mississippi's only state-run juvenile correctional facility. OYDC is located in Raymond, Mississippi, in Hinds County. OYDC houses juvenile delinquents from all counties of the state who have been court-ordered to attend the training school. OYDC admits juveniles aged 10 – 17 (DYS, 2012, p. 3). The length of stay at OYDC varies, dependent upon several factors. Under MS statute 43-21-605(1)(g)(iii), once admitted, delinquents may be retained at the training school up to their twentieth birthday (Mississippi Code 1972 annotated, 2013).

Statutory Requirements: Access to Education and Reading Materials

Youths committed to detention centers and the training school are of school age and are required by law to receive educational services. The Mississippi Compulsory School Attendance Law, MS Code 37-13-

91, states that children aged 6 – 16 must be enrolled in and attend a public school or legitimate nonpublic school for the period of time that the child is of compulsory school age. Additionally, MS Code 43-21-321(5)(a) states that all juvenile detention centers must provide or make available an educational program for their incarcerated youth (Mississippi Code 1972 annotated, 2013). Therefore, juvenile correctional facilities are bound to give committed youth access to educational services during the youth's length of stay. The educational programs provided by these facilities fill the educational gap until delinquents return to their communities.

In addition to providing access to education, juvenile correctional facilities are also required to provide youth with access to reading materials. Having reading materials is an important component of a youth's stay in a correctional facility. Although a youth's confinement is filled with structured activities, youth still have spare, unstructured time, particularly when they go to their cells. One way to positively fill that void is through books. In recounting her experience working with juvenile delinquents, Herald (2009) noted that incarcerated youth have stated that reading helped them escape their problems and their cells; gave them something to do besides talk, watch television, or do push-ups; and triggered an interest in continued reading. The requirement to make reading materials available to incarcerated youth falls under MS Code 43-21-321(5)(i). MS Code 43-21-321(9) further requires juvenile detention centers to develop written policies on educational programs and availability of reading materials (Mississippi Code 1972 annotated, 2013).

ALA Guidelines for Incarcerated Youth

The American Library Association (ALA) recognizes incarcerated youth as an underserved group, and posits guidelines to protect the rights of this group to have access to reading materials. In its "Prisoners' Right to Read: An Interpretation of the Library Bill of Rights," ALA principles state that correctional librarians should select materials that reflect the needs of the prisoners and that incarcerated youth should have access to a wide range of fiction and nonfiction reading materials. This policy takes into account that laws, court decisions, and facility

policies may restrict access to certain materials. However, ALA makes it clear that incarcerated youth should be afforded the same intellectual freedoms as those who are not confined to a correctional facility (American Library Association, 2010, para. 4-5).

Monitoring Report: Availability of and Access to Reading Materials

In 2006, researchers Angela Robertson and R. Gregory Dunaway published a compliance report on the juvenile detention centers throughout Mississippi. Among the areas monitored were availability of and access to reading materials. The data indicated that none of the detention centers had a fully functioning library on site; however, all of the facilities kept some type of book collection for juveniles to read. All of the facilities allowed youth to read in their spare time with the exception of the Jones County facility. The Adams, Alcorn, DeSoto, Forrest, Harrison, Jackson, and Lee County facilities allowed youth to take reading material to their cells, while the Hinds, Jones, Lauderdale, Leflore, Lowndes, Pike, Rankin, Warren, Washington, and Yazoo facilities restricted reading materials to common and educational areas. Only the DeSoto, Lee, and Leflore facilities had written policies on availability of reading materials (Robertson & Dunaway, 2006).

OYDC was not included in the Robertson and Dunaway report. OYDC does have a library/media center that is run by a certified school librarian. Juveniles are allowed to check out books, read in their spare time, and take books to their cells. OYDC does not have a written policy on the availability of reading materials (DYS, 2011, p. 4).

Problem Statement

While MS Code 43-21-321(5)(i) requires juvenile detention centers to make reading materials available to delinquents, it fails to define specifics about the types of reading materials to which youth are to have access. Likewise, while the Robertson and Dunaway (2006) report identified facilities that provided materials and levels of access, it fell short of providing specific information on the reading materials available in the juvenile detention centers because it was not within the scope of the report. Thus, there is no clear picture of what materials

delinquents have access to or read when they are placed in a juvenile correctional facility in Mississippi. Therefore, the purpose of this study was to examine the circulation records at one facility, OYDC, to determine the types of reading materials that it provides or makes available to the juveniles it houses and to determine the reading preferences of delinquents during their incarceration.

Research Questions

- R1. How many titles are available to the incarcerated youth in this study?
- R2. What are the classifications of the circulated titles?
- R3. What classifications do incarcerated youth in this study prefer to read?
- R4. What are the highest circulating titles in this study?
- R5. Which authors do incarcerated youth in this study prefer to read?
- R6. Who are the publishers of the highest circulating titles?

Definitions

Delinquent – A child who has reached his tenth birthday and who has committed a delinquent act. A delinquent act is any act, which if committed by an adult, is designated as a crime under state or federal law, or municipal or county ordinance other than offenses punishable by life imprisonment or death (Mississippi Code 1972 annotated, 2013).

Detention – care of children in physically restrictive facilities (Mississippi Code 1972 annotated, 2013).

Disposition – The sentence given to or the treatment prescribed for a juvenile offender (*Merriam-Webster's Dictionary of Law*, 1996).

Exploratory study – Any preliminary study designed to provide some feeling for or general understanding of the phenomena to be studied. A good exploratory study will yield cues as to how to proceed with the major investigation (*The Penguin Dictionary of Psychology*, 2009).

Limitations and Delimitations of the Study

This study focused only on reading materials at OYDC and the reading preferences of youth confined to this facility. Information from other juvenile detention centers in Mississippi, from adult correctional facilities, and from other states was excluded from this study; however, such information was included in the review of literature. Also, reading materials was limited to those not required in the educational program; textbooks and textbook supplements were excluded.

Assumptions

It was assumed that the information about OYDC's collection of reading materials as well as the circulation data furnished by the institution in this study were accurate. It was further assumed that the circulation data were representative of what incarcerated youth in Mississippi read.

Importance of the Study

By examining the reading materials available to incarcerated youth and exploring the reading trends of youth during incarceration, this study can assist juvenile correctional librarians and library staff in developing appropriate, interesting, and relevant collections that appeal to the delinquent population. The availability of adequate collections will help fill the idle time of delinquents by providing a constructive alternative to watching television or sleeping in a cell and will encourage and promote a joy for reading.

Literature Review

The body of literature relating to reading materials in juvenile correctional facilities and the reading trends of incarcerated youth is scarce. A review of scholarly literature yielded no studies that included quantifiable data that specifically identified what reading materials incarcerated youth had access to or read while they were detained in a correctional facility. However, exploratory studies and informal surveys on prison libraries at adult and juvenile correctional facilities provided a snapshot of the availability of reading materials and inmates' access to those materials. Additionally, studies were found that utilized circulation statistics to analyze collections and determine trends. Further, much of

the literature on reading materials in juvenile correctional facilities described outreach programs that made reading materials and library services available to juvenile inmates.

Exploratory Studies: Prison Libraries

Shirley (2003) conducted an exploratory study to determine how adult correctional libraries perform in the areas of service, programs, and collections. An online survey was sent to 110 prison librarians to determine the performance levels of the libraries in various service and management areas, including collections and collection development. Thirty-five responses were received from twelve states. Reported findings indicated that prisoners read the same type of literature that average citizens read; prison populations consisted of diverse individuals with varying reading and education levels, tastes, and cultural interests; and that collections consisted of well-balanced materials, general fiction bestsellers, and low level/high interest materials. The survey indicated that self-help, career, true crime, and biographies topped the nonfiction list. Science fiction, horror, romance, fantasy, and mysteries were top categories in the fiction list. Respondents noted that factors which prevented delivery of effective library services included stringent security measures and inadequate funding. This study is similar to the current study in that the respondents provided a general picture of the types of materials that make up a prison library collection and the most circulated genres in the responding libraries. Further, the findings from this study could also be found in juvenile settings. However, this study differs from the current study in that it does not provide specific titles or circulation statistics to verify the findings and accurately determine trends.

Herring (2009) conducted interviews with four librarians who worked for the Ohio Department of Youth Services Juvenile Library System (Ohio DYS) in order to find out more about the facilities and populations for which they worked. The interviews were conducted in person and consisted of sixty-eight questions covering a variety of characteristics related to their employment in a juvenile correctional facility. Relevant areas of inquiry included collections, patron usage, patron access, and

collection development. Responses indicated that collections consisted of high-interest books including fiction, nonfiction, periodicals, biographies, magazines, and newspapers. Circulation policies varied based on facility, and students were allowed to check out books for a two-week period. Librarians were responsible for collection development, evaluation, and maintenance. Participants also indicated that discipline and security issues, restrictions on certain materials such as hardback books and certain content, and limitations on where material could be read hindered effective service delivery. This study is similar to the current study in that it provides a peek into the types of reading materials and access levels available to incarcerated youth in the Ohio DYS system. However, this study does not provide quantitative data to support the responses.

Conrad (2012) conducted an online survey of adult prison libraries to determine if the facilities followed ALA guidelines in the areas of collection development and circulation policies. The survey consisted of eight questions, including questions relating to library collections and selection of materials. Seventeen responses were received from correctional facilities in ten states. Responses indicated that collection and circulation policies differed from institution to institution, even those within the same state. Fifty-three percent of libraries had no circulation policy, seventy-six percent had a collection development policy, and twenty-six percent had no collection development policy. Nearly all respondents noted that books, magazines, and newspapers were available to inmates to read. Respondents also indicated that the primary purpose of prison libraries is to provide recreational reading material and that material selection is similar to public libraries with the exception of restrictions on certain content. Six respondents reported that inmates sometimes had input in the selection of materials. Although this study provides general information on available types of materials and policies, it does not provide any statistical data on circulation and collections.

Circulation Studies

A study was conducted in 2008 that utilized circulation data to evaluate the science collections

housed at Swain Hall Library on the campus of Indiana University. Checkout and in-house use statistics were exported from the library's automation system and entered into a spreadsheet. Data were manipulated to determine the count, average number of checkouts, and usage percentage of materials acquired in 2003 by subject, publisher, and publication year. The findings provided usage information on subjects and publishers that was used to indicate patron interest and guide collection development decisions (Adams & Noel, 2008). The current study used a similar methodology to determine what patrons read and to determine preferences.

Henry, Longstaff, and Van Kampen (2008) conducted a study at Saint Leo University's Cannon Memorial Library to determine the usefulness of its collections and to evaluate whether the library met ALA and regional library association standards. In this study, the WorldCat Collection Analysis tool was used in combination with a list of the physical inventory to evaluate the physical and electronic holdings. Data analyzed included total holdings, interlibrary loan statistics, publication dates, checkouts of print collections, and number of e-book collections. The data were then compared with the collections of peer librarians. Findings revealed the strengths, weaknesses, and imbalances in the collection, including aging, unbalanced, and inadequate print collections in some areas (Henry, Longstaff, & Van Kampen, 2008). Similarly, the current study used circulation statistics to identify strengths and weaknesses of the collections held at OYDC.

Hallyburton, Buchanan, and Carstens (2011) conducted a study that used circulation statistics to evaluate the recreational materials in Western Carolina University's Hunter Library. Circulation data were pulled from the library's automated management system for a three-year period. Categories of the collection that were analyzed were general collection, new books, recreational books by Library of Congress (LC) classification, and recreational books by genre. Statistics that were analyzed included the number of circulations of the whole collection by patron type, the checkout and renewal of recreational material by patron type, and

circulation by genre. Findings indicated that recreational materials circulated more than eighteen times more often than the general collection; the genre collection circulated more than 4.3 times as much as the general collection; undergraduates checked out and renewed more recreational materials; and romance and thrillers were the subtopics in the recreational collection that circulated the most. The current study used circulation statistics to yield similar information on available reading materials.

Tucker (2012) designed a study to analyze two e-book collections at the University of Nevada Las Vegas (UNLV) Libraries to determine the most used collection, the highest used subject areas, and the most used publishers. Over a three-year period, usage data were collected from the NetLibrary and Ebrary collections. The data were exported into an Excel spreadsheet and manipulated to compare usage by collection and subject area, and to analyze publishers. Findings indicated that Ebrary had more usage, with a fifty-four percent increase in usage and a twenty-six percent increase in pages viewed over the three-year period. The most used subject areas were liberal arts, health sciences, and business areas. The most used publishers were Wiley and Routledge. The current study also utilized usage data to determine the highest circulating publishers.

Outreach to Juvenile Correctional Facilities

Many juvenile correctional facilities do not have on-site libraries to service its inmates. In such cases, facilities must seek collaborations and partnerships to make reading material and library services available to their detainees. Jones (2004) described an outreach program called Great Transitions, a collaborative project of the Hennepin County Library in cooperation with the Hennepin County Home School (CHS), a facility for incarcerated boys and girls aged twelve to eighteen, Epsilon School, and Minneapolis Public Library. Great Transitions provided reading and writing programs to CHS and created a 5,000 item library. After all of the Great Transitions programs were completed, the library conducted a survey of the CHS residents to measure the impact of various programs on their reading attitudes and behaviors. The majority of the youth

believed that they would be more likely to use a public library and school library upon release than before they entered; residents believed their reading level increased and they read more while at CHS; and a majority had a more positive attitude about reading than before entering. Residents also compiled a list of fourteen favorite titles (Jones, 2004). The current study did not use youth surveys; rather, usage statistics were used to determine reading trends and identify the most circulated titles.

Librarian Sean Rapacki of the Wadsworth, Ohio Public Library delivered outreach services to the Medina County Juvenile Detention Center via monthly book discussion groups. He conducted an informal poll among the teens who frequented his library and teens incarcerated at Medina to find out the top ten preferred adult authors. The results were as follows: Dean Koontz, John Grisham, Stephen King, V.C. Andrews, Dan Brown, Anne Rice, Tom Clancy, Jodi Picoult, Nora Roberts, and Carl Hiaasen (Rapacki, 2007). The current study used circulation data to determine the most circulated authors.

The article “600 Pod: Learning Resource Center and Library” describes the juvenile detention branch of the Pima County Public Library in Tucson, Arizona. Books are not cataloged, and the estimated number of titles is 7,000 to 8,000. The collection is geared toward incarcerated teens; there are few adult and children’s books. The collection includes science-fiction, fantasy, classics, westerns, nonfiction, Spanish-language items, and magazines. There is no automated circulation system, but students’ identification numbers are entered on the back cover to track usage. For security purposes, access is limited to paperbacks only. Circulation per month stood at 4,500 in June 2007 (“600 Pod,” 2007). The current study used automated data to identify the number of titles and genres and to provide circulation statistics.

The literature shows that circulation analysis has been used to evaluate various characteristics of collections and usage in a variety of library settings. This methodology has been used to extrapolate a wide range of statistical data that aid in collection management. This method can aid juvenile

correctional library and facility staff in evaluating the current state of collections and guide future decisions.

Methodology

A letter requesting access to circulation data was sent to the OYDC school superintendent to obtain approval to use OYDC’s records. Circulation data for a one-year time span, including usage statistics, available titles, genres, authors, and publishers, were requested from the school’s library. A circulation report for the time period January 1, 2013 to December 31, 2013, was printed from OYDC’s automated library management system. The report was in columnar form with the following relevant column headers: item usage, author’s name, title, report class, and publisher. The information from the report was entered into a Microsoft Excel spreadsheet and sorted into separate worksheets by usage, title, classification, author, and publisher. Data in each worksheet were analyzed to discover the highest circulating class of items (or classification), highest circulating titles, authors with the most circulated titles, authors with the most overall usage, the most circulated publishers, and publishers with the most overall usage. Percentages were calculated in Excel and rounded.

Results

Available Titles

R1: How many titles are available to the incarcerated youth in this study?

The circulation report from OYCD’s automated library system listed a total of 2,393 titles. Of these titles, 230, or 10 percent (10%), were checked out during the January 1, 2013 to December 31, 2013 timeframe. The report further indicated that these 230 titles were checked out 920 times during the time frame. *Table 1* shows the collection usage percentage for the study timeframe.

Table 1: Available titles

Total Available Titles	Titles that Circulated	Collection Usage Percentage
2,393	230	10%

Since the remainder of the research questions in this study deal with popularity, the number of circulating titles—230—was used for all subsequent data analyses involving titles.

Available Item Classes

R2: What are the classifications of the circulated titles?

Classification type in OYDC's library management system is listed as "item report class." The circulation report listed five item report classes: fiction, nonfiction, biography, easy books, and large print. From the 230 circulating titles, fiction accounted for 198, or 86 percent (86%) of the titles; nonfiction accounted for 20, or nine percent (9%) of the titles; and biography accounted for 12, or five percent (5%) of the titles. None of the titles were listed as easy books or large print. The distribution of available genres is represented in *Table 2*.

Table 2: Classification distribution

Type	Number of Titles	Distribution Percentage
Fiction	198	86%
Nonfiction	20	9%
Biography	12	5%
Easy Books	0	0%
Large Print	0	0%
Totals	230	100%

Preferred Classification Types

R3: What classifications do incarcerated youth in this study prefer to read?

Usage data indicated that of the 920 times that items were checked out in the timeframe, fiction items were checked out 871 times, or 95 percent (95%); nonfiction items were checked out 25 times, or three percent (3%); and biographical items were checked out 24 times, or three percent (3%). Preferred genres are represented in *Table 3*.

Table 3: Preferred Classifications

Type	Item Usage	Usage Percentage
Fiction	871	95%
Nonfiction	25	3%
Biography	24	3%
Totals	920	100%

Highest Circulating Titles

R4: What are the highest circulating titles in this study?

The criterion used to determine the highest circulating titles was all titles that were checked out 10 times or more. Twenty-four, or 10 percent (10%) of the 230 titles, circulated 10 times or more. Of the 920 circulated items, these 24 titles had a collective usage of 343, or 37 percent (37%), of the total usage. Titles and usage data are listed in *Table 4*.

Table 4: Highest circulating titles

Rank	Title	Usage	Usage Percentage
1	Bluford High: A Matter of Trust	26	3%
2	Twilight: New Moon	21	2%
3	Twilight	19	2%
4	Bluford High: Until We Meet Again	18	2%
5	Bluford High: The Fallen	18	2%
6	Bluford High: Search for Safety	17	2%
7	A Boy Called Twister	17	2%
8	Bluford High: No Way Out	16	2%
9	Bluford High: Summer of Secrets	16	2%
10	Bluford High: Shattered	14	2%
11	The Battle of Jericho	13	1%
12	Twilight: Eclipse	13	1%
13	Bluford High: Secrets in the Shadow	13	1%
14	Unchained	13	1%
15	Forged by Fire	12	1%
16	Bluford High: The Gun	12	1%
17	To Be a Man	12	1%
18	Bluford High: The Bully	11	1%
19	No Fear	11	1%
20	Outrunning the Darkness	11	1%
21	Bluford High: Schooled	10	1%
22	Leap of Faith	10	1%
23	Shadows of Guilt	10	1%
24	Leviathan	10	1%
Totals		343	37%

Preferred Authors

R5: Which authors do incarcerated youth in this study prefer to read?

A total of 118 authors accounted for the 230 titles that circulated. Data were analyzed from two different approaches to determine preferred authors. The first approach viewed authors with the most circulated individual titles. The authors in this analysis had five or more different titles that were checked out during the study timeframe. Eight of the 118 authors, or seven percent (7%), had five or more different titles that circulated. Anne Schraff topped the list with 33 titles, or 14 percent (14%). Paul Langan was next with 11 titles (5%), followed by Sharon Draper with 10 titles (4%). Walter Dean Myers (eight titles), Zachary Sherman (eight titles), and John Grisham (six titles) followed, each accounting for three percent (3%) of number of titles circulated. Next were Ayshia Monroe and Stephanie Moore, each having five titles and accounting for two percent (2%) each of number of titles circulated. Collectively, these authors accounted for 37 percent (37%) of total title circulation. This analysis is represented in *Table 5*.

The second approach viewed authors with the most overall usage across all of his or her titles during the one-year study timeframe. This analysis was based on the total usage of 920 items circulated, and yielded the top ten authors in overall usage. The data yielded the following results: Anne Schraff (33 titles) had a usage of 235, or 26 percent (26%); Paul Langan (11) titles had a usage of 116, or 11 percent (11%); Sharon Draper (10 titles) had a usage of 58, or 6 percent (6%); Stephanie Meyer (4 titles) had a usage of 56, or six percent (6%); Zachary Sherman (eight titles) had a usage of 33, or four percent (4%); John Grisham (six titles) had a usage of 27, or three percent (3%); L.B. Tillit (three titles), had a usage of 26, or three percent (3%); Walter Dean Myers (8 titles), had a usage of 18, or two percent (2%); Jada Jones (three titles), had a usage of 16, or two percent (2%); and Peggy Kern (1 title), had a usage of 16, or two percent (2%). These 10 authors represented nine percent (9%) of all authors and 65 percent (65%) of total usage. This analysis is represented in *Table 6*.

Table 5: Preferred authors (most circulated titles)

Rank	Author	Number of Titles Circulated	Title Circulation Percentage
1	Anne Schraff	33	14%
2	Paul Langan	11	5%
3	Sharon Draper	10	4%
4	Walter Dean Myers	8	3%
5	Zachary Sherman	8	3%
6	John Grisham	6	3%
7	Ayshia Monroe	5	2%
8	Stephanie Moore	5	2%
Totals		86	37%

Table 6: Preferred authors (most overall usage)

Rank	Author	Number of Circulating Titles	Overall Usage	Overall Usage Percentage
1	Anne Schraff	33	235	26%
2	Paul Langan	11	116	13%
3	Sharon Draper	10	58	6%
4	Stephanie Meyer	4	56	6%
5	Zachary Sherman	8	33	4%
6	John Grisham	6	27	3%
7	L.B. Tillit	3	26	3%
8	Walter Dean Myers	8	18	2%
9	Jada Jones	3	16	2%
10	Peggy Kern	1	16	2%
Totals		87	601	65%

Publishers with Highest Circulating Titles

R6: Who are the publishers of the highest circulating titles?

A total of 62 publishers accounted for the 230 titles that circulated. Data were analyzed from two different approaches to determine the publishers with the highest circulation. The first approach viewed publishers with the most circulated individual titles, and the top ten publishers in this category were gleaned from the analysis. Saddleback Educational was first, with 58 circulating titles that accounted for 25 percent (25%) of title circulation. Stone Arch/Capstone had 24 titles, accounting for 10 percent (10%) of title circulation. Next was Scholastic Press with 17 titles accounting for seven percent (7%) of title circulation, followed by Townsend Press with 15 titles that accounted for seven percent (7%) of circulation. AV2 by Weigl had 12 titles, accounting for five percent (5%) of title circulation. HarperCollins and Little and Brown each had eight titles accounting for three percent (3%) of title circulation, and Simon Pulse accounted for three percent (3%) of circulation with six titles. Dell-Laurel Leaf and Puffin Books both had five titles each and accounted for two percent (2%) of title circulation. Collectively, these 10 publishers accounted for 158 titles, or 69 percent (69%) of title circulation. *Table 7* shows the top ten publishers with the most circulated titles.

Table 7: Publishers with most circulated titles

Rank	Publisher	Number of Titles Circulated	Title Circulation Percentage
1	Saddleback Educational	58	25%
2	Stone Arch/Capstone	24	10%
3	Scholastic Press	17	7%
4	Townsend Press	15	7%
5	AV2 by Weigl	12	5%
6	HarperCollins	8	3%
7	Little and Brown	8	3%
8	Simon Pulse	6	3%
9	Dell-Laurel Leaf	5	2%
10	Puffin Books	5	2%
Totals		158	69%

The second approach viewed publishers with most overall usage across all of their titles during the one-year study timeframe. Overall usage is based on 920 items checked out, and the top ten publishers in this category were as follows: Saddleback Educational, with a usage of 272, or 30 percent (30%) of total usage; Townsend Press, with a usage of 162, or 18 percent (18%) of total usage; Stone Arch/Capstone, with a usage of 76, or eight percent (8%) of total usage; Little and Brown, with a usage of 70, or eight percent (8%) of total usage; Simon Pulse, with a usage of 43, or five percent (5%) of total usage; Scholastic Press, with a usage of 39, or four percent (4%) of total usage; AV2 by Weigl, with a usage of 20, or two percent (2%) of total usage; Puffin Books, with a usage of 16, or two percent (2%) of total usage; Dell-Laurel Leaf, with a usage of 15, or two percent (2%) of total usage; and HarperCollins, with a usage of 14, or two percent (2%) of total usage. Collectively, titles by these publishers were checked out 727 times, or 79 percent (79%) of total usage. This analysis is represented in *Table 8*.

Table 8: Publishers with most overall usage

Rank	Publisher	Overall Usage	Overall Usage Percentage
1	Saddleback Educational	272	30%
2	Townsend Press	162	18%
3	Stone Arch/Capstone	76	8%
4	Little and Brown	70	8%
5	Simon Pulse	43	5%
6	Scholastic Press	39	4%
7	AV2 by Weigl	20	2%
8	Puffin Books	16	2%
9	Dell-Laurel Leaf	15	2%
10	HarperCollins	14	2%
Totals		701	79%

Discussion

Summary and Implications of Research Findings

The first research question addressed the number of titles that were available to the incarcerated youth at OYDC. OYDC's automated library system listed a total of 2,393 available titles. When analyzed, the results indicated that only 230 titles, or 10 percent (10%) of the collection, actually circulated. With the availability of so many titles, the utilization

percentage was surprisingly low. Therefore, the library's overall collection is under-utilized. The implications are that the library has outdated and uninteresting titles, and that the collection has books with which the youth cannot relate. There are also implications for the collection selection process. One factor that contributes to the under-utilization of the collection is OYDC's policy on checking out books. The facility has a policy that only allows youth to check out paperback books. This policy was implemented as a security measure because students were using hardback books to jimmy the locks on their cell doors. This policy limits the number of titles that students can check out of the library. Students may read hardback books while in the library, but the books do not actually circulate, and OYDC does not track titles that are read within the library. This leads to another factor: the ratio of hardback to paperback books. If the library has more hardback books than paperback books, then the number of titles that could be checked out would be limited from the start.

The under-utilization of the available titles highlights the need for a thorough evaluation of the collection. A collections evaluation would provide relevant information such as the age of the titles, the physical condition of books, the ratio of hardback to paperback books, and books that have themes that are not relevant to today's youth. The collection could then be weeded. In terms of the selection process, books could be ordered that appeal to the facility's population and are in-line with the facility's book check-out policy. Student and staff input could be used in the selection process to help build collections that have a wide range of appeal and that would result in higher overall title circulation. This research can be used by OYDC to improve its collections.

The second and third research questions addressed classification types. OYDC's library management system reported classifications as "item report class." Five item report classes were listed: fiction, nonfiction, biography, easy books, and large print. The results indicated that of the 230 titles that circulated, 198 (86%) were fiction titles, 20 (9%) were nonfiction, and 12 (5%) were biographies. Fiction represents the greatest portion of the circulated

materials. The findings indicated that students checked out fiction books more than any other classification. Results indicated that of the 920 items that were checked out during the one-year timeframe of the study, fiction books were checked out 871 times (95%), nonfiction books were checked out 25 times (3%), and biographies were checked out 24 times (3%). There are several possible implications that need further investigation. First implication of these findings is that the circulated materials needs to be compared to the overall collection to determine what percentage of the uncirculated materials were classifications that were not popular with these detainees. Secondly, a detailed look into content or subject of the materials available and circulated may provide additional insight into collection development. Factors that might have influenced the results include the aforementioned facility book check-out policy and the ratio of hardback to paperback books that are in item class other than fiction. If the collection has a disproportionate number of types other than fiction that are in hardback format, then circulation of those genres would be limited. The research process addressed the question completely and provided relevant information about the circulation of genres that can be used in book selection process.

The fourth research question was posed to determine the highest circulating titles in the study. Item usage data were sorted in descending order by title to yield the titles that were checked out the most and the overall usage percentage of those titles. The findings included all titles that were checked out 10 times or more. The result was a list of 24 titles (see *Table 4*), which was 10 percent (10%) of the 230 titles that circulated. Together, these titles circulated 343 times, accounting for 37 percent (37%) of the overall usage of 920 items checked out during the study timeframe. All 24 titles in this analysis were fiction books, which was not surprising. The titles provided an interesting snapshot of the types of books that were checked out during the timeframe of the study. First, almost all of the titles (23 of 24, or 96%) were part of a book series. Eleven titles were part of the Bluford High series, six titles were part of the Urban Underground series, three titles were part of the Twilight series, one title was part of the Gravel Road

series, one was part of the Jericho trilogy, and one was part of the Hazelwood High trilogy. This implies that the youth prefer to read books that are included in a series or are parts of intertwined stories with the same characters and/or settings. Next, most of the titles had themes that are common to today's youth. Twenty-two of the 24 titles (92%) had a wide range of contemporary, realistic, urban themes and social issues faced by teens such as pressure to use or sell drugs, dealing with abusive parents, fitting in, bullying, handling relationships, poverty, gangs, crime, violence, and self-esteem. The implication is that youth prefer to read books that depict events or situations that they have experienced or may encounter.

Perhaps the main factor that might have contributed to the titles that were checked out the most was that the youth could relate to the situations, characters, and settings depicted in most of those titles. The incarcerated youth at OYDC come from a variety of backgrounds. Many of them have experienced the blight of the inner city, including drug and alcohol use, violence, and gangs. Some have bullied, and some have been bullied. They all have committed crimes. Many come from poor families and neighborhoods, and have been abused. Therefore, when they select books to read, they select ones with which they can form a connection. The titles gleaned from this analysis represent their own experiences. The findings can be used by the OYDC library to continue to build collections that meet the reading preferences of the youth at the facility.

The fifth research question addressed the authors that the youth preferred to read. Data were manipulated and compiled in two different ways to address this question. First, data were analyzed by author with the most number of individual titles that circulated. Results were limited to those authors who had five or more different titles that were checked out during the study timeframe. Eight authors fell into this category, which accounted for seven percent (7%) of all authors who had titles that circulated. Rankings were as follows: Anne Schraff (33 titles, or 14% of total circulation by number of titles); Paul Langan (11 titles, or 5%); Sharon Draper (10 titles, or 4%); Walter Dean Myers (8 titles, or 3%);

Zachary Sherman (8 titles, or 3%); John Grisham (6 titles, or 3 %); Ayshia Monroe (5 titles, or 2%); and Stephanie Moore (5 titles, or 2%). Combined, these authors accounted for 86 of the 230 titles (37%). Then, data were analyzed by author with the most overall usage for all of his or her titles. Results were limited to the top ten authors in this category. Books by Anne Schraff were checked out 235 times, accounting for over one-fourth (26%) of the 920 items that were checked out. Books by Paul Langan were checked out 116 times (13% usage). Books by Sharon Draper were checked out 58 times (6% usage), closely followed by Stephanie Meyer, whose titles were checked out 56 times (6%). Next were Zachary Sherman, with a usage of 33 (4%); John Grisham, with a usage of 27 (3%); and L.B. Tillit, with a usage of 26 (3%). Books by Walter Dean Myers circulated 18 times (2%), books by Jada Jones circulated 16 times (2%), and one book by Peggy Kern circulated 16 times (2%). Combined, books by these authors were checked out 601 times and accounted for 65 percent (65%) of the 920 items that were checked out. The names of five authors appeared in both analyses. The information gleaned from the findings implies that when youth read and enjoy a book by a particular author, they are likely to check out another book written by that author. Further, they are likely to tell their peers about that author's books. OYDC can use these results to look into additional titles by these authors, as well as to research authors who employ similar writing styles.

The sixth research question addressed publishers with the highest circulating titles. Data were analyzed by the publishers with the most circulated individual titles and by publishers with the most overall usage across all titles. For each analysis, results were limited to the top ten publishers. When analyzed by publisher with the most titles, the results were as follows: Saddleback Educational, with 58 titles that accounted for one-fourth (25%) of circulation by title; Stone Arch/Capstone, with 24 titles (10%); Scholastic Press, with 17 titles (7%); Townsend Press, with 15 titles (7%); AV2 by Weigl, with 12 titles (5%); HarperCollins and Little and Brown, both with eight titles (3%); Simon Pulse, with six titles (3%); and Dell-Laurel Leaf and Puffin Books, each with five titles (2%). These 10 publishers

accounted for 158 of the 230 titles that circulated, or 69 percent (69%). When analyzed by publisher with the most usage across all of their titles, the same publishers made the list, but the order changed slightly. Books published by Saddleback Educational were checked out 272 times, accounting for 30 percent (30%) of the overall usage of 920. Townsend Press books were checked out 162 times (18% usage); Stone Arch/Capstone books were checked out 76 times (8% usage); Little and Brown books were checked out 70 times (8% usage); Simon Pulse books were checked out 43 times (5%); Scholastic Press books were checked out 39 times (4% usage); AV2 by Weigl titles were checked out 20 times (2% usage); Puffin Books titles were checked out 16 times (2% usage); Dell-Laurel Leaf books were checked out 15 times (2% usage); and HarperCollins books were checked out 14 times (2% usage). Collectively, books by these publishers were checked out 727 times, accounting for 79 percent (79%) of total usage.

From the publisher analyses, it can be implied that these 10 publishers engage in publishing books that appeal to the teen population. While teen readers may not pay attention to what company publishes a book, this piece of information would be beneficial for the OYDC librarian during the collection development process. The librarian could use this data to visit the Web sites of the publishers to find new titles, as well as look for these publishers on the list of titles from her vendors. Knowledge of the publishers who produce materials that youth frequently check out would help the librarian to build a strong collection that meets the needs and preferences of the students.

Recommendations for Improving the Study

The researcher acknowledges that just because a book is circulated, it does not mean that it was actually read. Therefore, this study could be improved if there were some means of tracking whether students really read a book that they checked out. Perhaps OYDC could develop a reading incentive program that requires students to complete a brief general assessment that shows that they read the book. The assessment could be turned in to the librarian, and the librarian could have a way of

keeping a record of materials that were indeed read by students.

Another way that the study could be improved is by breaking down the study timeframe to coincide with the average length of stay of the youth. The OYDC population is transient, and the average length of stay is about 16 weeks. Analysis of the data in this manner would provide a wider picture of whether the reading patterns remain the same or change as different students rotate in and out of the facility.

Recommendations for Future Studies

Future studies could examine the availability of reading materials and explore the reading patterns and preferences of youth who are incarcerated in other juvenile correctional facilities in the state of Mississippi. Such an expansion of the study would provide valuable information about how juvenile correctional facilities comply with statutory requirements to provide incarcerated youth with reading materials. Future studies could also be conducted to compare the reading preferences of incarcerated youth to the reading preferences of youth who are not incarcerated. Additionally, future studies could be expanded to other states, and the results could be used to develop and improve library programs at juvenile correctional facilities throughout the nation to ensure that they have adequate collections to meet the needs and preferences of the incarcerated youth population.

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Appendix
Letter of Consent

March 5, 2014

Rodney Ashmore
1443 Gloucester Dr
Jackson, MS 39212
601-624-3867
rodney.ashmore@eagles.usm.edu

Approved 3/6/14
Dennis Daniels

Mr. Dennis Daniels
Superintendent
Oakley Youth Development Center
2375 Oakley Rd
Raymond, MS 39154

Dear Mr. Daniels:

I am currently enrolled in the Master of Library and Information Science Program at the University of Southern Mississippi. As part of my degree requirements, I must complete a research project that relates to some aspect of library and information science.

I am requesting your approval to use circulation data from Oakley's automated library management system for my project. The title of my study is *Reading Materials and Reading Trends of Youth Incarcerated in Mississippi's State-Run Training School*. I request permission to obtain circulation data for the time period of January 1, 2013 to December 31, 2013 that includes usage statistics and the total number of titles with authors, genres, and publishers. The data will be used to determine the titles and genres that are available to incarcerated youth at Oakley, the genres that the youth prefer to read, the highest circulating titles, the preferred authors of the youth, and the publishers of the highest circulating titles. The intended outcome of this project is to compile data that will help libraries in juvenile correctional facilities build strong, adequate collections that meet the needs of incarcerated youth.

Only circulation data will be used. This study will not use any patron information, only usage statistics. No student names or demographic information will be required. The information will be used exclusively for academic research.

Thank you for your consideration in helping me with this project. You may contact me by phone at 601-624-3867, or by e-mail at rodney.ashmore@eagles.usm.edu.

Regards,

Rodney Ashmore

Assessing the High School Graphic Novel Collections in Northeast Mississippi High Schools: A Collection Analysis

By Nicole Minor

Master's Research Project, May, 2016

Readers: Dr. Teresa S. Welsh

Dr. Stacy L. Creel

Introduction

Illiteracy within the United States has not improved over the years with an average of approximately 19 percent of high school graduates not being able to read (Crum, 2013) or reading below the limited English standards. It is no wonder that more public schools have found that grasping the attention of their students with more vibrant, attractive reading material is now at the forefront. Graphic novels have long been confused with simple comic books where fiction is the central cadre, but these stories can come in different genres from fiction to nonfiction and their pictures are just as detailed and eye-appealing as its counterpart, the comic book.

With the installation of the Common Core State Standards (CCSS), high-quality mathematics and English/Language Arts standards that were created in 2009 to enhance student learning statewide (commoncore.org, 2016), the usage of literacy-promoting material like graphic novels is important for public school libraries to incorporate them into their collections. The American Association of School Libraries (AASL) has provided a crosswalk to show how school librarians can enhance the learning standards set by the CCSS and link them with their *Standards for the 21st-Century Learner*. For instance, Common Core standard CC.9-10.R.1.3 says that high school students in grades 9-10 should be able to “determine a central idea of a text and analyze its development over a course of a text...” (AASL, 2010). This connects directly to standard 4.1.3 of the *Standards for the 21st-Century Learner*, which says that these same students must be able to “respond to literature and creative expressions of ideas in various formats and genres” (AASL, 2010). The different formats and genres are available in the domain of graphic novels especially with its array of titles that may appeal to many high school students.

Statement of Problem

This study examines graphic novels collections with genres and themes that may be appealing to both males and females in six Northeastern Mississippi high schools as well as how many (and what percentage) of these items are on YALSA's “Great Graphic Novels for Teens” lists from 2010 through 2015 in both nonfiction and fiction.

Research Questions

- R1. What is the graphic novel genres presented in the collection lists received from the six high school libraries in this study?
- R2. Based on those genres presented in the collection lists, which are more geared towards males versus females based on the main character's gender?
- R3. How many (and what percent) of the non-fiction graphic novels listed on YALSA's “Great Graphic Novels for Teens” lists from 2010-2015 are in the collections of the six high school libraries in this study?
- R4. How many (and what percent) of the fiction graphic novels listed on YALSA's “Great Graphic Novels for Teens” lists from 2010-2015 are in the collections of the six high school libraries in this study?

Definitions

Graphic novels—cartoon drawings that tell a story and are published as a book (Merriam-Webster, 2015).

Common Core State Standards (CCSS)—The Common Core is a set of high-quality academic standards in mathematics and English language arts/literacy (ELA). These learning goals outline what a student should know and be able to do at the end of each grade (corestandard.org, 2016).

Standards for the 21st-Century Learner (associated with the American Association of School Librarians) — offer vision for teaching and learning to both guide and beckon [the] profession [of school librarians] as education leaders. They will both shape the library program and serve as a tool for school librarians to use to shape the learning of students in the school (corestandard.org, 2016).

Limitations of the Study

This study is limited to the collection information furnished by the six high school libraries serving grades 9-12 at the beginning of the 2015-2016 school year.

Assumptions

It is assumed that the lists of graphic novels in each of the high school libraries in this study are accurate and current at the time of this study (fall 2015).

Importance of the Study

This study adds to the body of scholarly LIS research and builds upon previous research related to examining the extent to which graphic novels are incorporated into public school library collections.

Literature Review

Visual Learning Effects on Reading Comprehension

The literature available on the genre of graphic novels is well-documented as it relates to their usage in the K-12 culture. However, the first connection with graphic novels is their appeal to the visual senses of the reader. Exploring the visual learning style shows how important the graphic novel is to a reader's growth simply because of its comic book-like nature. As Werner (2004) explains, "pictures frame the events, issues, and values of our collective experience" which is unique in the essence of helping children become more engaged in their reading. Most children recoil at having to read a novel or textbook because they invoke loathsome feelings with their loquacious wording. In addition to the wording, the style of those texts lack interesting effects that appeal to the eye. One previous study on the effects of visual learning on students showed that "the artwork [in graphic novels] is composed of meaningful elements which have been purposefully

selected and designed to convey information..." (Pantaleo, 2014, p. 38-39).

Thus, having pictures and other selected artwork helps students to become more engaged in what they are reading simply because the appeal is there to entice them to read. In addition to engagement, this causes critical thinking skills to become a ubiquitous element to the child's reading abilities, which is the ultimate goal of any educator. Although Pantaleo used motivational quotes about perception as a starting point and student reminders within the study to encourage how the students' viewed a popular graphic novel, *Sidekicks*, it did not deter from the overwhelming response from the students on how the artwork enhanced its appeal. This study's content and affirmation of visual literacy being an important context of reading comprehension explained the students' written responses about the visual elements in the graphic novel. It showed that they understand terms like *mood* and *atmosphere* more because of those visual elements depicting them within the storyline rather than just reading the definition of the terms in a textbook and applying it to a story (Pantaleo, 2014, p. 45).

Reinforcement of skills is needed to survive in a society where critical thinking is paramount to survival. Children must be exposed to and equipped with texts with visual interest such as graphic novels in order to convey messages that may otherwise become obsolete. Thus, public schools would do well to incorporate and maintain such texts into their collections as it can truly make them aware of the "interaction pictures may have with the text [which] can also support comprehension" (O'Neil, 2011, p. 215). Comprehension, retention, and engagement all are important to a child's lifelong learning beyond high school graduation.

Graphic Novel Usage in Different Content Areas

Different content areas approach the matriculation of subject material in different ways. The English/language arts curriculum is most widely known to have employed the use of graphic novels in fiction. However, the social studies curriculum has seen an increase in their usage of nonfiction graphic novels as well. As the Common Core State Standards

have increased the standards by which children must be able to think critically and analyze a given work for implicit details, the social studies curriculum has suffered tremendously in retention of historical facts by students. Thus, the incorporation of nonfiction graphic novels is vital to a better success rate in reading comprehension and retention in nonfiction content areas such as the Social Studies curriculum. J. Spencer Clark (2013) writes that “many graphic novels hold potential for the classroom because [...] they present complex historical events in a narrative form that is detailed and multi-layered” (p. 489). Major concepts within the social studies curriculum are implicitly detailed to an extent where students must be able to string events from one part of history to the next phase of history which can be quite difficult. Thus, nonfiction mediums like graphic novels have been cause for a reevaluation of their importance in social studies curriculums.

For example, one previous study was conducted where graphic novels were used by fifth grade students to break down the intricacies of the American Revolution (Bosma, Rule, & Krueger, 2013). The term “generalizations” was noted as a specific term to know for the overall understanding of the subject matter by the students where “generalizations supported by evidence are particularly powerful aspects of social studies learning because they permit prediction and explanation of events” (Bosma, Rule, & Krueger, 2013, p. 62). The methodology of this study had some generalizations that students were expected to know about the American Revolution including, but not limited to the Boston Massacre and Paul Revere. Twenty-two students were evaluated for this study by using graphic novels for some generalizations and some other generalizations with regular nonfiction texts. They were instructed to rate their reading enjoyment on a scale of one to ten of each medium, the graphic novel or the regular text, with a numerical value of one being considered the least enjoyable. Additionally, the students were asked to recall specific generalizations they learned from reading both types of texts. The data revealed through this study showed that there was a greater

recall of the generalized facts from the graphic novels rather than the regular nonfiction texts and a significantly higher level of enjoyment was achieved as well.

Similar Collection Analysis Studies

Karen W. Gavigan (2014) conducted a similar study of statistical collection analysis of graphic novels in school libraries. Her focus on the circulation and collection of graphic novels in six middle school libraries is what inspired this study by looking specifically at high school libraries and their collections. The methodology in her study used both qualitative, quantitative, and descriptive methods which included a survey, field notes, and audiotapes of conducted interviews of the librarians of the middle schools. Gavigan used the Relative Use Factor (RUF) that was developed by Bonn to help show the percentage of circulation over the percentage the collection represents. In doing so, the study showed that a RUF lower than 1 suggested that the collection is not being fully used to its potential; whereas, a RUF of greater than 1 suggests the circulation of materials is greater than the collection and therefore a high demand for them. Of the six middle school libraries, all of them showed a high RUF percentage as high as 5.2 percent. The lowest RUF averaged out to 1.1 percent. This represents a strong graphic novel collection and circulation within these six middle school libraries.

In addition to the previous quantitative statistics, Gavigan also conducted a qualitative analysis of the participating librarians through a two-part, detailed survey with questions related to the resources used by the librarians for collection development and the characteristics of the patrons who generally use the graphic novel collection. The first part of the analysis found that all of the librarians chose their graphic novels from reading reviews in professional journals as well as input received from students and teachers. For the second qualitative analysis portion, Gavigan found that the characteristics range dramatically from struggling readers who used the collection to no classroom teachers using the collection at all. The findings from this similar study fueled the desire to conduct a study that moved into the high school

realm to examine the extent to which graphic novels have been incorporated into the collections of higher level public school libraries.

Another similar study to Gavigan's involves the collection analysis of poetry. Sarah J. Heidelberg (2013) analyzed the African-American poetry for children and young adults found within the de Grummond Library at the University of Southern Mississippi. Using the checklist method, similarly used for this study, Heidelberg consulted a 1991 listing of African-American poets as well as an online site, poets.org. The results showed that the university library's repository was lacking in specific areas as it related to African-American children's and young adult poetry. Only 25 percent of titles reflected the list used to compare the collection's holdings. For the online site, the percentage numbers were even lower. Only 19 percent reflected the extent to which the collection had available.

Heidelberg's study concludes that the de Grummond Library could acquire other works from African-American poets to help facilitate a stronger, more well-rounded collection (2013, p. 8). Additionally, Heidelberg states the university's library is frequented by children and young adults and this study helps to provide data that will assist librarians in their future collection development endeavors in this genre. In essence, this study expresses the notion that collection analysis is a trustworthy and reliable research method that would enhance any collection for the better.

Brooke A. Bolton (2009) conducted an alternative checklist evaluation study where she evaluated the literature of Women's Studies available at institutions across the United States. According to Bolton, Women's Studies programs have become "infamous for being a field in which developing a comprehensive library collection is nearly impossible" (p. 221). Thus, the need for an evaluative study such as this one was imperative. She used an online resource that provided a listing of all Women's Studies programs. Additionally, she used a directory that listed the same program as well as library resources. The results

indicated that of the thirty-seven institutions who offered Women's Studies degrees, ten held between 80 percent and 89 percent of books geared directly to the program. Another eight institutions held between 90 percent and 100 percent of Women's Studies' related material in their respective program.

Bolton found that although libraries might find it rather difficult to secure materials for this prominent program, the results of the checklist study show that they have strategically acquired the necessary materials to support their individual programs to some extent (p. 224). In essence, the checklist method used in her study provided data that librarians could find valuable as they develop collections of graphic novels in their public school libraries by checking them against such dependable lists to see what others may deem necessary or prominent to include in this type of genre.

Lastly, a more recent study involves the content analysis of female character depiction in graphic novels. Emily Simmons (2015) conducted this study to determine how female characters are represented in popular graphic novels and how female protagonists have changed over time in their depiction in graphic novels (p. 1). Simmons also looked at other factors such as race/ethnicity and the disabilities that the female character displayed. In her findings, she noted that there was a significant disparity in the amount of female readers as compared to male readers of graphic novels. The largest disparity found that most graphic novels depict more male protagonists (48%) than females (24%) which make female readers less likely to become as enthralled with graphic novels as their male counterparts. Through this content analysis, Simmons found that although graphic novels are becoming more popular, the lack of more female depictions causes a proportionately large discrepancy in the amount of female readers overall of graphic novels. However, with those graphic novels that did represent female characters, the female readership connected more strongly with those they could identify with the most which connected closely to them in race/ethnicity or in disabilities. This study could confirm to public school libraries that their

collections may be of a more balanced collection of graphic novels depicting both male and female protagonists.

The methodology of this study is similar to the studies in this review as it seeks to determine the usage of graphic novels in public school libraries and its importance to the overall readership of adolescents. With readership being of the upmost importance, this study takes into consideration the availability of titles within school library collections for both boys and girls. The variety of characters depicted in graphic novels is also an important factor within the parameters of this collection analysis as it might convey the lack or shortage of readers due to the titles geared towards the two genders. In essence, the information found in the other studies will help guide this study to its results to the amount of graphic novels in public school libraries that help to increase reading skills, fluency, and overall enjoyment in reading by youth.

Methodology

Typically, high schools range from nine through twelfth grade with ages ranging from 14-18 years of age. The schools selected were located in northeast Mississippi within both cities and counties where the size of each high school varies with the overall population. In order to gain a variability of data, the schools were specifically chosen to represent different sizes of school populations. Schools were also chosen based on their active library participation from both students and teachers in which the library provides reading material in all genres.

A bibliographic listing of the collection of graphic novels in each library was requested. The list items were then categorized by nonfiction or fiction. The popular bookseller Web site, *Amazon.com*, was consulted to determine if the item was either nonfiction or fiction as well as the specific genre category it was labeled. The graphic novels were then checked against the Young Adult Library Services (YALSA) lists of "Great Graphic Novels for Teens" from 2010-2015. Data were compiled in an Excel file and analyzed to address each research question. Tables and figures are used to display the results.

Results

R1. What is the graphic novel genres presented in the collection lists received from the six high school libraries in this study?

The number of graphic novels in the six libraries that submitted their statistical collection data was low. Four out of the six libraries offered ten or more graphic novels in the collection whereas the other two libraries offered less than five graphic novels with one library only carrying one title. In all, the six libraries held 90 titles of graphic novels across their collections. By using *Amazon.com* to check the titles for correct genres represented as well as whether it was considered nonfiction or fiction, it was determined that the genres most carried were titles focused on manga (48%), adaptations of classic literature (22%), superhero (9%), sci-fi/fantasy (10%), and other titles (11%) as illustrated in *Figure 1*. Titles considered "other" contained genres focused mostly on horror, history, or friendship/social skills.

Figure 1: Graphic Novel Genres

R2. Based on those genres presented in the collection lists, which are more geared towards males versus females based on the main character's gender?

As indicated in *Figure 2*, it found that 45 percent of the graphic novel titles submitted by the libraries were found to be geared mainly towards males as their main characters were of the same gender. Female main characters of the 90 titles reviewed made up only 14 percent of the genre themes with characters of the same gender.

Figure 2: Gender of Main Characters

Additionally, there were those titles (23%) that included more than one storyline or were adaptations of classic literature that could be of interest to both males and females. Popular titles more geared towards males or that have a male representation as the main character include such manga titles as *Naruto*, *Dragon Ball Z*, and *Fruits Basket*. The popular titles more geared towards females or that have a female representation as the main character included manga titles as well. In the category associated with both male and females as main characters and thus a possible interest to both genders included titles connected to classic literature adaptations.

R3. How many (and what percent) of the non-fiction graphic novels listed on YALSA's "Great Graphic Novels for Teens" lists from 2010-2015 are in the collections of the six high school libraries in this study?

Of the ninety titles submitted by the six high school libraries, there were not any nonfiction titles included from YALSA's "Great Graphic Novels for Teens" lists from 2010-2015. A notable title, author, and publication year from YALSA's "Great Graphic Novels for Teens" nonfiction lists that could be considered a significant one geared towards academic subject matter are recorded below in *Table 1*.

Table 1: Notable Nonfiction Titles

YALSA List Year	Nonfiction Title
2010	<i>Gettysburg: The Graphic Novel</i> by C.M. Butzer (2008)
2011	<i>The Odyssey</i> by Hinds Gareth (2010)
2012	<i>Gandhi: A Manga Biography</i> by Kazuki Ebine (2010)
2013	<i>Trinity: A Graphic History of the First Atomic Bomb</i> by Jonathan Fetter-Vorm (2012)
2014	<i>March: Book 1</i> by John Lewis et.al (2013)
2015	<i>Woman Rebel: The Margaret Sanger Story</i> by Peter Bagge (2013)

R4. How many (and what percent) of the fiction graphic novels listed on YALSA's "Great Graphic Novels for Teens" lists from 2010-2015 are in the collections of the six high school libraries in this study?

As shown in *Table 2*, Library C (4%) and Library E (22%) represent the two libraries, of the six libraries used in this study, who have graphic novels in their collection that are also on YALSA's "Great Graphic Novels for Teens" lists from 2010-2015. The other four libraries did not have titles from YALSA's lists, but they did have at least one graphic novel in their collection that had a publication date between the same years used for this study. One popular graphic novel title (not included in the table), *Maus* by Art Spiegelman, was represented in each of the four libraries who did not have representing titles in their collections on YALSA's lists (Library A, Library B, Library D, and Library F). Surprisingly, YALSA's lists from 2010-2015 did not list *Maus* as one of their "Great Graphic Novels for Teens" in any of the years that were chosen for research. Another detail that is not represented in the table is Library C and Library E did not have that particular title in their collection either even though they had the largest percentage of titles from YALSA's lists.

Table 2: Library Ownership of Fiction Titles from the Lists

List year	Library A	Library B	Library C	Library D	Library E	Library F
2010	0	0	0	0	0	0
2011	0	0	0	0	0	0
2012	0	0	0	0	0	0
2013	0	0	0	0	1	0
2014	0	0	1	0	1	0
2015	0	0	1	0	0	0
TOTAL TITLES	0	0	2	0	2	0
No. of Graphic Novels						
	10	16	50	4	9	1
Total % of titles from YALSA's lists	0%	0%	4%	0%	22%	0%

Of the two titles carried by Library C, one represented the classical adaptation of Shakespeare's *Romeo and Juliet* and the other title, *Barbarian Lord* by Matt Smith, represented the sci-fi/fantasy genre. Library E also had a representation of a classical adaptation, Homer's *The Odyssey*. The other title, *Drama* by Raina Telgemeier, was represented by the friendship/social skill genre.

Discussion and Conclusion

The findings from this study affords the opportunity for school librarians in Northeast Mississippi to understand the significance of having graphic novels of different genres in their library collection. One important find noted in this study was the lack of nonfiction titles held by any of the libraries. As mentioned in the literature review, there are graphic novels being used in different content areas across the school curriculum that could be very beneficial to student learning. In this age of the Common Core State Standards (CCSS), it would be an excellent instrument for teachers to have access to for their students as they tackle difficult or monotonous subject matter. Graphic novels provide the necessary color, pictorials, short-spurred narration that could appeal to high schoolers intellect rather than the usual white and black page of script found in a textbook.

For example, in "Table 1: Notable Nonfiction Titles" the first two titles that distinctly connect with the

history and English subject matter taught in high school are *Gettysburg: The Graphic Novel* and *The Odyssey*. In graphic novel form, the subject matter in these two graphic novels could be the difference between grasping and holding the attention of a high school student or losing their focus and retention of the details presented in each one. Although funding for reading materials can be a tedious task for school librarians to procure in a time where resources are limited, the data from this study could be shared with other school librarians state-wide to encourage allocating a portion of their granted funds to securing nonfiction titles of graphic novels instead of fully investing a larger portion toward fiction titles that are read mostly for pleasure.

In Gavigan's (2014) study she conducted with middle school libraries, she also found that the library holdings of graphic novels was relatively low in relationship to the statistics of their complete collection. The use of the Relative Use Factor (RUF) allowed her research to more accurately reflect the usage of the graphic novel collection. Although this study does not incorporate RUF, perhaps future studies on this topic could include this method to further detail graphic novel circulation for not only fiction titles, but also for nonfiction titles as well. Also in congruence with this study, Gavigan listed the top ten circulation data for the graphic novel collection for each library. The titles reflected are all fiction titles. In future research studies, it could be

beneficial to furnish data that represents the top ten or all of the nonfiction graphic novel titles that certain school libraries possess in their collection.

As it relates to the 90 fiction titles held in all by the six school libraries, the data give an indication that there is some collection of graphic novel titles that encourage the general practice of reading for high school students. With 26 percent of the libraries' collections being represented in at least one of the listed years of YALSA's "Great Graphic Novels for Teens" lists, these data reveal the need for these Northeast Mississippi school libraries to possibly consult a stronger exemplification of young adult fiction literature that may adequately express the interests of its readers. YALSA's lists are not the only medium by which school librarians could consult for ideas in graphic novel purchases; however, it does provide a reputable point of access that could be beneficial during decision-making.

The benefits of having graphic novels in school libraries far outweighs the lack of them if encouraging student reading is paramount to the success of students passing such state-mandated tests as relegated in the Common Core State Standards. The fact that high school students tend to recoil most at having to read more difficult subject matter as well as to retain it makes incorporating them into library collections a must. With Mississippi's illiteracy rate being one of the lowest in the nation, librarians, educators, and even parents may want to look for other mediums to spark different perspectives for students for the often daunting or monotonous subject matter taught in high school. Graphic novels provide a diverse collection of reading material that could tackle that illiteracy rate head-on and consequently see a rise in high school student graduation with solid statistics showing an increase in reading abilities.

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Reluctant Readers: An Analysis of Educational and LIS Literature from 1993-2013

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Introduction

Defining a reluctant reader and determining what makes someone a reluctant reader is difficult because there is not a single cause or behavior associated with it. According to the New Albany-Floyd County Educational Foundation (n.d), reluctant readers can often be categorized into three broad categories: dormant, uncommitted, and unmotivated. Dormant readers find reading enjoyable but either lack the time to read or do not make time to read. Uncommitted readers are those who do not currently like to read, but may be inspired to read in the future. Unmotivated readers do not enjoy reading and will be unlikely to ever find it enjoyable in the future (Albany-Floyd County Educational Foundation, n.d).

Often when considering reluctant readers, it is the unmotivated reader that comes to mind, and there may be a misconception that all reluctant readers have additional learning disabilities. While these characteristics are certainly true of some reluctant readers, these are not characteristics of all. In some instances, reluctant readers are more advanced intellectually than the material they are assigned to read and for others they are hesitant to read because the material is unstimulating. In other cases, what the reader selects (both titles and format) plays an integral role in their reading desire as their overall excitement about reading in general (Maynard, 2010).

Statement of Problem

The purpose of this study was to examine the scholarly educational and library and information science (LIS) literature related to reluctant readers. It sought to determine the publication trend over time, core journals, and the age group that was the focus of the articles. The study also included other demographic characteristics such as gender or ethnicity, and resources or strategies to engage reluctant readers.

Research Questions

- R1. How many scholarly library and information sciences (LIS) articles related to reluctant readers were published from 1993-2013?
- R2. Which were the core journals publishing the articles?
- R3. What age groups were the focus of the articles?
- R4. What other demographics were included in the articles (i.e. gender, ethnicity, socioeconomic status, geographic area)?
- R5. What resources or strategies were noted to engage reluctant readers?

Definitions

Bradford's Law— "The bibliometric principle that a disproportionate share of the significant research results on a given subject are published in a relatively small number of the scholarly journals in the field, a pattern of exponentially diminishing returns first noted by Samuel C. Bradford in 1934, who proposed the formula $1:n:n^2$ to describe the phenomenon, based on his examination of a bibliography of geophysics. He found that a few core journals provide 1/3 of the articles on a given subject, a moderate number of less-than-core journals provide a further 1/3 of the articles on the subject, and a large number peripheral journals provide the remaining 1/3 of the articles. The pattern exists in the literature of the natural sciences but not in the humanities and social sciences" (Reitz, 2013).

Literature Circles—a literature circle is where "small groups of students gather together to discuss a piece of literature in depth" (Hill, Noe, & Johnson, 2001).

Reluctant Reader—Merriam-Webster's online dictionary defines "reluctant" as "feeling or showing doubt about doing something : not willing or eager to do something" (Reluctant, n.d.) This does not mean that the person is unable to read; it simply means the person does not voluntarily read. Reluctant readers can be further placed into categories, such as

dormant, uncommitted, or unmotivated. The dormant reader enjoys reading, but just does not have enough time to devote to reading for pleasure. The uncommitted reader knows how to read and but only chooses to read when required or inspired. The unmotivated reader does not care to read at all (Brehm-Heeger & Creel, 2009).

Limitations and Delimitations of the Study

This study was limited to scholarly articles on the subject of reluctant readers found in *Education Source*, ERIC, *Library & Information Science Source* and *Library*, and *Information Science & Technology Abstracts* databases. Articles that were not scholarly in nature, such as reviews, columns, or other short items with few or no bibliographic references were excluded from this study.

Assumptions

It was assumed that the databases used in this study are indexed accurately and completely so that relevant items are retrieved. It was further assumed that the articles in this study are representative of the scholarly educational and LIS literature related to reluctant readers.

Importance of the Study

It is important to identify characteristics of reluctant readers in order to gain a better understanding of who they are and why they choose not to read. By studying past research and earlier publications, patterns may start to emerge that point to real solutions to the problem. This study added to scholarly LIS literature related to bibliometric research, the topic of reluctant readers, and the results of this study may be useful to librarians in making collection development decisions related to this topic.

Literature Review

Reluctant Readers

In McCullough's (2013) quantitative study, African American children were given materials to read to determine reading interest or preference. Three categories of materials were presented: materials containing subjects they previously had knowledge about, subjects they had shown previous interest in, and subjects with a cultural orientation. The children were given materials in all categories, and these

results indicated greater interest in subjects where they had prior knowledge. In this study, results were applicable for those seeking to help reluctant readers in finding materials that would appeal to them and entice them to read. One might assume that interest level or culture-oriented materials appeal more and choose materials based solely on these criteria.

Tomblinson (2004) investigated the influence of social interaction in developing a love of reading. The foundation of social reading in the home complimented or followed by forming literature circles can help readers develop. Tomblinson (2004) explains that students who choose their reading materials and participate in reading with friends instead of being isolated improve with reading and may no longer classify themselves as reluctant, but just as a reader.

Boys are often seen as more reluctant to read based off of test scores (Boltz, 2013). Boltz (2013) further asserts that often, required reading relates closely with subjects that interest girls instead of boys, and actually, many of the books that may appeal to boys traditionally are banned, such as *Captain Underpants*. Similar to Tomblinson's article, Boltz suggests that allowing students more time to read in class may actually help them to read more and develop a stronger desire for reading. Also, allowing the students to choose their own materials enhances their enjoyment.

In addition to Boltz, Senn (2012) published a study focused on reaching boys that were reluctant to read. The author outlines several ways to influence boys to read and learn to love it (Senn, 2012). There are other methods mentioned in this article that appeal to males and help those working with reluctant readers. Senn (2012) agrees with Boltz on the theory that boys tend to want to read items often found on the banned books list.

Those who do not read well may also be reluctant readers. It is important to determine why someone does not love to read or read often on their own. If it is due to a learning disability or reading proficiency, there may be measures to overcome the issue. Ambe (2007) describes strategies, such as reading assessments, available to assist readers with their

deficiencies and become better readers. In another article, Erin (2009) agrees that those that have to overcome a disability need extra encouragement, but these readers can learn to love reading with the right strategies.

One study indicates that some students defined as reluctant readers actually do read (and enjoy reading) magazines (Gabriel, Allington, & Billen, 2012). Assessing what the students are reading in magazines, such as subject, grade level, and article length, help motivators to assist reluctant readers with identifying interesting reading topics and broaden their reading.

The studies referenced above relate to this research in that they focus on the reluctant reader and possible identifiers and strategies to help overcome this obstacle and develop the love of reading.

Bibliometric Analysis

Matthews (2010) published an article on publication trends of information literacy using bibliometric measures. In this study, Matthews (2010) established a range of years and searched in *Library Lit* and *LISTA* after determining the relevant research questions to complete this study. Matthews (2010) used 57 articles related to information literacy and critical thinking to answer the research questions.

Evans (2013) published a study focusing on men's issues. The purpose of this study was to analyze the literature of two health journals to determine trends in publication on counseling and training of those working with men's health. The methodology consisted of taking articles from the two chosen journals (picked because they were considered leaders with educating, training, and counseling professions) then analyzing the information for keywords that could lead to specific themes in the research (Evans, 2013). One noted result was a decrease over time in article publication on the counseling of men. This study does note that a possible limiter of keywords may have influenced the number of articles used and may have impacted the results (Evans, 2013).

In 2005, Wirkus conducted a study that built upon past research on school library media centers. This

study determined which methods of research, topics, and grade levels were most prevalent in the literature (Wirkus, 2005). Wirkus (2005) narrowed the search to specific databases to gather the information then studied the results to answer specific research questions about school library media centers. This study will also seek answers using a particular methodology, with specific topics, in regards to demographic factors.

Zimmer (2013) studied how libraries embracing Web 2.0 tools affected their patrons' privacy. Zimmer gathered data by choosing articles from LIS databases from the years 2005-2011, then performed a content and text analysis searching for words associated with Library 2.0, then further narrowing the articles to include the word "privacy" or a similar form of the word. The results concluded a small number of the articles on Library 2.0 discussed privacy (Zimmer, 2013).

Kalin and Fung (2013) conducted a study on childhood obesity. In their content analysis, they used keywords to establish publication trends in parenting magazines. Their research specifically observed the number of times childhood obesity appeared in an article within popular parenting magazines. Their focus was to determine if there was enough information for parents in these magazines to help in the fight against childhood obesity (Kalin & Fung, 2013). By studying keywords, the results indicated there were 73 articles published on the topic in a two-year timeframe (Kalin & Fung, 2013).

Importance of the Bibliometric Literature

This study is similar to the Matthews (2010) study in that it is restricted to particular databases and a set of articles fitting the criteria will be examined to answer pre-determined research questions. Like Kalin & Fung (2013), this research used keywords to determine which core journals in the LIS and educational databases publish the most information on reluctant readers. This study was also, like Zimmer (2013), a content analysis focusing only on the terms "reluctant" and "reader*" to seek articles on this topic. This study was limited due to keyword choice, similar to Evans (2013). If the wording chosen for searches was expanded, perhaps more results could yield different results. Like these reported studies,

this study was similar in that it examined publication trend over time of literature on a specific topic and it examined the content and focus of articles on a specific topic.

Methodology

This research was a publication pattern analysis to 1) determine trends in publication; 2) the focus of existing articles; and 3) to document strategies for the problems related to reluctant readers. The articles gathered for this research came from EBSCOhost's *Education Source*, *ERIC*, *Library and Information Science Source* and *Library, Information Science & Technology Abstracts* databases using the search terms, "reluctant" AND "reader.*" These databases were selected because reluctant readers is a topic of relevance for both librarians and educators. After retrieving the results, each article was thoroughly read and data were compiled in an Excel spreadsheet and analyzed to answer each research question. Tables and figures are used to display the data. Data recorded for each article included publication year, journal title, article title, author, age group that were the focus of the article, other demographic focus such as gender, ethnicity, socioeconomic status, geographic location, and strategies or resources to address the problem of reluctant readers.

Results

R1. How many scholarly library and information sciences (LIS) articles related to reluctant readers were published from 1993-2013?

There are 119 articles related to reluctant reader published in the databases selected for this research. (See Appendix A).

R2. Which were the core journals publishing the articles?

Many of the journals contained only one article in the time frame. Very few of the journals contained multiple articles on the subject of reluctant readers during the years 1993-2013. *Table 1* is an alphabetical listing of the journal titles and the number of articles from this study published in each:

Table 1: Articles per journal

Name of Journal	No. of articles
<i>Access</i>	1
<i>ALAN Review</i>	6
<i>Children & Libraries: The Journal Of The Association For Library Service To Children</i>	1
<i>Children's Literature in Education</i>	1
<i>CILIP Update</i>	1
<i>Clearing House</i>	1
<i>Collection Building</i>	1
<i>Contemporary Issues in Technology & Teacher Education</i>	1
<i>Education Citizenship & Social Justice</i>	1
<i>Educational Action Research</i>	1
<i>Educational Leadership</i>	2
<i>Educational Review</i>	1
<i>English in Australia</i>	1
<i>English Journal</i>	16
<i>English Leadership Quarterly</i>	1
<i>Exercise Exchange</i>	1
<i>Focus on International Library & Information Work</i>	1
<i>Gifted Education International</i>	1
<i>High School Journal</i>	1
<i>International Journal of Learning</i>	1
<i>International Journal of Social Sciences</i>	1
<i>Journal of Adolescent & Adult Literacy</i>	9
<i>Journal of Aesthetic Education</i>	1
<i>Journal of Educational Strategies</i>	1
<i>Journal of International Children's Literature</i>	1
<i>Journal of Librarianship & Information Science</i>	1
<i>Journal of Literacy Research</i>	1
<i>Journal of Reading</i>	2
<i>Journal of Reading Behavior</i>	1
<i>Journal of Vision Impairment & Blindness</i>	2
<i>Journal of Youth Services in Libraries</i>	1
<i>Kairaranga</i>	1
<i>Kappa Delta Pi Record</i>	1
<i>Knowledge Quest</i>	3
<i>Language Arts</i>	2
<i>Learning Assistance Review</i>	1

<i>Library & Information Update</i>	1
<i>Middle School Journal</i>	2
<i>NASSP Bulletin</i>	1
<i>New Advocate</i>	1
<i>New England Reading Association Journal</i>	1
<i>New Review of Children's Literature & Librarianship</i>	1
<i>Phi Delta Kappan</i>	1
<i>Publishing Research Quarterly</i>	1
<i>Reading & Writing Quarterly: Overcoming Learning Difficulties</i>	1
<i>Reading Horizons</i>	2
<i>Reading Improvement</i>	1
<i>Reading Psychology</i>	1
<i>Reading Research & Instruction</i>	2
<i>Reading Teacher</i>	6
<i>Reference & User Services Quarterly</i>	1
<i>Roeper Review</i>	2
<i>School Libraries Worldwide</i>	1
<i>School Talk</i>	1
<i>Science Scope</i>	1
<i>Teacher Librarian</i>	1
<i>Teaching Exceptional Children</i>	1
<i>Tennessee Libraries</i>	1
<i>Virginia English Bulletin</i>	1
<i>Voice of Youth Advocates</i>	1
<i>Voices From the Middle</i>	9
<i>Young Adult Library Services</i>	6
<i>Youth Theatre Journal</i>	1

The core journals are *English Journal*, which contains 16 articles; *Journal of Adolescent & Adult Literacy*, and *Voices From the Middle*, both with nine articles. *Figure 1* illustrates the percentages of article appearance. The core journals make up 29% of the article publications, while 71% of the articles came from journals featuring no more than six articles on reluctant readers.

Figure 1: Articles by core journals

R3. What age groups were the focus of the articles?

Few of the articles examined specified a particular age. Most of the articles grouped reluctant readers according to their school classification. For example, some articles focused on the reading levels of middle school readers while others focused on the habits of high school readers. Not specifying age does not indicate if the students are in their respective grade. The reader may be older than average students if they have failed grades or may be younger if the school allows for gifted students to skip levels. Additionally, there is not a national standard for school categories. Some states or school districts vary on what determines middle school or junior high and others may divide high school into senior high and separate out ninth grade or may break elementary school into primary or upper elementary. Many of the articles selected were vague in how they identified subjects as teenagers, adolescents, children, or students. The focus of the articles returned in the search is on youth as readers with only two of the articles referring specifically to adults. Other articles in the study did not indicate any age group at all, but discussed the subject of reluctant readers as a whole.

Table 2: Breakdown of the articles with their intended focus groups:

Age Category	No. of Articles
Children (includes: early childhood, primary, elementary, & children categories)	11
Middle school (includes: tweens and middle school categories)	22
High School (includes: adolescents, teenagers, and high school categories)	34
Students	13
College	1
Adults	2
Uncategorized	36

R4. What other demographics were included in the articles (i.e. gender, ethnicity, socioeconomic status, geographic area)?

A majority of the articles reviewed (66%) do not discuss any additional demographics beyond the age of the reluctant readers—reported above in R3. Eighteen percent of the articles identified a geographic location and 12% included gender. However, of the articles that were gender-specific, the gender of focus was male. The articles

mentioning geographic areas specifically were from foreign countries. In the 4% of articles including ethnicity, ethnicity was non-specific, and the articles only referred to ethnicities as minorities. Only one article mentioned a socioeconomic status (middle class). *Figure 2* illustrates the demographics other than age included in the articles.

R5. What resources or strategies to engage reluctant readers were noted?

Nearly every article introduced a method for handling reluctant readers. Ninety percent of the articles in this study offered at least one suggestion on how to help reluctant readers overcome their hesitance. Ideas for handling reluctant readers depended greatly on why the readers were reluctant. Many articles mentioned the use of media other than printed books to pique reading interests. In these studies, reluctant readers responded well to uses of e-Reader devices and computers. Readers who did not do well with printed words were encouraged to read through alternate methods that explored their creativity, such as picture books or dramatic interpretations. Teachers and parents are encouraged to use methods to entice the imagination in order to guide the children or young adults into the love of reading.

Figure 2: Non-age demographics included in articles.

Readers who were not creative or imaginative, but preferred particular realistic topics are encouraged to try nonfiction titles. Sometimes, the reader is only reluctant because they do not enjoy the material. Providing the reader with a wider choice range can help. The one common thread in each article is that there is no one reason that a reader is reluctant. The most important strategy is to start with a conversation to understand why the reader is hesitant to read, then offer suggestions on an individual basis.

Discussion:

It is challenging to establish what makes a reluctant reader. Reluctant readers are not characterized only by gender, age, or ethnicity. There is not a single one reason someone chooses not to read for pleasure or enjoyment. Those who work with reluctant readers need to discuss the issue on an individual basis to reverse their stance on reading. Understanding the reason of a reluctant reader helps determine how to provide appropriate assistance. This study revealed that more emphasis is placed on younger readers or simply readers in general. Perhaps these authors are more familiar with adolescent habits or they were attempting to encourage reading interest while they are young, in hopes of developing a passion for reading that will continue through adulthood.

Successful methods reported with reluctant readers found in the literature of this study include literature circles, book sharing, and book talking. These methods are all activities comprised of small groups that make reading a more social experience and may help readers build a deeper understanding or different viewpoint on the material. Per the articles discussed, those that may enjoy reading but cannot or hesitate to read due to a disability could greatly benefit from a proper diagnosis and appropriate reading aids as discussed in the literature. For example, those with vision impairment would enhance their reading with large print books. Those with reading disabilities may need a teacher that is proficient with handling their particular disability to improve their skills. Unmotivated readers need guidance to the right materials and right format to spark their interest.

Helping reluctant readers gain a love of reading can be a lengthy process. It is important that the

motivators embrace the challenge with understanding, dedication, and commitment and try to reach the individual's particular needs. While it is surprising to find few articles published on reluctant readers, one must remember that this study is limited to the peer-reviewed articles found only in four databases in a selected timeframe. Perhaps under different limitations—more databases used, expanded time frame, or the inclusion of non-peer reviewed articles—the results would differ. Future research, could consist of a study which expands the criteria to determine if the results are similar or if an entirely different picture of reluctant readers emerges.

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Appendix A

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