
Children's and Youth Services Staff Handbook

2002



Georgia Public Library Service

A unit of the Board of Regents
of the University System of Georgia

Welcome to the Georgia Children's Library Services Training Manual!

All children in Georgia deserve a high quality of library service whether they live in a small town, a large city, a metropolitan area, a rural area, the suburbs, or inner city. To provide guidance toward consistency and excellence in children's services throughout the state, the Georgia Children's Quadrant Council and librarians from systems all over the state have worked together to produce this manual.

As a new children's staff member, you may feel overwhelmed with all that is expected of you from your library administration, your supervisor, your co-workers, and your patrons. You will be serving and inspiring the children in your community with little time to spend searching for information you need. We hope this manual will answer questions for you, give you information and support, lead you to sources to help you in your own professional growth, and inspire you with ideas from other librarians who are providing similar services, so you can become the best children's librarian you can be and serve your community well.

A high level of literacy contributes to the positive quality of life in a community. Literacy does not begin when children enter school; the roots of literacy are nourished even from birth. As a children's librarian you can be instrumental in educating parents about the importance of reading in their children's lives and encouraging children to want to learn and to enjoy reading.

"A hundred years from now it won't matter what my bank account was, the sort of house I lived in, or the kind of car I drove. But the world may be different because I was important in the life of a child." (Anonymous)

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Literacy
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Oohoopee Regional Library
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Gwinnett County Public Library
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Statesboro Regional Library
West Georgia Regional Library
Kinchafoonee Regional Library
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The asterisks (*) indicate quadrant leaders at the time the manual was completed.

The double asterisks (**) indicate the alternate leaders. Alternates serve as quadrant leaders during the second year of their commitment and new alternates are elected at the fall quadrant meetings.

You will find their e-mail and mailing addresses in other sections of this manual. Feel free to contact the leader or alternate for your quadrant if you have suggestions or questions.

Icons Used in the Manual



Ideas for implementation



Things to remember



Useful information

Please note that websites come and go with great regularity. The sites mentioned in this manual were active at the time of publication.

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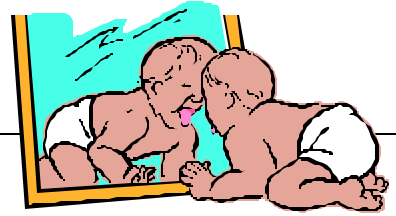
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CHLIB-L - the children's librarians listserv

*Child
Development*



See How They Grow Child Development and the Library



But **my** child is quite special. . . All parents feel that their child is gifted and that no other child is quite as beautiful, talented, smart, kind, etc. as theirs. Their child has developed faster and better than any other in the history of the world. In order to provide good library service to these families—all families— and especially children, it is helpful to understand the developmental process, the ages and stages of development. Obviously, you would not under normal circumstances recommend a board book to the parent of an 8 year old or a complex fantasy book with 250 pages to the mother of a 4 year old.



Research has shown that children's brains have not completely developed by the time they are born. They continue to develop until the child is about 4 years old—another good reason to expose children to language and books at an early age. The more input now, the more output later.

Children develop at their own pace and children of the same chronological age are not necessarily at the same developmental stage. That does not make one child better than the other or even smarter than the other. It does make the selection of materials more complex, especially for the parent, who needs to be aware of what would be appropriate for his/her child's chronological and developmental stage. Both have to be taken into consideration.

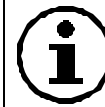


Something for everyone. . . Libraries, of course, try to select materials that will appeal to many varying chronological and developmental combinations. As a children's staff member you will be asked by these parents to recommend something for their child. You will have to ask a few questions to try to figure out with the parents this chronological/developmental combination as it relates to their particular child. This emphasizes the necessity of having an understanding of these ages and stages.

Another thing to understand is the concept of "emerging skills" or "emerging learning." Children do not jump from not being able to do something at all to being able to do it well. The process of learning how to do something emerges a little bit at a time, it **develops**.

You will use this understanding of child development, not only in selecting materials and recommending them to parents and children for their developmental age and stage, but also when you plan your infant, toddler, preschool storytimes, and even your school age programs.

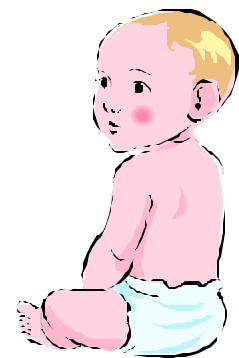
On the next few pages. . . you will find charts that will give you an idea of what children can do at certain ages and developmental levels, how you can relate to them, and what kinds of library materials are recommended for each age. Remember that you must think as much about the developmental age as the chronological age when



Look in the programming section of this manual for information and ideas on presenting infant, toddler, and preschool storytimes, and programs for school age children.

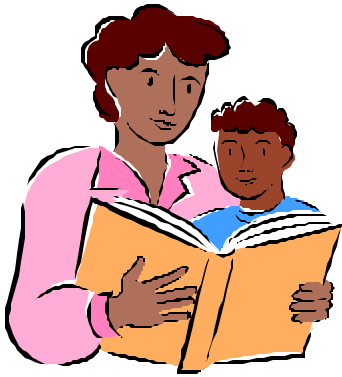
Developmental Charts

Ages	Expected Behavior	Coping Strategies	Appropriate Materials
0-9 months	<p>Stops movement or quiets in response to sound</p> <p>Visually tracks; looks toward both sound and/or visual stimuli</p> <p>Responds to repetitive movement and/or rhythmic sounds</p> <p>Imitates arm movements</p> <p>Can maintain interest in pictures for full minute</p>	<p>Make eye contact as often as possible</p> <p>Frequently engage in games such as Peek-a-Boo and Five Little Piggies</p> <p>Provide a variety of music for listening/body movement purposes</p> <p>Be patient</p>	<p>Soft cloth or plastic books</p> <p>Board books</p> <p>Nursery rhymes and chants</p> <p>Fingerplays</p>





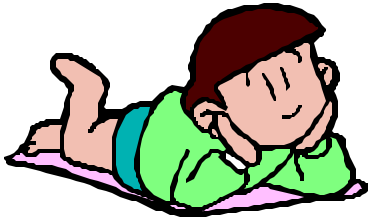
Ages	Expected Behavior	Coping Strategies	Appropriate Materials
9-18 months	<p>May cling to caregiver</p> <p>Can relate to symbol and object</p> <p>Understands and follows single one-step commands</p> <p>Identifies two or more objects or pictures from a group</p> <p>Is able to perceive emotions of others</p> <p>Some awareness of spatial concepts (top, bottom, front, back)</p> <p>Motor skills improving—is able to imitate many actions</p> <p>Very rapid shifts of attention</p> <p>Understands/expresses limited vocabulary</p>	<p>Make eye contact as often as possible</p> <p>Frequently engage in games such as “Peek-a-Boo” and “Five Little Piggies”</p> <p>Provide a variety of music for listening/body movement purposes</p> <p>Praise children for their accomplishments</p> <p>Be patient—realize children lack skills to deal with many situations</p>	<p>Soft cloth and plastic books</p> <p>Board books</p> <p>Nursery rhymes and chants</p> <p>Songs</p>



Ages	Expected Behavior	Coping Strategies	Appropriate Materials
18-24 months	<p>Can produce animal sounds or use its name</p> <p>Verbalizes immediate experiences</p> <p>Follows directions using one or two spatial concepts (in, out)</p> <p>Combines two words into phrase</p> <p>Responds to “yes” and “no” questions</p> <p>More aware of simple life activities (eating, sleeping, dressing)</p> <p>Listens to simple stories—likes to hear them over and over</p> <p>Less rapid shifts in attention</p> <p>Steadily increasing vocabulary</p>	<p>Make eye contact</p> <p>Model behavior you want children to develop</p> <p>Prepare environment to allow for predictability and repetition</p> <p>Initiate fingerplays, participatory songs</p> <p>Low number of short stories/high number of songs and fingerplays</p> <p>BE PATIENT</p> <p>Praise children for their accomplishments</p>	<p>Board books</p> <p>Picture books with simple stories and clear illustrations</p> <p>Picture books dealing with familiar life activities (dressing, eating, sleeping)</p> <p>Simple flannel board stories</p> <p>Repetitive stories</p>



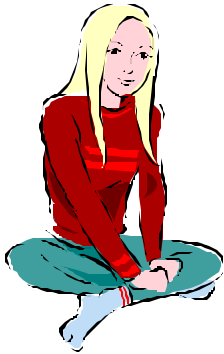
Ages	Expected Behavior	Coping Strategies	Appropriate Materials
24-36 months	<p>Identifies action in pictures</p> <p>Can match colors, shapes, and knows concepts such as in/on/under/big/little</p> <p>Dramatization and imagination enter into play</p> <p>Asks simple questions, answers “where” and “what” questions</p> <p>Beginning interest in cooperation</p> <p>Will test limits, says “no” frequently</p> <p>Can recite simple rhymes</p> <p>Can listen to short (five minute) stories</p>	<p>Recognize that testing limits is normal</p> <p>Greet children warmly and one on one as much as possible</p> <p>Allow opportunities for active large muscle movement (“Shake Your Sillies Out”)</p> <p>Perform many participatory songs and fingerplays</p> <p>Model behavior you want children to develop</p>	<p>Sturdy, simple word books</p> <p>Simple concept books— colors, shapes, etc.</p> <p>Repetitive and/or cumulative participatory stories</p> <p>Flannel board stories— allow them to handle and apply pieces</p>



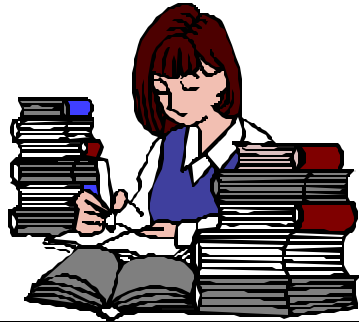
Ages	Expected Behavior	Coping Strategies	Appropriate Materials
3-5 years	<p>Can recite numbers; understands 1st, 2nd, 3rd</p> <p>Understands concepts of numbers, days of the week</p> <p>Can classify according to form, color, and use</p> <p>Can tell long story accurately—developing sense of story</p> <p>Asks meaning of words</p> <p>Can be either silly or very bossy</p> <p>Continues to assert independence; vocabulary increases greatly; improving attention span</p>	<p>Provide opportunities for children to demonstrate and practice new skills</p> <p>Introduce activities that involve fine motor skills</p> <p>Speak clearly and frequently to individual children and listen to their responses</p> <p>Expect and adapt to individual levels of ability</p> <p>May increase length of stories and decrease fingerplays</p>	<p>Picture books with slightly more complicated but structured stories</p> <p>Cumulative tales</p> <p>“Coping” books (afraid of the dark, mom leaving, etc.)</p> <p>Higher level of concept books—counting, ABC, etc.</p> <p>Introduce books with some word play</p> <p>Flannel boards—more intricate</p>

Ages	Expected Behavior	Coping Strategies	Appropriate Materials
6-9 years	<p>Developing reading skills</p> <p>Prefers realism and law and order rules</p> <p>Understands multiple layers of meaning</p> <p>Is able to better understand, remember, and organize knowledge</p> <p>Individual personality mostly formed</p> <p>Full functional vocabulary</p>	<p>Do not talk down to children</p> <p>Provide realistic and consistent rules and limits</p>	<p>Large, easy to read materials with controlled vocabulary</p> <p>Picture books for older children—Sczieska, Allard, Marc Brown</p> <p>Chapter books</p> <p>Books with multiple layers of meaning</p> <p>Books with strong characters</p>





Ages	Expected Behavior	Coping Strategies	Appropriate Materials
9-12 years	<p>Recognize symbolic meaning and figurative language</p> <p>Sees humor in language, often has bizarre sense of humor</p> <p>Sees relationship between events and feelings</p> <p>Likes adventure and suspense</p> <p>Concerned with self</p> <p>Peers have increasing importance</p>	<p>Respect child's opinion, decisions, and privacy</p> <p>Recognize and be sensitive to differing reading levels among children of the same age/grade level</p>	<p>Books that play with language</p> <p>Nonsense books</p> <p>Mystery, adventure, and sports</p> <p>Books dealing with realistic, personal, and social issues</p>

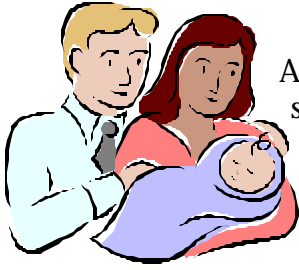


Ages	Expected Behavior	Coping Strategies	Appropriate Materials
12+ years	<p>Has attained highest level of cognition</p> <p>Develops sense of compassion—becomes aware of social injustice</p> <p>Appreciates subtle humor</p> <p>Recognizes moral conflicts</p> <p>Seeks models and heroes</p> <p>Can accept alternative realities</p> <p>Peers extremely important</p>	<p>Respect teens' opinions, decisions, and privacy</p> <p>Recognize and be sensitive to differing reading levels among children of the same age/grade level</p>	<p>Biographies</p> <p>Books with heroic characters</p> <p>Imaginative fantasy, sci-fi</p>

*Family
Literacy*



Taking Baby Steps Family Literacy and the Library



As illiteracy continues to grow each year, literacy experts continue to provide basic adult education but they have also begun to focus more attention on early/emergent literacy skills for very young children and their caregivers. The message “reading is important” has penetrated throughout cultures and socioeconomic levels. Lower literate parents, however, have little knowledge of how to create an environment that values reading, writing and language activities..

Early/emergent literacy programs help parents to learn the “hows,” as well as the “whys,” of creating such an environment. Brain research has shown that it is essential to start with the very young child and his/her caregiver to ensure that children will develop early literacy skills needed to start school ready to learn and function in society..

Some programs focus on a single aspect of family literacy such as distributing gift book packets to new babies in the hospital or through a local pediatrician. Others concentrate on reaching new parents, providing both information and training. Still others work through adult basic education classes to reach adults who may have preschool children.

On the cutting edge... Public libraries provide an encompassing and holistic approach that includes the entire family unit. We were offering family literacy and emergent literacy training long before it was popular to do so.

While it is difficult to measure the impact of Family Literacy programs quantitatively, we can measure family participation in gift book programs and track adult learners and caregivers participation in family literacy activities. One qualitative measure includes informal interviews with children and caregivers to assess the impact of materials training and programs on family literacy behavior.



Quantitative evaluations count the numbers of books, patrons, visits, attendance at programs, etc.

Qualitative evaluations record how the patrons or staff feel about the success of programs or services.

Public libraries are uniquely positioned to assume a leadership role in forming partnerships that will help to break the cyclical and intergenerational pattern of illiteracy and ensure that Georgia’s children become literate learners.

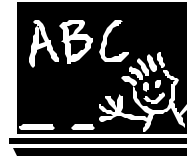
A “tall order” to manage? Fear not... This manual includes materials and information designed to provide children’s librarians with a springboard for planning and promoting family literacy programs. Librarians do not always recognize the many ways we already support family literacy. As part of our basic training we learn to plan and present programs and services that promote family literacy, such as:

- preschool story programs,
- children’s storytelling and other book related programs, and
- readers advisory assistance provided to children, their parents and caregivers.

We must begin to appreciate the significance of all those programs and services. By exploring the relationship between family literacy objectives and traditional library programs and services we will benefit libraries and enrich the services offered. We will learn to:

- plan programs more effectively,
- promote programs and services to the community,
- provide adequate justification for programs to receive funding, and
- form partnerships with community agencies.

The Language of Family Literacy



The language that other professions use to describe family literacy and literate learning is paired below with the matching library terms. When speaking with people who work in the following fields, it is helpful to speak “their language” to make your points understood:

Storytime, bedtime stories (library)

Conduct age appropriate experiences that scaffold for parents (education and social work)

Computer software and computers (library)

Encourage aliterate children and families to explore non-traditional learning experiences (education)

Collections with board books, concept books, parenting materials, picture books (library)

Facilitate emergent literacy behavior for young children to ensure that they come to school ready to learn (education and child development)

Baby programs, lapsits (library)

Promote language acquisition and teach parents that language is imitative, innate, internalized, and used for a specific purpose (linguistics)

Provide coloring sheets, crayons, paper for free style drawing (library)

Encourage imitative writing behavior on a regular basis over time (child development, anthropology, and education)

Books and puzzles within easy reach of children (library)

Make traditional and non-traditional motor skills stimulators accessible and available (medical)

Outreach (library)

Spend time with children and parents who have limited literacy, are lower literate, or have meager literacy skills/experiences (all professions use these terms interchangeably)

Note: Please use the preferred term, “lower literate.”

Cataloger uses subject entries that children will understand (library)

Promote developmental or emergent literacy with vocabulary building models (child development, social work, and education)

Vacation Reading Program (library)

Provide language rich activities and materials to children of all ages (education and child development)

What is literacy?

It is the ability to take meaning from print and to use print to communicate with others. Early literacy behavior is considered a stage of behavioral development. Illiteracy is cyclical and intergenerational and family literacy activities help to break this pattern.

Stages of Emerging Literacy:

1. Understand meaning of words
2. Identify logos
3. Manipulate books
4. Sequence stories
5. Engage in socio-dramatic play
6. Incorporate story into daily life

Characteristics of a Literate Learner:

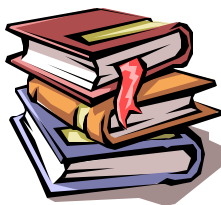
Must be able to construct meaning from print, both the personal meaning and the intent of the author.



Librarians are in a unique position to model this skill for parents and care-givers, if we:

- create attractive, child friendly environments,
- provide story programs and other literacy activities, and
- establish rules and services that encourage family literacy.

Then we will be creating a library environment that encourages family literacy.



What Is...

Reading?

Learning how to decode and encode symbols

Family Literacy?

Creating an environment that values reading, writing, and language activities

Aliteracy?

Being able to read and choosing not to

Reading Readiness?

A term used by educators to describe pre-kindergarten programs

For More Information

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- Born to Read** (http://www.ala.org/alsc/raise_a_reader.html)
Sponsored by the American Library Association, this site provides information for parents, child care providers, and teachers on the joy of sharing books with children, beginning at birth.
- Great Sites** (<http://www.ala.org/parentspage/greatsites>)
Websites recommended by librarians for children from preschool to age 14, their parents, and other caregivers.
- Literacy .org** (<http://www.literacy.org/index.html>)
Subtitled "...research and innovation for a more literate world," this site is a resource for national and international efforts in adult literacy.
- NAEYC Online** (<http://www.naeyc.org>)
This is the website for the National Association for the Education of Young Children, "the nation's largest and most influential organization of early childhood educators and others dedicated to improving the quality of programs for children from birth through third grade."
- National Center for ESL Literacy Education** (<http://www.cal.org/nclle>)
This site focuses on supporting agencies who provide literacy education for adults and youths learning English.
- National Center for Family Literacy** (<http://www.familit.org>)
Supporting family literacy services for families in the United States, this center provides training, programming, research, advocacy, and dissemination.
- National Clearinghouse for Bilingual Education (NCBE)** (<http://www.ncbe.gwu.edu>)
This site uses a PowerPoint slide presentation to give an overview of services.

National Education Association (<http://www.nea.org>)

NEA is America's oldest and largest organization committed to advancing the cause of public education. This site has quick resources for parents, students, schools, and teachers in public education.

National Institute on Early Childhood Development and Education

(<http://www.ed.gov/offices/OERI/ECI>)

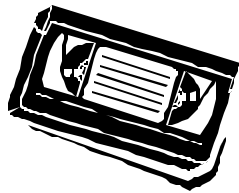
This is a comprehensive program of research, development, and dissemination to improve early childhood development and learning. Publications are available online; no membership is required.

Resources for Parents, Teens, and Kids (<http://www.ala.org.parents>)

American Library Association's links to great web sites for kids, teens, and families, plus award winning books.

U. S. Department of Education (<http://www.ed.gov>)

This site provides government resources for education. Information is presented in categories for easier searching.



Videos

The following videos are available from the National Center for Family Literacy (www.famlit.org/inform/inform.html):

Generation to Generation

“This 1993 publication is one of the first comprehensive descriptions of family literacy programs.”

The Power of Family Literacy

“A great motivator for students and community members, as well as a valuable tool for your advocacy efforts, this overview of family literacy offers examples from NCFL's longstanding Toyota Families for Learning program. (1994)”

A Success Story

“An excellent orientation for administrators, policy makers and community groups, this video describes and illustrates the need for family literacy. (1994)”

Programming



What's It All About? Introduction to Programming

Children's programming is an integral part of well-rounded service in any public library. From the librarian's point of view it enriches the experiences of children who are already library users; it draws new users; and it gives the librarians who work with children a window into the interests of their clientele.

From the parent's point of view, programming provides an interesting and fun way to connect their children with books and reading. The kids just think it's fun.

Money—where to get it... From the funding aspect, there are basically two kinds of programs—those presented by library staff and those presented by people outside the library. The latter could be volunteers or paid performers. Frequently, library staff presents storytime programs for preschoolers and volunteers or paid performers present programs for school-aged children.



If you use professional performers, of course, funds have to be available through the library budget or you have to seek donations from local businesses and individuals. Your library's Friends of the Library organization is another possible source of programming funds. Many libraries use a combination of paid, volunteer, and staff program presenters.

Children's librarians rise to the challenge when it comes to finding ways to acquire the needed elements for their programs. Creativity is the key. Brainstorm with your fellow staff members. Perhaps some of them have ideas, expertise, or contacts in the community that can lead you to sources of money or in-kind contributions to ensure the success of your programming efforts.

What and when ... One of the goals for preschool programming in Georgia is to present 24 storytimes a year. Traditionally, preschool storytimes are presented during the morning, but successful programs can be scheduled in the afternoon, as well. If you are not yet doing preschool storytimes, you will find sources for guidance and inspiration in this manual and on the Children's Listserv (see the section, General Information for instructions on how to join).




Remember to clear your plans for any new library programs with your library administration. Approach them with a well-planned proposal that includes all aspects of the program, from when and where you will have it, to what you will include, how you will pay for it, what supplies you will need, and who will present it. If necessary, be prepared to make a presentation telling why you think this programming is important to your community. Bibliographies with information to help you plan and present excellent storytimes are included in this manual.

Programming for school-aged children will provide you with another challenge. Children in many communities have a wide variety of school and extracurricular commitments, so attendance may not be as high as with preschool storytimes. Many communities provide programming for this aged child during the summer when they are at least out of school. As more communities move toward year-round schooling, these breaks from school may occur several times during the year which could change the traditional way of providing a vacation reading program.



Where... The ideal place to have your programs is in the library, of course. However, due to space constraints, that might not always be possible. A meeting/programming room is most desirable so there are few outside distractions. However, a corner of the children's area or other library space can work well, too. In some cases, the program may have to be held in another location entirely. In that case, you will want to make sure the location is appropriate for the program and that the attendees will be safe. You will also want to be sure the attendees know that the program is being sponsored by the library.

 The **Georgia Public Library Service** office maintains a list of performers who have presented programs in libraries all over the state. It can be accessed from the **GPLS** homepage (www.public.lib.ga.us) by clicking on "Children's Services Dir."

An important consideration... is how you will relate your program to books, libraries, and/or reading. It's easy to see that storytimes and storytelling programs are literature related. However, some paid performers present programs that may not be so obviously related. Most performers, though, have learned at least some of their skills from reading books about them. Make a display of books on magic for a magic show, books on juggling, or on puppet-making for those programs or even books on snakes for a reptile program; and encourage your audience to check them out after the program.

This section of the manual... will cover information on the Georgia Vacation Reading Program, storytimes for infants (birth to 24 months), toddlers (2s and 3s), preschoolers (4s and 5s), programs for school-aged children, storytelling, and booktalking.



GEORGIA *PUBLIC LIBRARY SERVICE*

Dr. Lamar Veatch
State Librarian

1800 Century Place, Suite 150
Atlanta, Georgia 30345-4304

The Vacation Reading Program Purpose and Philosophy

For more than twenty years, Georgia Public Library Services has coordinated Vacation Reading Program efforts with public libraries in Georgia. The program contains two basic elements:

- a self-directed, independent reading component; and
- a programming effort to encourage children and families to visit the library on a regular basis, during school vacation times.

While libraries implement the program in a manner that meets local needs, they are ever mindful of several overarching fundamental principles that guide this program.

- Several studies have shown that school-age children who continue to read during school vacations maintain or increase vocabulary and language skills, while those children who don't read will continue to lose skills. Therefore, it is important to encourage children to continue to read while school is not in session. The Vacation Reading Program is designed to stimulate the imagination through books and literature-related programs that invite and engage children in reading activities.
- While libraries are educational institutions, their mission and scope are broader than K-12 school settings. Library users "learn" based on their interests and "test" themselves. Vacation Reading Program participants read for pleasure, enjoyment, and at a self-selected pace. They comprehend and remember what they found interesting, not what is on a computerized reading management program. Hence, one of the major purposes of the Vacation Reading Program is **to encourage children to read for pleasure during school vacations.**
- Libraries also recognize and embrace that literate learning starts with very young children. The Vacation Reading Program encourages adult caregivers to read aloud to those children who are not yet reading independently. In this way, the Vacation Reading Program supports emergent literacy development by providing age-appropriate materials and parent role-modeling in the importance of reading for young children.
- Understanding that our role is different than that of traditional educational institutions, libraries strive to create an environment that is imaginative, engaging and FUN for children and their families. We are serious about the delivery of quality services to children and families but what the children see is colorful and enticing. Vacation Reading Program support materials that engage interest rather than teach a lesson.
- Record keeping for the Vacation Reading Program is given lesser attention so that library staff can best utilize their time as reader's advisors, book promoters and literacy ambassadors, rather than as clerical technicians. Encouraging reading is a higher priority than tracking the activity.
- Literature-based programs are important because they engage children in a variety of ways and levels. Language development is a precursor to reading and storytellers, poets, singers, and others bring literature and language alive for children. Programs will often be a stimulus for children to find print materials to further explore a topic.

The Vacation Reading Program is one of the important components in the broader scope of library service to children and their families. By engaging the imagination through personal interaction, literature based programs, displays, age-appropriate print and audiovisual collections and promotional materials, we foster a love of reading in children. Encouraging the use and exploration of the public library equips children to succeed throughout their school years and prepares them to become life-long learners and life-long public library users and supporters.

A Unit of the Board of Regents of the University System of Georgia

30+ Years of Georgia Reading Program Themes

1972	Books Come Alive	1992	Reading Express (trains)
1973	Enchanted Castle of Books	1993	Feast on Books
1974	Summer Pow-Wow	1994	Itzareader and So Are You (Olympics)
1975	Fife and Drum Club	1995	Book the Wave!
1976	1776...1976 Vacation Reading Club	1996	Solar Summer
1977	10-4 Good Readers Get a Handle and Keep on Booking	1997	Follow the Reading Trail
1978	Transylvania Trek	1998	Think BIG, Read! (dinosaurs)
1979	Ticket to Adventure	1999	Chill Out with Books!
1980	Super Sports Read	2000	Open a Book—Jump In!
1981	Reading Rodeo	2001	Extra! Extra! Read All About It!
1982	Reading Is Big Fun (dinosaurs)	2002	world.wide.reading@your library™
1983	Book Battle (video)	2003	Books Ahoy!
1984	Books Are Powerful Magic	2004	Step to the Beat...Read!
1985	Take Off with Books	2005	TBA
1986	Books Are Hidden Treasures—Dig In	2006	TBA
1987	Be a Superstar—Read!		
1988	Sail Away with Books		
1989	Find Time for Mystery— Read		
1990	Escape into Books		
1991	Reading Safari		



Through the summer of 1999, Summer Reading Club was the name of the statewide reading program. The name changed to **Vacation Reading Program** in 2001 which was also the first year the libraries in South Carolina joined Georgia in using the same theme and graphics. Librarians from both Georgia and South Carolina met together to select the theme for **VRP 2002, 2003, and 2004**

Outside Resources Directory

Georgia Public Library Service, a Unit of the Board of Regents of the University System of Georgia, has created a database of children's entertainers in and immediately surrounding Georgia. The Children's Services Directory can be used to search for free and paid outside resources for programming efforts. It is accessible on the Internet at the GPLS homepage (www.public.lib.ga.us).

Please use the form at the bottom of this page to provide all the information you can for performers you have had at your library. Photocopy this form for each entertainer you wish to include. **Do not assume that someone else will submit information about a performer.** It is better to have duplication than to miss a resource.

This is an ongoing activity and you can add to it at any time, so be sure to keep a blank copy of this form for future use.

Thanks for your help!

Name of outside resource _____
Contact person (if applicable) _____
Address _____
Phone number (____) _____
E-mail (if applicable) _____
Short description of program (i.e., storyteller, cake decorating demonstration, puppet show) _____ _____
Age for which this resource is appropriate (please circle)
Preschool School age Young Adults All ages
Approximate cost of program _____
Person submitting this entry _____
Your phone number (____) _____
Your library _____
Your e-mail _____

Return this form to the Consultant for Children, Parent and Family Literacy Georgia Public Library Service,
1800 Century Place, Suite 150, Atlanta, GA 30345 Fax: 404.982.3563

This Little Piggy Went to Market... Infant and Toddler Programming



Why infant programming?...to help parents become comfortable being their child's first teacher. Many libraries offer programs which involve very young children (0-18 months or 2 years) and their parents in language-building activities. Whether they are called Baby Lapsit, Building Blocks, Mother Goose Time, or something else, the goal of these programs is to prepare parents to help their children acquire early literacy skills. Providing programs for this age group demonstrates to caregivers the importance of involving even the youngest child in positive, early learning experiences—experiences that they can continue at home.



Of course, there are many different ways to present infant lapsits. When you decide to provide this kind of programming for your community, take some time to visit libraries that already have programs in place.

You will also want to look at a book or two on the subject. Then you can decide which elements you want to pull together for **your** programming plan.

One helpful title is *Mother Goose Time: Library Programs for Babies and Their Caregivers* by Jane Marino and Dorothy F. Houlihan (H.W. Wilson Company, 1992).

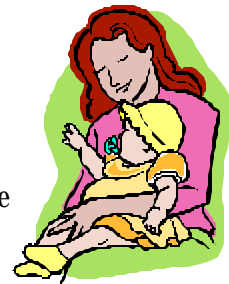
It's a go!... These sessions usually run for 6-8 weeks and, for optimum success, should be limited to no more than 8-10 children and their caregivers. When determining the number of participants, it is important to take into account the size of your room.

A typical program may include a 20-25 minute "play-with-a-purpose" segment, during which parents and children use age appropriate toys to interact meaningfully. After the toys are put away, a quiet 5-10 minutes are spent sharing board books one-on-one. The segment concludes with a 15 minute circle time, during which the emphasis is on music, fingerplays, and movement games. Or, the order could be reversed with the playtime at the end.

Toys are not essential for this type of program, if funds are limited. An increase in the time spent on the other parts of the session will be equally effective in modeling interactive behavior. A brief demonstration with one or two age appropriate toys can show caregivers how to work with the child when they are at home.

Most important is a "fund" of songs, nursery rhymes, and fingerplays and the enthusiasm to share the fun of learning. A copy of these can be given to the caregiver at the end of the session.

While the children are those most impacted, during the session, the parents are the prime audience as they learn how to work with their child for the greatest literacy experience.



Below is a typical program outline, similar to a teacher's lesson plan. It is helpful to make a master copy so you can print one off to fill in the titles of books and fingerplays for each program you plan. The outline enables you to see the overall organization of your program and to plan the most effective arrangement of activities. If you decide to use a different format for your program, create a similar outline reflecting your chosen sequence of activities.

You can also make notes about questions you want to ask or pertinent comments you want to remember to make. Once everything is laid out on the outline, it is easy to see what books and props you will need to gather before you practice and present your program.

These can also help you plan programs in the future.

Infant Program Outline

Date:

Location:

- **Activity time** (20 - 25 MINUTES) *Walk around and "visit" each parent and child pair as they play with educational toys. Praise, encourage and suggest.*
- **Pick-up time** (5 -10 minutes) *Everyone helps gather the toys and return them to their storage container.*
- **Bubble time** (as toys are being put away) *Blowing bubbles and playing music are good distractions while toys are being put away.*
- **Book time** (5-10 minutes or less if children become very restless) *Mothers and babies "read" books together, one-on-one.*
- **Group story time** (5 minutes) *Librarian can select one book to read as a model for caregivers. A simple, colorful picture book such as Brown Bear Brown Bear by Bill Martin or Barnyard Tracks by Dee Duffy is appropriate.*
- **Circle time** (15 minutes) *Finger plays, nursery rhymes, movement games and songs are shared. (suggestions follow)*

Circle Time Finger Play Suggestions

Rum Sum Sum

Ah, rum sum sum, (tap right fist on top of left in time with words)
Ah, rum sum sum. (tap left fist on top of right in time with words)
Goolie, goolie, goolie, goolie, (rotate fists one in front of the other)
Rum sum sum. (tap right fist in left)
A raffi! A raffi! (throw hands up in the air)
Goolie, goolie, goolie, goolie, (repeat above actions)
Rum sum sum! (same as above)

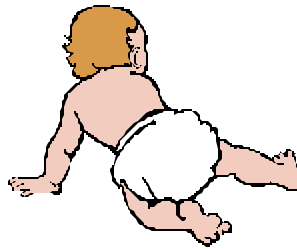
Round and Round the Garden

Round and round the garden (draw circle in palm of hand)
Like a teddy bear.
One step, two steps...(slowly walk fingers up the arm)
Tickle under there! (tickle under the arm)

Shake 'Em

Instruct everyone to shake their hands and get them ready.
(suit action to words)

Let's shake them over here, (shake hands to the right)
And shake them over there. (switch to the left)
Shake them really high,
Now shake them very low.
Shake them really fast,
Now shake them very slow;
Now CLAP! (as loud as you can)



The bibliography at the end of this section has a list of sources for many more finger play suggestions.



Reach back into your own childhood for finger plays and movement activities you enjoyed. "The Hokey Pokey," "Itsy Bitsy Spider," "I'm a Little Teapot," "Where Is Thumbkin?" and other universally known finger plays are always popular.

To Market, To Market

(baby on knees facing mom or toddler sitting on mom's knees; gently bounce up and down)

To market, to market,
To buy a fat pig.
Home again, home again,
Jiggety-jig.
To market, to market,
To buy a fat hog,
Home again, home again,
Jiggety-jog.

Smooth, Smooth, Smooth, Sticky

Rub your hands on your thighs as you say, "Smooth, smooth, smooth." When you get to "sticky," suddenly get "stuck." Repeat with upper arms, legs, hair, and cheeks. On cheeks, make a funny face.

Hands on Shoulders

(suit actions to words)

Hands on shoulders, hands on knees;
Hands behind you, if you please.
Touch your shoulders, now your nose;
Now your hair and now your toes.
Hands up high in the air,
Down at your sides. Now touch your hair.
Hands up high as before,
Now clap your hands, one, two, three, four!



The Grand Ole Duke of York

(Parent sits with legs straight out. Child sits on parent's knees. This game works best with older toddlers rather than infants.)

The grand ole Duke of York, (parent bounces child on knees in time with the words)
He had ten thousand men. (same as above)
He marched them up to the top of the hill (parent raises knees with child at top)
And marched them down again. (lowers knees until legs are flat on the floor)
And when they were up, they were up; (raises knees again)
And when they were down, they were down; (lowers knees again)
And when they were only half way up, (raises knees half way)
They were neither up, (lifts child as high as possible)
Nor down! (lowers child quickly)



Ticklers

I tickle my chin; (parent models tickling chin; can tickle own chin or child's)
I tickle my knees; (tickle knees)
I tickle my nose; (tickle nose)
It makes me sneeze! Ah choo! (give exaggerated sneeze)
I tickle my ears, (tickle ears)
And that's fun too.

Moving on up to toddler programming... which introduces parents and toddlers (18-36 months) to enjoyable book and library experiences. which parents are shown how to read to their toddlers to use, and are introduced to more finger rhymes, selections to enhance the learning experience. The through singing, responding, and moving. Since be used again and again and the child will feel very known.



This is an interactive storytime during dlers, shown age appropriate materials stories, music, and flannel board children are encouraged to participate they love repetition, old favorites can successful because the story is

So, what do you do?... Plan sessions to run from 6 - 8 weeks. Due to the fact that this age group is very restless and full of energy, a typical storytime should last only about 20-25 minutes. Morning hours are usually most successful as the children are most attentive and relaxed at this time. Also, afternoon programs may conflict with naptimes or carpool duties with older siblings.

Try to limit the group to a workable number, usually 10-12 children, with caregivers, depending on room size. A smaller group allows more contact between the librarian and the group.

Each program should be full of movement, action games, and simple, bright picture books. Books with wonderful, colorful pictures but too much text, can still be used. Simply supply your own text, while showing the pictures. "See the red ball." "Isn't that a big orange carrot?" Be sure to be consistent when showing the pictures. "Cat" should not become "kitty" later on in the story.

It is also very important to establish an opening and closing routine, which will be used throughout the entire 6-8 week session. This routine allows the participants to know what will happen next, which makes them feel successful.

About crafts... Once in a great while, a very simple craft can be included, such as a bag puppet, a paper flower, or a friendly mask. Much of the construction of these will be done beforehand but they can be a reminder of the library and a reinforcement of the learning experience.




Look for the sample, "Extend Your Storytime Experience" hand-out at the end of the section on Preschool Storytime. Baggies containing all the pieces needed to complete the craft can be stapled to the sheet. Include construction paper, yarn, craft sticks, cottonballs, plastic spoons—everything except scissors, crayons, and glue!

However, the craft instead of the books and the experience as a whole, can also quickly become the focus of the program. Mothers may come to toddler time asking what craft they will be doing instead of what books will be read.

Preparing the elements of the craft and giving them to the children at the end of the program for them to take home to make is even more desirable as a reinforcement. Then they can share their experience with the family members who did not participate in storytime.

Keep in mind... Even in the best of circumstances, working with little ones can try your patience. Keep it light; keep it fun. Strictly following your outline for storytime is not the most important thing. Your positive interaction with the children and their parents is. Adapt storytime to the group in front of you. Be prepared to “go with the flow”—and maintain your sense of humor.

Toddler Property Laws



1. If I like it, it's mine.
2. If it's in my hand, it's mine.
3. If I can take it from you, it's mine.
4. If I had it a little while ago, it's mine.
5. If it's mine, it must never appear to be yours in any way.
6. If I'm doing or building something, all the pieces are mine.
7. If it looks like mine, it's mine.
8. If I think it's mine, it's mine.

Getting it all together... On the next page is a typical program outline, similar to a teacher's lesson plan. Make a master copy so you can print one off to fill in for each program you plan. The outline enables you to see the overall organization of your program and how the elements work together, and to plan the most effective arrangement of activities. It can also help you plan programs in the future.



Make notes on the form about questions you want to ask or pertinent comments you want to remember to make. Once everything is laid out on the outline, it is easy to see what books and props you will need to gather before you practice and present your program.

The number of books you read and activities you do will depend on the length of all of them and the mood of your group. You may plan to use 3 or 4 books and 3 or 4 activities only to find out that your group is too restless to do everything you planned. Cut your losses while everyone is still having fun. Shorten the storytime session.

Toddler Program Outline

Date:

Theme:

Location:

Opening/Greeting activity (*Use the same opening at each session.*)

Theme discussion (*“Today we will meet some_____.” “Do you have a_____?”*)

Book sharing (*Read a picture book with large, simple, colorful illustrations.*)

Activity (*Fingerplay, realia, puppet, song, or flannel or magnet board*)

Activity (*Any of the above or a movement activity*)

Book sharing (*Read a “medium” length book.*)

Activity (*Movement activity with jumping or shouting works well.*)

Book sharing (*Read the shortest one here.*)

Activity

Craft (*If doing a craft, make it a theme-based reminder of the storytime experience.*)

Closing (*Use the same closing activity at each session.*)

Sample Toddler Storytime

Date: 9-14-02

THEME: Teddy Bears

Location: Headquarters

Opening

Have everyone sit in a circle. Roll a ball to each child and have him/her roll it back and say his/her name.

Opening Activity

(suit actions to words)

Clap your hands, clap your hands, clap them just like me.

Touch your shoulders, touch your shoulders, touch them just like me.

Tap your knees, tap your knees, tap them just like me.

Shake your head, shake your head, shake it just like me.

Clap your hands, clap your hands, now shake them, 1, 2, 3!

Theme Discussion

Who has a teddy bear at home? What is your teddy bear's name? Is your teddy bear a boy or a girl? Today we are going to meet some other teddy bears.

Book sharing

Where is the Bear? By Bonnie Larkins Nims

Finger play

Here is the bee hive, (make fist)

But where are the bees? (look for bees)

Hidden away where nobody sees. (shrug shoulders)

Here they come out of the hive; (fingers appear one at a time)

One, two, three, four, FIVE!

BUZZZZZ. (wave hands and make bee sounds)

Flannel board

Brown Bear, Brown Bear, What Do You See? by Bill Martin

Encourage everyone to chant along with you by saying, "What do you see?"

Movement game/activity

Ask everyone to stand. First shake their sillies out by shaking, jumping, waving, etc. Then do the "Hokey Pokey." After this, ask everyone to sit on bottoms again. Or you could look for a movement activity that relates to the theme. The point is to release some pent up energy and get their "wiggles" out.

Book sharing

Teddy Bear, Teddy Bear by Carol Lawson

Craft activity (Remember to do this only occasionally, or save this to the end and let the parents take the activity home.)

Create pop-up teddy bears by cutting out small teddy bear faces and gluing them onto a straw. Cut a small hole in the bottom of a cup and place straw in the hole. Children (with parental assistance) can decorate cups before straw placement by coloring or gluing on bits of colored paper.

Closing activity

Raise your hand and give a sigh, (suit action to words)
Our time together is over.
Bye, Bye. Bye, Bye. (wave)

Other book suggestions:

Where's My Teddy? by Jez Alborough
Let's Go Home, Little Bear by Martin Waddell
Humphrey's Bear by Jan Wahl



It's nice to have music in the background during craft time and also when everyone is leaving. A good tape of children's favorite songs is a useful tool and can be used during storytime, as well. Raffi has some great tapes and there are picture books with the lyrics of many.



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Take a Giant Step Preschool Programming

Who can come?...Children who come to preschool storytime are, for the most part, 4- and 5-year-olds. However, you will want to take into consideration your community and audience when determining the age for attendance at storytime.



If you find that you do not have large enough attendance to justify having a separate toddler storytime, you may decide to have a combined storytime including 2- through 5-year-olds. The developmental range is huge between the 2s and 5s, but with some adjustments in your plan you can create a storytime with something for everyone.

Some libraries are very strict, letting only children within the stated age range attend. There will be always be the parent of a 4-year-old who wants to bring the baby sister or brother to storytime, too. Is it worth the ill will of the parent to be unyielding in enforcing the age range?

Another consideration is whether or not to require the parents of 4- and 5-year-olds to attend storytime, or to let the parent choose to attend or not to attend with their child. It is desirable for the parent to attend so you can model for them the way to read aloud to and interact with their children at home and so they can have positive interaction with their children in storytime. Make sure that there is a parent in attendance for the 2- and 3-year-olds.

How many should I have?...Some systems have storytimes every week of the year. Other systems plan storytimes during the spring, summer, fall, and winter seasons, with sessions of 4 to 8 weeks. Parents love the idea of having storytime all the time, but you will find that you need a break to keep from burning out or getting stale. Remember to count attendees for your statistics. Count everyone who attends, even the moms and babies.



Before deciding on the day of the week to have your storytime, do a little research into your community to find out what else is going on that would appeal to the same audience. Try to schedule your program so that it does not compete with other programs in the community. Talk to the parents in your community. Take a poll to find out what day of the week and what time of day would be most convenient for them.

When?...Preschool programs are most often held in the morning when the children are still fresh. Early afternoons are good for the older group that might attend preschool in the morning, but remember that many young children take afternoon naps.

Crafts?...Some library systems offer crafts at each program; some offer special craft programs at certain time throughout the year. However, crafts and not the books and overall experience can quickly become the focus for the parents. An alternative to having crafts at storytimes is to give them to the children to complete at home (see the Extend Your Storytime Experience samples at the end of this section). If you decide to offer a craft, the craft should be related to the theme of that day's storytime.

Details, details... The ideal length of Preschool Storytime is about 30 minutes. Even if parents decide to let their 4- or 5-year-old child attend storytime alone, they should be asked to stay in the library, preferably the children's area. If parents are not present, other library personnel need to be in attendance to find the parent of the child who wants to leave storytime early or to take a child to the restroom. If you offer crafts as a part of your program, parent attendance is always helpful.

Storytime Suggestions

Storytime location

- If you have a meeting room, prepare the room to be child-friendly by using bulletin boards and storytime props. Display books on the storytime theme to be available for checkout after storytime is over.
- If there is no meeting room, set up an area in the library that will be used regularly for storytime. A storytime carpet can be purchased to define the area.
- Keep your story time material in a special bag or suitcase until story time begins. Then, after everyone is seated, pull your material out of the bag while talking to the group about your theme.
- The best seating arrangement is having the children (and parents, if they are there) sit in a semi-circle on the floor around the storytime presenter. The presenter should sit in a low chair so the books read will be slightly above the heads of the children. Have a small table, chair, or book cart near the storyteller to set props and books on.
- Try to get parents as well as children to sit on the floor. The parents should be expected to participate and they are more likely to if they are sitting with their children.
- The storytime area should be in a place where there are as few distractions as possible for the attendees.



Have the children wait outside the meeting room until you invite them in to share the storytime experience. If they come into the room early, they may look at the books and decide that they don't want to be there; or that they "don't want that (particular) book" to be read. Make the most of the element of surprise.

Before Storytime



- Try to make time to visit briefly with each child before or after storytime—admire new shoes, a special stuffed animal, interesting clothing, etc.
- Whether the story time is held in a meeting room, or an open area of the library, use the same signal each week to let the children know that it is time to begin.

If you ring a bell as you walk through the children's area, they will follow you as if you are the Pied Piper. If you use a puppet, have a special one that always announces the story time. When the children see the puppet, they will begin to gather. Some other ideas to try are a bell, whistle, hat, apron, or song.

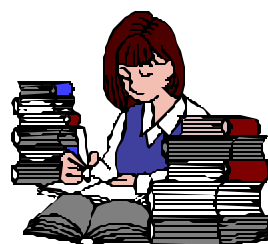
- Use nametags for the children. Ask the parents to help fill out the nametag for their child or use the time to visit briefly with each child as you fill out the nametag
- Advertise the storytime through the use of flyers, posters, and the local newspaper. Specify the age group you are trying to reach. Make sure that the library staff is aware of the storytime and tells your customers by word of mouth. The best invitation is a personal one.



Nametags that coordinate with the theme of your storytime can be commercially made or you can make your own using clipart on the computer, or a stamp and inkpad.

Preparing the Storytime Outline

- Determine your opening and closing activities. These will be the same for each program regardless of the theme of the storytime.
- Decide the theme of the storytime.
- Choose books related to the themes that are age appropriate.
- Use books you like and are comfortable reading aloud.
- Choose books with illustrations that are large and clear enough to be seen at a distance. Text and illustrations should be integrated so that they complement each other and motivate the reader to finish the story.
- Plan to read the longest story first while the children are fresh. The shortest story last as they lose their ability to concentrate for a long period of time.
- Read the stories out loud several times to become familiar with the story. Read with expression; be aware of the speed at which you read. Be ready to explain any new and unusual words.
- Choose finger plays and action rhymes that relate to the theme.
- Practice the action rhymes and finger plays until they are memorized, if possible.
- If a craft is planned, practice making a few examples and plan out easy-to-understand instructions.



During Storytime

- Keep all interactions positive. Try to remember to tell the children what **to** do rather than what **not** to do.
- Leave your inhibitions at home on storytime days. You must do all the activities yourself to show the children and parents what they are supposed to do.
- Encourage children to participate but do not force them. Do not embarrass them by insisting or waiting until they do. Keep on going!
- Make sure the books you read and the activities you do are appropriate for the age group.
- Remember to tell the name/s of the person/s who “wrote the story” and “drew the pictures.”
- Thank the participants for coming and invite them back.



Extend Your Storytime Experience

Prepare a handout sheet on the story time theme to give to the children at the end of storytime. The sheet should contain the books being read and/or more on the storytime theme for that day.

Fingerplays, action rhymes, or songs used in the storytime could be included on the sheet, or other fingerplays or poems related to the theme. Lay out the page with a few graphics to make it child-friendly. Include instructions for a special activity to do with the family and/or the instructions and all the materials to do a craft at home. Samples are included in this section.



Baggies containing all the pieces needed to complete the craft can be stapled to the sheet. Include construction paper, yarn, craft sticks, cottonballs, plastic spoons—everything except scissors, crayons, and glue!

Getting it all together... On the next page is a typical program outline, similar to a teacher’s lesson plan. Make a master copy so you can print one off to fill in for each program you plan. The outline enables you to see the overall organization of your program and how the elements work together and to plan the most effective arrangement of activities. It can also help you plan programs in the future.



Make notes on the form about questions you want to ask the children or comments you want to remember to make. Once everything is laid out on the outline, it is easy to see what books and props you will need to gather before you practice and present your program.

The number of books you read and activities you do will depend on the length of all of them and the mood of your group. You may even plan to use 3 or 4 books and 3 or 4 activities only to find that your group is too restless to do everything you planned. Cut your losses while everyone is still having fun. Shorten the storytime session.

Preschool Program Outline

Date:

Theme:

Location:

Opening/Greeting activity (*Use the same opening at each session.*)

Theme discussion (*“Today we will meet some_____.” “Do you have a_____?”*)

Book sharing (*Read a picture book with large, simple, colorful illustrations.*)

Activity (*Fingerplay, realia, puppet, song, or flannel or magnet board*)

Activity (*Any of the above or a movement activity*)

Book sharing (*Read a “medium” length book.*)

Activity (*Movement activity with jumping or shouting works well.*)

Book sharing (*Read the shortest one here.*)

Activity

Craft (*If doing a craft, make it a theme-based reminder of the storytime experience.*)

Closing (*Use the same closing activity at each session.*)

Sample Preschool Storytime

Date: 3-26-02

Theme: Silly

Location: HQ

Opening/Greeting Activity

Roll a ball to each child and have him/her say his/her name, then...

(suit actions to words)

Clap your hands, clap your hands, clap them just like me.

Touch your shoulders, touch your shoulders, touch them just like me.

Tap your knees, tap your knees, tap them just like me.

Shake your head, shake your head, shake it just like me.

Clap your hands, clap your hands, now shake them, 1, 2, 3!

Theme Discussion

“What kinds of silly things do you like to do?” Today we’re going to read some silly books and do some silly things.”

Book sharing

Underwear by Mary Elise Monsell

Activity

Make a face, touch your toes,

Now you’re being silly.

Reach up high, hold your nose,

Now you’re being silly.

Flap your arms, turn around,

Now you’re being silly.

Pat your ears, touch the ground,

Now you’re being silly.

Book sharing

Silly Goose and Dizzy Duck Play Hide-and-Seek by Sally Grindley

Activity

(sung to “Hokey Pokey”)

You move your eyes up.

You move your eyes down.

You squeeze your eyes closed,

Then you make them go around.

You do the blinky-blinks,

And then you look from right to left.

That’s what your eyes can do.

Book sharing

"I Don't Care" Said the Bear by Colin West

Closing

(sing to "If You're Happy and You Know It")

Oh, it's time to say goodbye to my friends.

Oh, it's time to say goodbye to my friends.

Oh, it's time to say goodbye,

Make a smile and wink an eye.

Oh, it's time to say goodbye to my friends.

Repeat with "Oh, it's time to wave goodbye..."



If your regular preschool storytime sessions become larger than you can comfortably accommodate, you may want to schedule a second storytime using the same program theme on another day of the week. If that is not convenient, consider doing a "back-to-back" program—the same storytime presented a second time, immediately after the first presentation.

Once the word gets out that the library is having regular preschool storytimes, you may find that childcare centers are interested in bringing their children to storytime. Most libraries have limited meeting space which can be stretched to the limit with parents and children who are not in childcare. Having a very large group for storytime will make the experience feel less personal and intimate.

Therefore, it is generally recommended that you have childcare centers schedule a special visit for their own group. In the manual section called "Your Place or Ours?" you will find a form that can be used effectively in making these special arrangements.



One final thought... Storytimes, like life, can be unpredictable and you have to roll with the punches. If you do find that you do have to combine the toddlers and preschoolers into one storytime, here are some things to think about:

- Depending on the maturity of the group, you may need to have a shorter storytime.
- Try to have books and activities that will appeal to both the younger and older age groups.
- Start with the longer books and activities, as you would anyway, and have something very simple at the end. If you find that you are consistently having more children in one age range than the other, you will know to plan primarily with that age range in mind.

For More Information



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Sample Extend Your Storytime Experience

As mentioned before, an alternative to having crafts as a part of the storytime session is giving "Extend Your Storytime Experience" handouts to the children when storytime is over. These are taken home and the crafts and other activities are completed as desired with family members who were not able to participate in storytime.

The next two pages are samples of the first part of the handouts. Stapled to these would be the patterns for the craft projects as well as a baggie with all the supplies needed to complete the projects, except scissors, glue, and crayons. It is not necessary, however, to include a craft with the handouts for every storytime. Sometimes, just materials to read, see, or listen to, and an activity or two to do at home are sufficient.



Extend Your Storytime Experience

Bringing your children to the library for literature based programs is an educational and valuable experience. As a parent or caregiver, you can help your children retain fond memories of storytime. In doing so, stories, books and the library become important and provide life-long enjoyment for your children. We recommend the following books and activities for more fun at home.

The theme for today's storytime was: **Silly**

Share Books

- *Nathaniel Willy, Scared Silly* by Judith Mathews
- *Silly Animal ABC* by Joan Gallup
- *Silly Goose* by Jack Kent
- *The Beastly Feast* by Bruce Goldstone
- *The Mouse that Snored* by Bernard Waber
- *There Was an Old Lady Who Swallowed a Trout!* by Teri Sloat

Act Silly

Silly

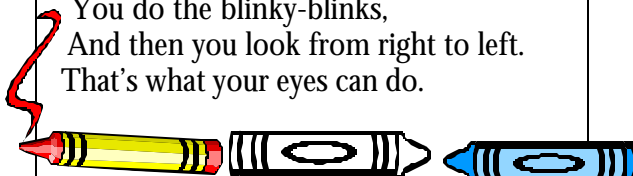
(suit actions to words)

Make a face, touch your toes,
Now you're being silly.
Reach up high, hold your nose,
Now you're being silly.
Flap your arms, turn around,
Now you're being silly.
Pat your ears, touch the ground,
Now you're being silly.

What Eyes Can Do

(sung to "Hokey Pokey")

You move your eyes up.
You move your eyes down.
You squeeze your eyes closed,
Then you make them go around.
You do the blinky-blinks,
And then you look from right to left.
That's what your eyes can do.



Watch Videos

- Very Silly Sing Along
- Sing Yourself Silly
- Wee Sing in Sillyville



Hear Music (CDs)

- *Jim Gill Makes It Noisy in Boise, Idaho*
- *Shake My Sillies Out* by Raffi
- *Glue, Glue, Stick to the Glue* by Jim Gill

Make Something

Using the attached supplies:

1. Draw a silly person on the body shape.
2. Color the drawing.
3. Glue the google eyes on the head.
4. Cut out the body, glue it to the white construction paper, then trim around the body again.
5. Cut two strips of colored construction paper 6" long and two strips 9" long.
6. Accordion pleat all four strips.
7. Glue the two shorter pieces where the arms would attach on the body.
8. Glue the two longer pieces where the legs would attach.
9. Glue the craft stick onto the body so that it hangs down at the bottom enough to grasp.
10. Make your silly person do a silly dance!

Extend Your Storytime Experience

Bringing your children to the library for literature based programs is an educational and valuable experience. As a parent or caregiver, you can help your children retain fond memories of storytime. In doing so, stories, books and the library become important and provide life-long enjoyment for your children. We recommend the following books and activities for more fun at home.

The theme for today's storytime was: **Going to the Dogs**

Something to Make

Using the attached supplies:

1. Color and cut out the dog head and mouth.
2. Glue the head on the bottom of the paper bag so that the bottom of the dog's head is toward the side of the bag that lifts up.
3. Lay the bag flat and folded.
4. Position the dog's mouth on the main part of the bag so that it matches up with the bottom part of the head.
5. Glue in place.
6. Put your hand in the bag so that the tips of your fingers are turned toward the folded part of the bag bottom. Your fingers should be able to separate the bottom of the bag from the main part to look like the dog is opening its mouth.
7. Now you have a new pup-pet in the family. WOOF!

Songs to Sing

Little Puppy

(sung to "Twinkle, Twinkle, Little Star")

Little puppy, happy and gay,
Won't you please come out to play?
Lick my face and wag your tail,
We'll have fun that will not fail.
Little puppy, happy and gay,
Won't you please come out to play?

Bingo

There was a farmer who had a dog
And Bingo was his name – O.
B-I-N-G-O
B-I-N-G-O
B-I-N-G-O
And Bingo was his name – O.

Something to Do

Puppy's Dog House

This is puppy's dog house.
(put tips of fingers together)

This is puppy's bed.
(hands flat, palms upward)

This is puppy's pan of milk,
(cup hand together for bowl)

So that he can be fed.
This puppy has a collar.
(encircle neck with fingers)

With his name upon it, too.
Take a stick and throw it,
(make throwing motion)

And he'll bring it back to you!
(clap!)

Books to Share

Doggie Dreams by Nancy Kapp Chapman
I'm Not Going to Chase the Cat Today

by Jessica Harper

Bark, George by Jules Feiffer

Cosmo Zooms by Arthur Howard

Our New Puppy by Isabelle Harper

My Dog Toby by Andrea Zimmerman

Dogs in Space by Nancy Coffelt

The First Dog by Jan Brett

How You Gonna Keep 'Em Down on the Farm... After School Programming



Let it be a challenge... School age children (from kindergarten on up) are a challenging audience to capture. Many have little free time due to the demands of school, extracurricular activities, and, for the much older ones, after-school jobs. Because of this, libraries frequently focus on the younger children (infants, toddlers, preschoolers) during the school year and the older ones during the summer.



For the purpose of programming, school age children can be divided into four categories: kindergarten through second, third through fifth, sixth through eighth, and ninth through twelfth. The last two categories are generally thought of as “young adults” so they will not be discussed in this section.

Bear in mind that in “real life,” most children cannot be divided neatly into these age groups because of their varying developmental levels. You may find fourth graders who are ready to move up to the “young adult” level or sixth graders who would be better off in a program with the third through fifth graders. A challenge. Sometimes you have to aim for the middle of the road. And sometimes you may not want to hold rigidly to an age level. If the child is interested in coming to the program, welcome him/her. You can enlist the older children to help the younger ones.

Too cool... At the beginning of the school year, children in kindergarten through second grade might still enjoy a program similar to a preschool storytime. By the end of the year, however, the second graders are “almost” third graders and may have matured (or think they have matured) beyond what they call “little kid” programs. Some third graders still enjoy the storytime format and would probably enjoy coming to a family storytime that encourages parents and children of all ages to attend.

The sky’s the limit... Programming options for school age children are unlimited. You could read mature picturebooks, do booktalks, invite someone in to do a program for you, plan an author talk and autograph signing, play games, learn magic, put on a puppet show, do crafts—you name it.

Just remember that you are providing a library program and make sure to tie it in with books and reading in some way. An outside presenter may understand that libraries like to have books and reading promoted and will do so without being prompted. At the very least, have a display of books on the topic of the program and encourage the children to look at them and check some out to take home.

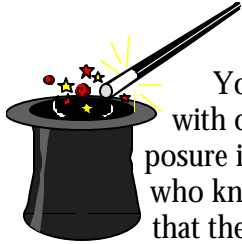


In addition to ideas presented in this section, there are programming ideas in other parts of this manual. Check out other sections for ideas you can use or adapt for your age group.

To pay or not to pay... That's a good question. Whether or not you hire a professional performer or speaker will depend upon whether or not you have programming money in your budget or want to take time to find a donor. That is a decision made by each library system. Frequently, programming money is reserved for activities during Vacation Reading Program.



Remember to check out the **Georgia Public Library Service** list of performers. It can be accessed from the **GPLS** homepage (www.public.lib.ga.us) by clicking on "Children's Services Dir."



Your community will undoubtedly have excellent amateur performers or services with outreach programs of their own that would do free programs for you for the exposure in the community. Ask around. Most people know someone or know someone who knows someone. Your local school system may have a list of program resources that they use in their Arts in Schools activities. Some of them may offer free or affordable programs. Put up a poster in your library asking for talented people to step forward and show you what they can do.

Getting it all together... There is no particular format for a school age program. The outline you follow will depend on the activities you plan to do and how they will best work together to make a smooth-flowing, unified program. Will there be an outside presenter? Will you do all or



Do not wait until the day of the program to pull everything together. You may find that an essential element of your program is not possible or feasible and you will be scrambling to find a fill-in. Check on your supplies well enough in advance that you will have time to get more if you need to.

Consider the time it will take to do each activity and the complexity. Should part of it be done outside at the very end? Will some activities run smoother if you have other adults to help? Does your special presenter need you to provide extension cords, a microphone, tables for display, etc.? Do you need to prepare materials in advance of the activity?

Do make an outline to follow, especially if you are presenting the entire program. It will keep you on track and help you remember what you want to do and when. Your reward will be a program that progresses smoothly.

These are some ideas for performers or services that may be a source of free programs:

- 4-H
- Recycling center
- Humane society
- Music students or ensembles
- Beginning storytellers
- Amateur magicians
- Gas company
- Electric company
- Hospital or wellness center
- Fitness center
- Agricultural extension services
- Forestry service
- Fire department
- Police department
- Self-published authors or illustrators
- Red Cross

If your library prefers presenting its own programs, try some of these. Most of these ideas can be expanded and adapted for different age groups:

- Crafts only (Instructions for variations of most of these ideas can be found in books.):

Holiday ornaments or symbols (Thanksgiving, Kwanzaa, Chinese New Year)

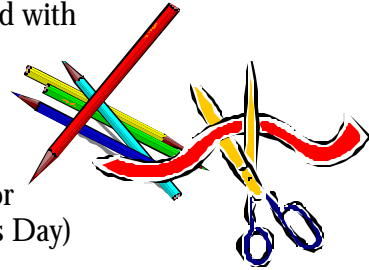
Earth Day (crafts from natural object or recycled “trash”)

Jewelry-making (anything from “friendship bracelets” to necklaces or bracelets made from glass or plastic beads or beads made from rolled up pieces of paper)

Book-making (simple corrugated fronts and backs covered with butcher or bulletin board paper decorated by the children)

Bookmark-making (paper cut in bookmark shapes and sizes, decorated, laminated with contact paper, yarn tassel through hole punched in one end)

Pop-up cards (works well for programs around holidays or special events like Mother’s or Father’s Days or Valentine’s Day)



- Mixed activity:

Codes (Read a short fiction book and/or booktalk non-fiction, prepare codes for children to solve, let them make coded messages or make a bookmark with their names written in code.)

Native Americans (Read a short fiction book and/or booktalk fiction or non-fiction, find a Native American craft to make, play a Native American game, do some drumming and chanting.)

Science (Decide on an activity such as making “slime,” then read a short fiction book and booktalk titles that relate to the activity; or do several science-magic “experiments.”)

Harry Potter (Answer trivia, have tables with different activities and crafts based on the series.)

Magic (Read a short fiction book and/or booktalk non-fiction, show children different easy magic tricks found in books you already have, let them make a bag or box of magic trick props to take home.)

Puppet-making (Let children make several different kinds of puppets and put on a very basic show for each other; or if older children, put on a show for younger ones.)



Treasure Hunt (Give the children a bandana and eye patch, then give them a map with things they have to find in the library.)

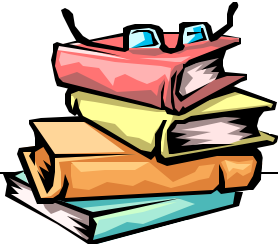
Origami (Read a short fiction book and/or booktalk non-fiction, let children make an assortment of origami objects starting with very easy instructions and providing some more challenging ones, as well.)

What if nobody ever shows?... Another form of programming that works well for school age children is “passive programming.” Since it is sometimes difficult to get a group together in the same place at the same time for traditional programming, make available activities that can be done at any time on site or taken home to complete. Make sure you keep instructions and supplies handy and be available to lend a hand if necessary.

All the crafts above, except for book-making and pop-up cards, work well handled in this way. Origami has been done this way successfully for children up through middle school age; and even the treasure hunt is a good candidate for self-directed activity. Obviously, there are many other choices. Put on your thinking cap.



And Then What Happened? Preparing and Presenting Booktalks



“The Booktalk is a sample of a book—a little piece of pie so good that it tempts you to consume the whole concoction.”
Margaret Edwards

What is it?... A booktalk is a tool for introducing a book to an audience in such a way that they feel like they must read it or die. It is also an easy, effective way to encourage people to:

- read for pleasure,
- try new authors, genres and formats,
- explore new worlds, experiences, ideas,
- view the library as an inviting place that has what they need.

Tell me more... A booktalk is what you say to an audience, or an individual, to convince them to read a book. You want to sell it to them, but you must make sure you do not make the book sound better than it really is. This might make them less inclined to believe you next time.

Booktalking can only benefit a public library. It can increase circulation as well as the public's knowledge of the library's collection. It can even change the attitudes people in a community might have toward the library and reading.

Okay, now what?... Writing a booktalk is fairly simple. You just have to remember the two most important things:

- **Never, ever give a booktalk on a book you have not read.**
- **Never, ever give away the ending of a book.**



You want to tell your audience just enough to get them hooked. And you need to be able to answer questions they might ask about the story. Cover yourself—read the book. The whole book.

The first step... Before writing a talk you first have to read. When you schedule the talk find out the age, gender, and reading level of your audience. Try to pick a book, or books, that target all three. Or, you may choose to pick a theme and center your books around it. Find several books that “grab” you.

Remember, you don't *have* to like a book to give an effective talk on it. It can be a book that disturbed you, but made you think. You might not be able to write a talk on every book you read and not every talk is going to be successful the first time you give it. As you are reading the book, take notes on lines or action that catches your interest. Using three by five cards makes your notes easy to file.

It helps to have at least one scene that is action-packed. This is a good way to start your talk and it is almost guaranteed to grab your audience's attention. You could read this straight from the book. Then you might want to give a brief overview of the plot, (leaving out the ending, of course).

Booktalks do not have a required length, but you should try not to make them too long so you do not lose your audience's attention. The average time is three to five minutes. Anything over ten minutes is probably too much. As you become more familiar with booktalking you will develop your own style and find what works best for you, but writing it out first is a good way to start.



Two keys to a good talk are to share too little and to break off in the middle of an exciting part. You always want to leave them hanging.



Doing readers advisory is a form of booktalking, even though it is impromptu and very informal. You just give the person a brief overview of the book you are recommending. It is best if you have actually read the book because your enthusiasm can "sell" the book. If you have read only the book cover, however, do not try to make it sound as if you have read the whole book. It is too easy to get caught by questions.

The second step... How do you give a successful talk? Prepare, prepare, prepare. This holds true whether you are a first timer or an expert. When giving a scheduled, formal booktalk, write it down and then memorize it, especially if you have not done booktalks before. It will also help you if you forget what you were going to say.

If you have trouble memorizing, or do not have the time, you can read your talk, but that is not as effective. Be prepared to improvise. This will help keep your talk from becoming stale and obviously memorized. You really need to know the book.

Some experienced booktalkers prefer to give their talks "cold." This style has its advantages. It can make the talk more exciting and less formal. However, you must be very comfortable speaking in front of an audience and be able to think on your feet in case you forget what you had planned to say. Consider practicing your presentation on a friend until you are comfortable giving it.

Almost there... Get copies of the books to take with you. You never want to show up at a booktalk without the actual books. Looking at the book can help you remember a plot point you forgot or inspire you to go in another direction. It also gives you something to do with your hands.

Give the talk to a friend (or to yourself) several times before the actual program. Decide if you want to use different voices or inflections. Remember to enunciate. Wear comfortable shoes! This may sound silly but if you are not comfortable your audience will pick up on it and you could lose their attention.

Make sure you arrive a few minutes early so you can set up and check out the room. You might want to arrange your books in the order you will be presenting them. If you are speaking to a very large group you might want to bring a microphone or request that one be made available for you.



It's showtime! . . . As you are being introduced, relax. Remember that any mistakes you are going to make (and you are almost guaranteed to make some) are not deadly. Enjoy yourself and **smile**.

When you start your presentation, pick up the book and show the front cover to the audience. Tell them the title and author. If you have a small enough group and you want to show a picture, walk slowly in front of the group, holding the book open slightly above their eye level. Speak at an even pace, not too fast or too slow. Put emotion in your voice. Remember, you want to catch their attention, not put them to sleep.

If you feel like you are losing them, close the current talk and move to a more exciting one. One way to get them involved is to ask questions after the talk. Depending on the age of the children, you can bring stickers, bookmarks, pencils, or inexpensive prizes to give to the children who give the right answers. This works best with grade school children.



At the close of your presentation, always remember to promote the library. Talk about the other wonderful books, and the materials, programs, and services you have there.

Before you leave, give everyone a bookmark or booklist with the names of the books you talked about, as well as similar titles you think they will enjoy. Make sure the library staff has a copy of this information as well so they can be prepared when the children descend on them to find these titles.

So, how did you do? . . . The attitude of your audience at the end of your presentation will help you know if your talk was a success. Are they interested in looking at the books? Do they ask you questions about them or beg you to tell them the endings? Do they ask to take a book home? Does the teacher look enthusiastic and interested? Does s/he ask you to come again? These are good indications of a winning presentation. Even better is having the students come to the library requesting one or more of the books discussed.

If time permits, you might want to ask the students if they were interested in what you had to say or in any of the books you brought. Most children are incredibly honest and can be a great source of feedback, positive and negative. Their comments can help you shape your booktalks into entertaining, suspenseful presentations.

For More Information

Bodart, Jan. *Booktalk! 5*. H.W. Wilson, 1993.

Baxter, Kathleen A. and Marcia Agness Kochell. *Gotcha! Nonfiction Booktalks to Get Kids Excited About Reading*. Libraries Unlimited Inc., 1999.

Gillespie, John T. and Corrine J. Naden. *The Newbery Companion: Booktalks and Related Materials for Newbery Medal & Honor Books*. Libraries Unlimited, Inc., 2001.

Littlejohn, Carle and Carol Littlejohn. *Talk That Book: Booktalks to Promote Reading*. Linworth Publishing, 1999.

Littlejohn, Carolyn. *Keep Talking That Book: Booktalks to Promote Reading, Vol. 2*. Linworth Publishing, 2000.





Once Upon a Time, Long, Long Ago... Storytelling

Now you know... What is the difference between storytelling and storytime? Storytelling is the art of performing stories from memory. You may have used a book to learn the story but you do not read the book to the audience. Storytime is the organized presentation of books and activities related to a theme. The books are actually read to the audience.

If you are not comfortable with the idea of telling a story from memory or you do not have time to spend learning and practicing the story, storytelling will probably not be one of your activities of choice. If you want to “test the waters,” tell one story as part of a storytime program. Do not try to memorize 30 minutes worth of stories on your first attempt.

There are a number of stories that you probably already know by heart or would just have to read once to refresh your memory. Remember “Goldilocks and the Three Bears?” How about “The Gingerbread Man,” “The Three Little Pigs,” or “Little Red Riding Hood?”

Telling a story with or without using props is still storytelling even if you do it as a part of storytime. **Reading** a book is reading a book; **telling** a story is storytelling.



There are many good amateur and professional storytellers that would love to tell stories at your library. Remember to go to the **GPLS** website (www.public.lib.ga.us), click on “Children’s Services Dir.,” and enter “storytellers” in the Program Description box. These are professional storytellers who will charge various fees. Ask around your community for beginning storytellers. They may do free programs for you to get the practice and exposure.

So where to begin?...Select your story or stories. Decide whether you will tell stories on one theme (dog stories, scary stories, etc.) or if you will tell some of your “favorite stories.” Folktales from other countries have traditionally been a rich source of stories for many storytellers. Spooky stories are another favorite, although you have to consider your community and the age level you will be reaching very carefully. Some experienced storytellers like to tell personal stories—about their own families, lives, and experiences. There are many sources for stories to tell, some of which you will find at the end of this section.

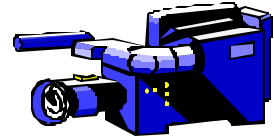
Read the story silently to get the rhythm and flow of the story. Consider whether or not it is a good candidate to use as an audience participation story. Does the story lend itself to using props to help in the telling? Do you need to make any changes in the story? Make it longer or shorter? Will you give out trinkets or treats at the end of your session?



Next... Learn your story or stories. Find your own best way with experience. Then, if you’re brave,

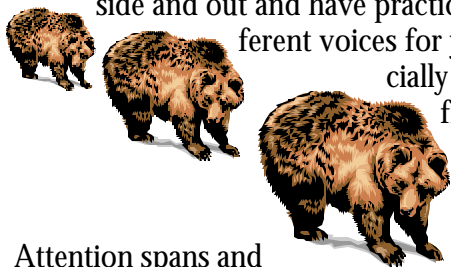
There is no “right way” to do this. You will The key is to practice. First practice to yourself,

practice watching yourself in a mirror, then enlist the aid of friends or family to listen. You might even have someone videotape you so you will have the benefit of being able to see your performance the way an audience would.



Try learning part of the story until you can tell that part well, then keep adding sections, practicing from the beginning each time you have learned a section. Some stories will have to be memorized word for word; others can be adapted as you tell them. Once you know the story well, you can work on how you present the story.

Plan your performance. . . . The general recommendation is to let the language tell the story. Do not try to be a “one (wo)man band” and act out all the parts. If you know your story inside and out and have practiced until you can tell it in your sleep, you can consider using different voices for your characters. This is more difficult than it might seem, especially if you are a new teller. Decide where you will use different inflections and volume levels to add emphasis and interest to the story.



Attention spans and levels of understanding will vary from one age group to another. Therefore, it is helpful if you can limit your audience to a narrowly defined age group. The younger the audience, the shorter the stories should be. Plan stories that use audience participation or use a fingerplay, song, or movement activity between stories to involve the children and to “get the wiggles out.”

Practice, practice, practice.

Let's do it. . . . If you are telling a story as part of storytime, remain seated to maintain the intimate nature of that experience. However, if you are presenting a storytelling program, standing will make it easier to move around within the story and will create a more theatrical experience for the audience.

Tell your longest story first while the audience is the most attentive. Using a repetitive phrase or exaggerated motions may increase audience enjoyment and/or involvement. Make sure you pace the story appropriately. Do not rush through it or drag it out.

Make eye contact with as many people in the audience as you can. You want each person to think you are telling the story just to him/her.

Enjoy the experience. It should be as rewarding for you as for the audience.

For More Information



The following bibliography lists books available either in your library, or through Interlibrary Loan from several Georgia public libraries. Most contain information about storytelling techniques, as well as good stories to tell:

- Bauer, Caroline Feller. *Caroline Feller Bauer's New Handbook for Storytellers; with Stories, Poems, Magic, and More*. American Library Association, 1993.
- Bruchac, Joseph. *Tell Me a Tale: A Book about Storytelling*. Harbrace, 1997.
- Cabral, Len and Mia Manduca. *Len Cabral's Storytelling Book*. Neal-Schuman Publishers, 1997.
- Cooper, Cathie Hilterbran. *The Storyteller's Cornucopia*. Alleyside Press, 1998.
- Cullum, Carolyn N. *The Storytime Sourcebook: A Compendium of Ideas and Resources for Storytellers*. Neal-Schuman Publishers, 1999.
- Greene, Ellin. *Storytelling: Art and Technique*. R.R. Bowker, 1996.
- Lipman, Doug. *Improving Your Storytelling: Beyond the Basics for All Who Tell Stories in Work or Play*. August House, 1999.
- Landalf, Helen and Pamela Gerke. *Movement Stories for Young Children Ages 3-6*. Smith and Kraus, 1996.
- MacDonald, Margaret Read. *The Story-teller's Start-Up Book: Finding, Learning, Performing and Using Folktales*. August House, Inc., 1993.
- Marsh, Valerie. *A Treasury of Trickster Tales*. Highsmith, 1997.
- Mooney, Bill and David Holt. *The Storyteller's Guide: Storytellers Share Advice for the Classroom, Boardroom, Showroom, Podium, Pulpit and Center Stage*. August House, 1996.
- Raines, Shirley C. and Rebecca Isbell. *Tell It Again!: Easy-to-tell Stories with Activities for Young Children*. Gryphon House, 1999.
- Ross, Ramon Royal. *Storyteller: The Classic that Heralded America's Storytelling Revival*. August House, 1996.
- Schimmel, Nancy. *Just Enough to Make a Story: A Sourcebook for Storytelling*. Sister's Choice Press, 1992.
- Seeger, Pete and Paul Du Bois Jacobs. *Pete Seeger's Storytelling Book*. Harcourt, 2000.

Services



Where Can I Find...? Reference and Readers Advisory

What's the difference?... Good service to children means that both reference and readers advisory are provided for children of all ages. Reference service helps people find information. For children this is frequently to help complete daily homework assignments or to do reports and projects. (There are also many times you help adults find information for their children or for themselves.) The librarian's task is to determine what the child needs, to assist in the use of library and information sources, and to guide the child in the choice of library materials.



Readers advisory is similar to reference in that the librarian assists the child in locating materials, but these materials are for leisure reading instead of school-related reading. Hobbies, pet ownership, sports, and games are a few topics that a child may ask about. Fiction for leisure reading may include all genres from romance to horror. Keeping a varied collection that the staff is familiar with will help them assist in recommending books to children.

Ideally, a reference collection should include resources in all of the standard areas of study. If your budget is limited, however, you may have to use the adult reference collection a good bit. At least try to keep a good quality, up-to-date set of encyclopedias, an atlas, a dictionary, and an almanac in the children's area.



There are some subjects that children request year after year. Most schools focus on a few major projects each year: Black History Month, Women's History, a Science Fair or Project, and assignments involving writing a book report or paper. There will be greater demand for reference service when these projects are due. Make sure to tell the person or committee directly responsible for ordering children's materials about areas of frequent use.



Remember to show your patron how to use the online catalog, database, or text in order to help him learn to help himself.

Follow through... When a patron asks you for help and you have checked the catalog to find call numbers of books on the subject requested, go to the shelves with the patron to help them find the books. If that is not possible, point them in the right direction and tell them you will check back with them as soon as you can. As time permits, check back to see if they have found the resources and that they are satisfactory for the task at hand. Many times children are hesitant to interrupt the librarian or to say that information the librarian found is not satisfactory.

Asking if the information is answering the question opens up that opportunity and will help the child make good use of the time spent in the library. To provide good readers advisory service, the librarian should read some of the books in the children's area. It is difficult to recommend books without reading them or doing a thorough skimming of the materials. If skimming is all that time will permit, book reviews such as those in *School Library Journal* and *Booklist* provide good resources for a quick introduction to different titles.



The Reference Interview

The most difficult aspect of helping patrons, regardless of age, is to discover what they really seek. A little detective work will have to be done and you must not be afraid to do it. Continue to ask questions until you get the smile or bright look that tells you that you are on the right track. Age and grade level will determine how extensive and complex the students work will be.

1. Be approachable and offer help before they ask. As you walk around the children's area, ask patrons if they are finding what they need. If not, help them.
2. Ask opened ended questions that cannot be answered by "yes" or "no."
For example:
 - What kind of information on _____ are you looking for?
 - Could you tell me what you are working on?
 - What do you need to know about _____?
 - Give me an example of the kind of information you need.
3. Restate the question you believe the child is asking and ask him/her if that is correct.
For example:
 - So, you need information on 5 different products produced in Georgia. Is that correct?
 - What I hear you asking for is just a few facts about George Washington, not a whole book about him. Is that correct?
4. Clarify with the patron whenever necessary. Find out if s/he needs to take a book home with him/her or if s/he can use a reference book in the library. Determining assignment due dates, age level of materials needed, how much information is needed (enough for 1 paragraph or 5 pages), and whether the copyright of the materials matter will assist in providing accurately what is required.
5. Ask the patron if s/he has reviewed any other material that was helpful and what stage of the work process s/he is in (beginning, middle, end).
6. Go to the shelves with the patron. After finding some information sources, ask if they are sufficient and if they answer the patron's question.



Be sure to ask if s/he has the assignment with him/her. If the student can provide you a copy of the written assignment, answering the question will be easier.

The following are essential elements in providing good reference service for people of all ages:

- Speak to them in a pleasant tone of voice.
- Show an instant willingness to help.
- Make eye contact with the patron.
- Have a non-judgmental attitude.
- Inspire confidence that you have done all you can to find the information.
- Be trustworthy by maintaining the patron's confidentiality.

Questions

The resources you and your patron may want to use will depend on the type of question asked. Questions generally are classified into four categories:

- **Directional** questions usually ask locations or library hours.

Where are the restrooms?
Where are the picture books?
What time do you close?
Where are the books on animals?

The “where” questions could be answered by pointing someone in the right direction. They do not require research skills.

- **Ready Reference** questions ask for specific facts.

What is the telephone number for the White House?
Where is the tallest building in the world?

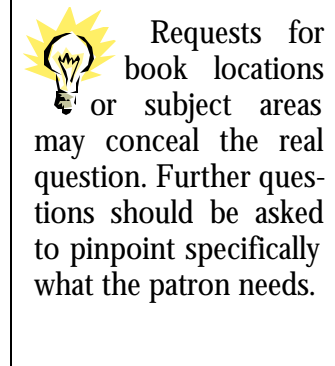
These may be answered from general encyclopedias, almanacs, and directories in the ready reference collection.

- **Specific Search** questions ask for brief information.

These answers are usually sufficient for writing a short report or for personal interest. Encyclopedias, magazines, or local newspapers often will answer these questions.

- **Research** questions ask for detailed information from a variety of sources.

Usually, children need this kind of information for long reports and projects. Often they need a specific number or type of sources.



Basic Reference Sources

The following basic sources can be found in different formats—paper (books), CD ROM, and online (Internet):

Dictionaries tell what words mean, how they are spelled, and how to pronounce them. Words are arranged in alphabetical order.

- **General dictionaries** define words in one language, can be abridged (shortened) or unabridged (includes many more words).
- **Special dictionaries** give more specific information on certain types of words. Dictionaries of slang words, synonyms, antonyms, and bilingual vocabularies are included in this group.
- **Subject dictionaries** define words from a certain field of study such as music, science, medicine, or history.

Encyclopedias provide more information than dictionaries. Print versions are arranged alphabetically and usually include an index:

- **General Encyclopedias** provide a brief amount of information on numerous topics. *World Book Encyclopedia* is an example.
- **Subject encyclopedias** provide specific information on one broad topic. *McGraw-Hill Encyclopedia of Science and Technology* is an example.

Almanacs are a collection of diverse information usually presented in list form. Almanacs are good for finding interesting facts. Capital cities, tallest buildings, and birth dates of famous people are easily located in the index.

Atlases provide maps of various types. Most focus on geography, while others focus on time periods or themes. History, culture, weather, and religion are other themes atlases may cover.

Indexes are used to locate the source where information can be found. Most common are periodical indexes, which list the titles of articles by subject and tell the name and date of the magazines in which they are located.

Resources for Librarians



Georgia Public Library Services maintains a professional collection of titles on service to children. You may request them through Interlibrary Loan from the GPLS Professional Collection web address (<http://www.public.lib.ga.us/pls/col/>).

The American Library Association Online Store is a good source for purchasing library related books and materials. The ALA Store web address is <http://alastore.ala.org/>

The following is a short list of helpful print resources to use in guiding young readers to good titles or titles similar to ones they have read and enjoyed. If your library does not have one of these, suggest to your selection committee that these would be helpful to you:

Barr, Catherine, contributing ed. *Reading in Series: A Selection Guide to Books for Children*. R.R. Bowker, 1999.

Barstow, Barbara and Judith Riggle. *Beyond Picture Books: A Guide to First Readers*. R.R. Bowker, 1995.

Calvert, Stephen J. *Best Books for Young Adult Readers*. R.R. Bowker, 1997.



Georgia Public Library Services (GPLS)

is a unit of the Board of Regents of the University System of Georgia. Located in Atlanta, **GPLS** administers the public library program and provides a variety of services to the libraries and citizens of Georgia.

Colburn, Cathy. *What Do Children Read Next? A Readers Guide to Fiction for Children*. Gale Research, 1994.

Gillespie, John. T. *Best Books for Children*. R.R. Bowker, 1998.

Lima, Carolyn W. and John A. *A to Zoo: Subject Access to Children's Picture Books*. R.R. Bowker, 1993.

Middle and Junior High School Library Catalog. H.W. Wilson, 2000.

Rockman, Connie C. *Eighth Book of Junior Authors and Illustrators*. H.W. Wilson, 2000.

Volz, Bridget Dealy, Cheryl Perkins Scheer, and Lynda Blackburn Welborn. *Junior Genreflecting: A Guide to Good Reads and Series Fiction for Children*. Libraries Unlimited, 2000.

Readers Advisory on the Web

This is by no means a complete list, but these sites will be a good starting place:

Book Browser (<http://www.bookbrowser.com/>)

A librarian created this guide of book lists and book reviews for avid readers.



The Book Hive (<http://www.bookhive.org/bookhive.htm>)

Books for children through 6th grade, selected and reviewed by librarians, are found at this site.

The Children's Literature Web Guide (<http://www.ucalgary.ca/~dkbrown/>)

This site is a categorized compilation of Web resources for readers, researchers, teachers, and parents, created by a librarian at the University of Calgary. A few staff favorites are listed also.

CM: Canadian Review of Materials (<http://www.umanitoba.ca/cm/>)

This attractive website includes reviews of print and electronic materials geared for a broad audience of young people. The site includes back issues and an index. Icons indicate Canadian-published materials. A text-version is available by e-mail.

Electronic Readers Advisor (<http://www.nypl.org/branch/services/oas/ra.html#Lists>)

This site was compiled by the New York Public Library.

Historical Fiction by Date (<http://www.fcps.k12.va.us/FranklinMS/research/hisfic.htm>)

This is a good companion for students in middle grades. Bibliography of fiction arranged chronologically by the date that the story takes place.

Notes From the Windowsill (<http://www.armory.com/~web/notes.html>)

"A resource by and for people who love children's books" is the self-proclaimed purpose of this website. Its goal is "to evaluate books seriously, but with enthusiasm."

Wadleigh Memorial library (<http://www.wadleigh.lib.nh.us/radvis.html>)
These are links to readers advisory sites.

Reading Rants! Out of the Ordinary Teen Booklists! (<http://tln.lib.mi.us/~amutch/jen/>)
Recommended reading from a NYC young adult librarian is found here.

The Scoop: Children's Book News (<http://www.friend.ly.net/scoop/>)
This is a fun site with broad coverage including a wide range of reviews, activity pages for kids, and resources for educators. Reviews link to Amazon.com.

Teenreads (<http://www.teenreads.com/>)
This site combines the best pop culture books, young adult titles, and adult books suited for teens. Also included is **Kidsreads.com**, part of the Book Report Network, which covers ages 6-12 and includes a breakdown by reading level and an online book club.

Reference Sources for Children



A library reference collection for children should include sources that will assist in most homework assignments. Many sources are available in online database formats. Here is a suggested list that should be updated periodically:

Anzonvin, Steven and Janet Podell. *Famous First Facts: International Edition*. H.W. Wilson, 2000.

Doniger, Wendy. *Merriam Webster's Encyclopedia of World Religions*. Merriam-Webster, 1999.

English Matters. Grolier Educational, 2000. 10 volumes.

The Grolier Library of Women's Biographies. Grolier Educational, 1998. 10 volumes.

Hakim, Joy. *A History of Us*. Oxford University Press, 1999. 11 volumes.

Kuhn, Laura. *Baker's Student Encyclopedia of Music*. Schirmer, 1999. 3 volumes.

Land and Peoples. Grolier Educational, 2001. 6 volumes

Math Matters. Atlantic Europe Publishing, 1999. 13 volumes.

The New York Public Library African American Desk Reference. Wiley, 1999.

Oxford Portraits in Science. Oxford University Press, 1999. 13 volumes.

Science in Our World. Atlantic Europe Publishing, 1999. 30 volumes.

The Young Oxford History of African Americans. Oxford University Press, 1999. 11 volumes.

On the Web Homework Help



Here is a sampling of many sites and their strengths:

Afro-American Almanac (<http://www.toptags.com/aama/index.htm>)

This site presents an historical perspective of a nation, its people, and its cultural evolution.

Awesome Library (<http://www.awesomelibrary.org/>)

There are 18,000 carefully reviewed sources linked to this site.

Discovery.com (<http://school.discovery.com/schoolhome.html>)

Along with homework help, this site includes teacher resources and parent information.

EmbassyWeb.Com (<http://www.embpage.org/>)

This site connects to diplomatic offices all over the world and includes a bookstore.

Britannica.com (<http://www.britannica.com/>)

The information at this site comes from the world's best websites, related books, selections from leading magazines, and the complete Encyclopaedia Britannica.

Environmental Education (<http://www.nceet.snre.umich.edu/>)

This site includes environmental information and data and links to student websites.

Fact Monster (<http://www.factmonster.com/index.html>)

From *Information Please*, this atlas, almanac, dictionary, encyclopedia includes a "Homework Center."

Georgia General Assembly (http://www2.state.ga.us/Legis/1997_98/house/index.htm)

As a service to the citizens of Georgia, this site includes factual and timely information about the legislative process and the people involved with it.

Health Touch On-line (<http://www.healthtouch.com/>)

This is a resource that brings together valuable information from trusted sources on topics such as medications, health, diseases, supplements, and natural medicine.

History Channel (<http://historychannel.com/>)

Search any topic in history or find out what happened on your birthday.

Homework Help (<http://gosin.com/homework.htm>)

Most sites listed here go directly to information, not to other links.

ICONnect (<http://www.ala.org/ICONN/familiesconnect.html>)

Here are the top 10 internet sites selected by FamiliesConnect.

Information Please (<http://www.infoplease.com/>)

Use this almanac site or go directly to the FactMonster Homework Center.

Internet Public Library (<http://www.ipl.org/>)

Art exhibits and many worldwide online newspapers as well as research pathfinders can be found at this site.

Jiskha's Homework Help (<http://www.jiskha.com/>)

Find information on the Periodic Table of Elements, photography, how to make a webpage, biographies of presidents, and a wide range of other topics.

Kids Click (<http://sunsite.berkeley.edu/KidsClick!/>)

Web searches on 600 subjects in 15 different categories were compiled for kids by librarians.

The Library Spot (<http://www.libraryspot.com/>)

Look at the websites of libraries in the United States as well as around the world, find information through the Reference Desk, or go to the Reading Room for book reviews and suggested reading.

National Inventors Hall of Fame (<http://www.invent.org/book/index.html>)

The purpose of the Hall is to honor and bring public recognition to individuals who conceived the great technological advances which the U.S. fosters through its patent system.

Peterson's (<http://www.petersons.com/>)

This site offers information on colleges and universities and more. Free membership is required to use the site.

The Science Club (<http://www.halcyon.com/sciclub/>)

Look for ideas for science fair projects here.

Space Kids (<http://spacekids.hq.nasa.gov/>)

These are links to astronomical photos downloaded by different people.

Tapped In (<http://www.tappedin.org/>)

These are resources for librarians, teachers, and children, with information provided for all grade levels.

Travlang (<http://www.travlang.com/>)

In addition to reservation, transportation, and other travel information, this site includes translating dictionaries for many languages.

Virtual Reference Library (<http://falcon.jmu.edu/~ramseyil/referenc.htm>)

Find the Internet School Library Media Center at this site.

Books to Read on the Web

The On-Line Books Page (<http://digital.library.upenn.edu/books/>)

Net Library (http://www.netlibrary.com/library_home_page.asp)

Aesop's Fables Online Collections (<http://www.pacificnet.net/%7Ejohnr/aesop/>)



Book Reviews

These are good sources to aid in making purchase decisions:

Print

Library Journal

Essence Magazine's Best-Selling Books

Booklist

Publishers Weekly

School Library Journal

Booklinks

Voice of Youth Advocates (VOYA)

New York times Book Reviews

On the Web

Amazon Books (<http://www.amazon.com/>)

African American Literature Book Club (<http://www.aalbc.com/>)

Book Review Forum (<http://falcon.jmu.edu/~ramseyil/referenc.htm>)

Under the Covers Book Reviews (<http://www.silcom.com/~manatee/utc.html>)



Reaching Out to Child Care Centers...

Hitting the road... The state of Georgia requires that library systems provide outreach service to their communities to ensure that everyone has the opportunity to participate in library services even if it is difficult for them to get to a library branch.

In children's services this often takes the form of bookmobile service to preschools, childcare centers, home care providers, and possibly even neighborhoods (where the whole family can check out books); or the placement of rotating deposit collections of books in centers and homes providing childcare.

It is important to get books into the hands of children at an early age to help them learn the pleasures and rewards of books and reading when they are young and to help prepare them for success in school and in life. Children who attend daycare or preschool frequently have no other opportunity to participate in library services since their parents are generally working and may not have the time, energy, or inclination to use the library.



Forms are included in this section of the manual to help you schedule center visits so that they do not take unnecessary advantage of your library or come so often that they prevent other centers from being able to participate in your services.

With **bookmobile service**, the children usually select their own books for use in the center and check them out on the center card. With a **deposit collection**, library staff select and check out a certain number of materials (how you determine that number is up to your library system) on the center library card then have the set delivered to the center. It is recommended that in either case the centers not allow the children to take these books home.

Something more... Outreach may also include library staff providing regular or occasional storytimes at the centers. Rather than going out to the centers, in large communities with many preschools and daycare centers, the library may prefer for the centers to schedule a special time to bring their classes for a storytime at the library.



See the section in this manual called "Take a Giant Step: Preschool Programming" for information and ideas to use in planning for outreach storytimes.

These storytimes can be the very same ones you provide in your regular storytimes for walk-in patrons, although you may need to make small adjustments to accommodate an organized group. For example, if you usually give your regular storytime friends an "Extend Your Library Experience" activity and craft sheet, you may decide to give the children in the daycare a sticker or bookmark, instead.



Don't forget... Making visits to schools is also an outreach service. The rest of this section will give you ideas and suggestions for making visits to elementary, middle or junior high, and senior high schools. And...before making your plans, posting a question on the listserv is a good way to find out how other libraries handle outreach.

Your Place or Ours? Service to Schools



School programming can be one of the most effective ways to publicize library services and introduce the library to the community. Many libraries in Georgia work closely with their local school systems to promote reading and library use. Some libraries would like to work with their school systems but have little success. Schools are very busy places and much of the teachers' and students' time is strictly planned. They may feel that having someone, anyone, else wanting to be worked into their day is difficult to arrange.

On the other hand, some teachers may take the initiative to contact you to plan a visit to your library with their class; or they may ask you to come to their school or classroom for a visit. They will already have their own ideas about what information they want you to give to their classes when you meet with them.

May I, please... Before you initiate a visit to a school or class be sure to check with the school administration to get permission. They may refer you to the school media specialist or librarian to work out the details of your visit. In any case, be sure to introduce yourself to the media specialist and talk with him/her. Develop a positive relationship. An easy way to introduce yourself to them is to call and set up an appointment, at their convenience, for you to drop by and tour their facility. Ask how you and your library can better serve them and their students.

This is a good time to plan your visit to their school. Ask if they can set the visits up or introduce you to the teachers who might be interested in your services. The school media specialist can be your biggest ally in forming successful working relationships with the schools in your area. Media specialists are some of the leading promoters for reading in their schools and have goals similar to those of public libraries. They are a natural link between schools and public libraries.



So why bother?... Because of the children, of course. We want to encourage children to be lifelong readers, learners, and library users; and to provide access to information and services that help them succeed in school and life. And we want them to think of the library as a source for recreational information and activities. Schools have as a captive audience many of the children we are trying to reach. We want to:

- introduce them to the world of books and other materials available at the library;
- tell them what services and programs are available;
- help the children "put a face" on the library (when they next see you, they will tell you that you came to their class and ask if you remember them);
- reach those children who may not read or know how to use a library and have never visited one before.

One way or another... If you're not working with the media specialist, here are some ways to make direct contact with teachers once you receive permission from the school administration:

- Send invitations with blanks for the teachers to fill in: name, school, phone, grade, visit time and date, school/visit subjects, and comments.



Elementary schools frequently have many sections of one grade level so you might find that you have time to target only one grade level at your visit. In middle and high schools you may aim for English classes.

- Attend a teachers meeting and let them know of the services that you offer.
- Telephone the teachers or notify them by e-mail if you have their e-mail addresses.
- Advertise your library's services in the teachers' newsletter, if there is one.
- Talk to teachers as they visit the library and let them know what you can offer their classes.

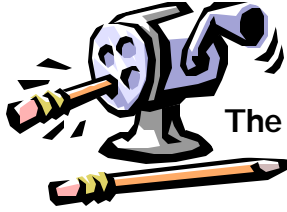
Generally speaking... Depending on the time of year and proximity to holidays or special events, you might consider doing one or more of the following during a class visit. Some will be feasible only if the class comes to the library:

- Give the children the opportunity to get a library card.
- Promote the library as a fun and exciting place that is a source of information, recreation, culture, and stimulation for all children.
- Present a special program.
- Promote Vacation Reading Program.
- Introduce the children to reference materials.
- Discuss how the library is arranged, how to take care of books, the difference between "fiction" and "non-fiction."
- Give a tour of the library, branch, or children's area.
- Provide an informal, pleasant experience that includes something "fun." (Considering the age of the group, this may be giving a booktalk, reading a story, or doing a participation activity or flannel/magnet board).
- Give a bookmark and/or sticker or inexpensive item to each child, if your budget allows.
- Give them library brochures or a reading list to take home to their parents.
- Give the teacher a packet of library information and thank him/her for allowing you to visit or for bringing their class to you.
- Encourage the teacher to call you before s/he gives a class assignment on a particular subject, explaining that doing so will enable you to prepare the library staff for these requests and give you a chance to gather books and resources necessary to help their class with the assignment.



If it's possible within the policies and procedures of your system for patrons to fill out library card registration off site, send applications to the teacher well before the class visits the library. The teacher can send the applications home for the parents to fill out, sign, and return. If there is still enough time before the visit, the teacher can get the applications back to the library and you can have cards waiting for the children when they come with the class. This will help make the visit progress smoothly and quickly.





The particulars... When setting up a class or school visit be sure to collect the following information:

- Name of school/address/telephone number
- Teacher's or other contact person's name (and phone number if different from the school's)
- Grade/reading level/special information
- Number of students
- Date/time/location of visit (your place or theirs?)
- Length of visit
- Purpose of visit (If they are coming to your library, do they want a booktalk, general library information, a library tour, help in finding report information, etc.? If you are visiting them, do they want a booktalk, general library information, a special program for an event or holiday, etc.?)
- Number of classes per presentation (This can impact what you take to do. For example, if all 6 first grade classes (100+ children) are going to meet with you at the same time in the media center or your library, reading a picture book is not your best option.)

Getting down to "brass tacks"... Here are some specific suggestions for age-appropriate activities to do when you make visits to the schools or they make a visit to you.

Pre-K through 2nd Grade

In presenting a program to these students, you might want to use a variation of a preschool story-time program. The teacher may request a particular theme or you can pick one and build your presentation around it. If you are visiting the school, it is helpful to use a large tote bag to carry the props for your program. These might include the following items:

- Picture books representing the theme
- One or two fingerplays
- Puppet/s
- One or more pop-up books
- A flannel board or flannel apron and a flannel board rhyme or story
- An action rhyme that will allow you to get the children moving (if space allows and the size of the group isn't too large)

Take a look at the section of this manual on Preschool Story-times for other ideas that may help you in planning or presenting your program.

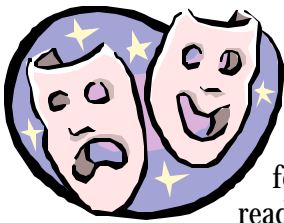


Pop-up books are fun for any age because the books are interesting and not too long. However, they are hard to use with very large groups because pop-ups tend to be small and most of the audience won't be able to see them.

3rd – 6th Grade

Get 'em involved... This group can be harder to “entertain” than the younger ones, and you have to maintain control. They also tend to be a lot noisier and less willing to listen. If the teacher has given you free reign over the program you might want to try participatory stories. These are an excellent way to get the children involved.

Tell a story and have the students say or do specific things when certain words are said; i.e., if you say cowboy, they have to say “yee-ha!” as a group every time. This age group loves these stories and the majority of them will participate readily.



Creative dramatics works well, too. Since you will be in the class for only a short time, there will not be time to memorize any lines, so easy audio books can be used for the speaking roles. Or the students can read their parts (see Readers’ Theater below).

Take simple costumes with you and have the teacher pick extroverted “hams” for each part.

Ham it up... Either explain the premise of the story to the class as the “actors” are putting on their costumes, or play the tape while they dress. Rewind it while they get in place and then let the show begin. *Aesop’s Fables* or any of the *Anansi the Spider* books are excellent for this kind of program since they allow you to ask the class about the moral at the end or talk about Anansi’s behavior. This can lead to very interesting discussions, which is what you want.

Readers Theater will take time to set up, but it’s also a lot of fun for this age group. Before you meet with the class, select a story with several characters and good dialogue. Make copies of the story for each character and the narrator, then take each copy and highlight the dialogue for a different character.

When you meet with the group, identify the “hams” that want to participate. Give them a couple of minutes to read their lines silently, then perform the story for the rest of the group. The parts of the story that are not dialogue are read by the narrator. You could read that part yourself to help keep the story moving or have another student read it. Costumes are optional.



This is also a fun way to present poetry to a class. Again, this takes some advanced planning, but is well worth your time and effort. Select poems with lines that have the potential for being read with vocal noises, inflection, and different volume levels during the reading. Divide the class into three or four “voices” and have each section read certain lines (that you have highlighted ahead of time). Choose short poems so you have the opportunity for the children to read through them several times to pick up the pace and make the poem hold together as a unit for a final reading.



These program ideas do not have to be used only when you interact with class groups. If you have regular in-library programming for this age group and have good attendance, try some of these. You must have enough participants to fill all the “roles,” but it’s also nice (not absolutely necessary) to have children “left over” to be the audience.

Middle School - High School

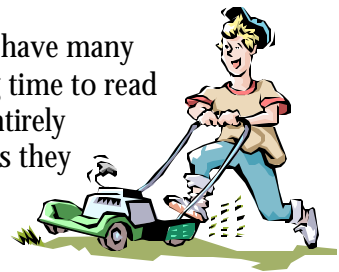
Cover your bases... Booktalks work best for this age group. However, you need to be very clear on what topics the school will allow you to discuss. There is a plethora of wonderful, exciting Young Adult fiction and non-fiction available to booktalk, but it might be a good idea to get the media specialist's input on books you want to use. Every school has different ideas of what is acceptable. You need to know what your boundaries are to protect yourself and your library.



For more specific information on booktalks, see the section in this manual on how to plan and present booktalks.

Since the students may not have already read the book, having a discussion about it could be difficult. However, they may have questions about it which is a good sign. Also, you might have in hand a list of questions that you think may start a discussion about the topic in general. For example, they may not have read S.E. Hinton's *The Outsiders*, but most kids these days have knowledge of gangs and could probably have a spirited discussion about them.

So much to do, so little time... Students in this age range have many school demands, extracurricular activities, and jobs that may make taking time to read for pleasure a luxury they cannot afford; or they may have lost interest entirely due to the various demands on their time and energy, and social pressures they encounter. This group needs to know that the library can still be a vital, active part of their lives. Ask them what kinds of books, materials, or programs they would like you to offer. And listen, really listen to what they have to say.



All in all... School visits can be a very rewarding part of your day. You will meet children in schools who have never been to the library and may never visit it. When they think of the public library, though, they will remember you. So remember to smile and be friendly. Think of yourself as a goodwill ambassador to a foreign land.

You want to impress them so much they will come visit you and hopefully stay a while. It can only benefit public libraries to create a viable partnership with schools. To quote Adele M. Fasick in *Managing Children's Services in the Public Library*, "The average taxpayer wants to maximize the use of public money, and cooperation between two agencies with similar mandates will be a continuing concern. Librarians should give this matter a great deal of thought."



What else can you do?... Other ways to encourage positive interaction and cooperation between schools and your library include having longer checkout periods for school cards, letting the media specialists fax in teacher requests for books to be checked out on school cards, and making arrangements to have the books delivered to the schools (your courier or theirs).

You could offer or request to piggyback author talks and book signings to save money for both the school and the library. If you have a good file of programming resources, share them with media specialists. They might be able to give you some leads, as well. Being a part of a PTO program is another possibility to explore.



A nice gesture to make each fall is sending out a memo to all media specialists in your system's service area welcoming them back to school, giving them best wishes for a good year, including information about new services or programs, and giving them some reminders (your library's website address, your need for Accelerated Reader or other booklists, etc.)



Some library systems create brochures that explain all the services the library makes available to schools and have them distributed to all the teachers in their school system/s. Others give the media specialists a notebook of information about the ways the public library can help them and forms for the teachers to use when requesting information or materials.

The ways you reach out to the schools will depend on your library's philosophy and resources, the size of your community, and the approachability of the school system. You will surely have some ideas of your own.

For More Information

Fasick, Adele M. *Managing Children's Services in the Public Library*. Libraries Unlimited, Inc., 1991.

Jones, Patrick. *Connecting Young Adults and Libraries*. Neal-Schuman Publishers, Inc., 1998.

Bodart, Joni. *Booktalk! 2: Booktalking for All Ages and Audiences*. H.W. Wilson, 1995.

On the next three pages, you will find sample forms for scheduling visits from schools to the library or from the library to the schools, a sample set of guidelines that can also be mailed to the contact person at the school as a confirmation of the visit to the library, and an on-site (at school) visit confirmation form.

Use this form when planning the visit with the group contact

_____ Library System Tours and Visits

Name of Group _____

Mailing Address _____

Contact Person _____

Phone Number _____ Group Age Level _____

Activity:	Date _____	Time _____
Number of Peo-	Estimated _____	Actual _____
Staff Member Assigned _____		

Group tour or visit to library	<input type="checkbox"/>
Whole library	<input type="checkbox"/>
Children's area tour	<input type="checkbox"/>
Select and check out materials	<input type="checkbox"/>
Selection guidance needed	<input type="checkbox"/>
Other activity (Please describe the kind of activity such as full or brief story-time, storytelling, electronic catalog or Internet training, read 1 book, etc.)	

Staff visit to group	<input type="checkbox"/>
Purpose of visit _____	
Other activ-	

Request taken by _____ Date _____

Send this completed form to the contact at the school.

_____ Library System

Library Tours and Visits Guidelines and Confirmation

- ◆ In order for staff to plan for the most productive use of their time and ensure that each group receives the best possible service, library tours and visits should be arranged at least one week in advance.
- ◆ We request that groups visiting the library have 1 adult for every 12 children and that they remain with their group to help the teacher/s with the children's supervision.
- ◆ Please remind your group to be courteous of others using the library.
- ◆ Please be on time. If you are late, your visit may have to be shortened or cancelled depending on other scheduled activities or commitments.
- ◆ Please call the library branch where your visit is scheduled if your group will not be able to come at the time listed below. We will reschedule as time permits.
- ◆ During the school year (September–May) tours may include a brief book or reading related activity, if you wish. Please clarify your needs with the library staff member who is making the arrangements for your visit.
- ◆ In order for us to meet the heavy demand on staff time, tours and activity visits are limited per group to two per year if the schedule permits. If your group is coming only to select and check out materials, you may schedule more often.

Date of request _____	Group _____
Date of _____	Time of visit _____
Tour Guide _____	Branch _____

_____ Library System
Staff Visits

Cut in half and send one to school or organization before staff visits them.

Organized groups of 6 or more children are requested not to attend regularly scheduled programming activities at _____ Library System branches so that we may ensure places for the individual children who participate. The group may schedule a special visit of their own to the library or may request that someone from the library visit the group at their location for a presentation.

In order for staff to plan for the most productive use of their time and ensure that each group receives the best possible service, library staff visits to groups outside the library should be arranged at least one week in advance. These visits are limited per group to two per year if the schedule permits.

_____ has scheduled a staff visit on _____
at _____. The library staff member who will do your presentation is _____.

_____ Library System
Staff Visits

Organized groups of 6 or more children are requested not to attend regularly scheduled programming activities at _____ Library System branches so that we may ensure places for the individual children who participate. The group may schedule a special visit of their own to the library or may request that someone from the library visit the group at their location for a presentation.

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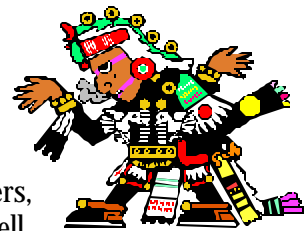
_____ has scheduled a staff visit on _____
at _____. The library staff member who will do your presentation is _____.

We're All in This Together Service to Multicultural Populations



Libraries throughout Georgia serve increasingly diverse communities. Children's literature now mirrors the cultural, ethnic, and racial diversity that is reflected in American society. Children's books are often the first vehicle for affecting social change in young children. Books can be a positive influence for multicultural groups and in the formation of positive attitudes towards people from different cultural groups.

Something for everyone... Children's librarians should strive to ensure that their collections, programs, displays, and services include something for everyone. Provide materials in your collections for and about the various communities served in your area as well as materials written in different languages. Present programs such as storytimes, speakers, and demonstrations; and plan craft and cultural exhibits and displays, as well as provide booklists that highlight the diversity of your community, the state, nation, and world.



All children should have the opportunity to see themselves portrayed positively in library materials and displays. The recognition of diversity should take place throughout the year and not just during specific focus months. Displays can be as simple as bulletin boards with book jackets and posters depicting people of different races or featuring multicultural books.

Think beyond... Most people think of folk tales from different countries when they think of multicultural books and videos; or they think of materials that explore the culture of different countries. You can go beyond that, however, in using materials during your preschool storytimes that include pictures of people of color. It is not necessary to make the point that you are doing this. Many of these books are universal and will be enjoyed by all children.

There are many books with children of color in the illustrations. You will just need to keep your eye out for them so you can incorporate them in storytimes. There are also many resources, including the Internet, for finding material on individual countries and cultures.

The bibliography on the next page includes a sampling of titles with information on many cultures for use with children or staff to encourage appreciation of the special contributions different cultures make to our communities.



Make yourself aware of other groups in your community who offer services to multicultural groups. They will be able to assist you with identifying populations and may become a source for programming ideas and collaborative partnerships in your area.



For More Information

- Albyn, Carole Lisa. *The Multicultural Cookbook for Students*. Oryx Press, 1993.
- Angell, Carole S. *Celebrations Around the World: A Multicultural Handbook*. Fulcrum, 1996.
- Cook, Deanna F. *The Kids' Multicultural Cookbook: Food and Fun Around the World*. Williamson Publishing Company, 1995.
- Despain, Pleasant. *Thirty-Three Multicultural Tales to Tell*. August House, 1993.
- Marden, Patricia C. *Cooking Up World History: Multicultural Recipes and Resources*. Teacher Ideas Press, 1994.
- McElmeel, Sharron L. *Bookpeople: A Multicultural Album*. Teacher Ideas Press, 1992.
- Milord, Susan. *Hands Around the World: 365 Creative Ways to Build Cultural Awareness and Respect*. Williamson Publishing Company, 1992.
- Milord, Susan. *Tales Alive!: Ten Multicultural Folktales with Activities*. Williamson Publishing Company, 1995.
- Pilger, Mary Anne. *Multicultural Projects Index: Things to Make and Do to Celebrate Festivals, Cultures, and Holidays Around the World*. Libraries Unlimited, 1992.
- Rochman, Hazel. *Against Borders: Promoting Books for a Multicultural World*. American Library Association, 1995.
- Schaafsma, David. *Eating on the Street: Teaching Literacy in a Multicultural Society*. University of Pittsburgh Press, 1993.
- Schuman, Jo Miles. *Art from Many Hands: Multicultural Art Projects for Home and School*. Prentice-Hall, 1981.
- Sierra, Judy. *Multicultural Folktales: Stories to Tell Young Children*. Oryx Press, 1991.
- Terzian, Alexandra M. *The Kids' Multicultural Art Book: Art and Craft Experiences from Around the World*. Williamson Publishing Company, 1993.



Everyone Is Special Service to Children with Special Needs

Children with disabilities are often called children with “special needs.” However, in dealing with children and adults in the library, it could be said that we all have “special needs.”

The library is the place for inclusion of all children. Because the library is generally a well-established institution in the community, special needs children and their families should be able to find a non-judgmental, safe, non-threatening, and comfortable environment. This means taking into consideration the type of needs, the environment, and the limitations that are determined by the individual.



Children like to, and need to, feel included. For the special needs child this means being able to participate in story time activities along with other children. All children have “needs,” but all children also have strengths and something to contribute to the socialization skills of other children. The primary objective for including special needs children in activities is to give them an opportunity to have fun, and to feel that they belong and are able to participate.



The term “Special Needs” includes people with physical impairments, mental and cognitive disabilities, gross/fine motor impairments, emotional and attitude impairments, and speech/language/communication disorders. These terms will be explored in this section and adaptations to programming will be suggested.

The experience should emphasize ways we are all alike as well as how we are different. Initially it is fair to assume that all children can participate in the activity and then consider ways of adapting the activity or environment to permit the special needs children to experience success.

Think creatively. . . . To develop programming that is inclusive is really no different from planning a program for an active bunch of children. Make the times together simple, creative, and most importantly, flexible. Adaptations can be made in many ways. It just requires looking at existing environments, materials, and activities in a new way.

To make programming inclusive may take some flexibility. For example, it may be necessary to adjust age requirements or allow parents, caregivers, or special service providers to attend with the child. Suggest to parents that arrival and departure time for a special needs child may need to be modified to allow the child to adjust to the surroundings or to compensate for a child with a short attention span.

Incorporate activities that encourage interaction and socialization between children with disabilities and those without disabilities. This is best accomplished by pairing children up for activities so they can assist each other.



Before any consideration is given to actually designing programming to include these children, a critical factor should be noted. A successful library experience depends on the behavior of the librarian and library staff. Librarians do not have to have any special skills to make the special needs child feel included. Remember that children are children first and foremost. Next take a look at what all children have in common and determine special needs second.

Consider this... Learn enough about a child's particular disability to determine what is best in terms of how the program is presented and the activities that may accompany it. Some specific disabilities and considerations include:

- **Impairments**—Include children with visual impairments by using big books; oversized flannel boards; incorporating sounds in stories by clapping, foot stomping, and musical instruments; using physical props; and having games that use the other senses, such as touching, smelling, and hearing.

A child with hearing impairments may not be identified as such unless a hearing device is visible or speech makes it apparent. These children may rely on sign language interpretation or visual cues such as lip reading or facial expression. These children respond well to programs that are primarily visual such as puppets, magic shows, hands-on art activities, or flannelboards. Special equipment, such as amplifiers, may be necessary to use in the activity room. Sign language interpreters should be provided upon request.



Use the terms “people with disabilities” and “children with disabilities” rather than “the disabled,” “the handicapped,” “disabled people,” or “handicapped people. People come first!

- **Mental & Cognitive Disabilities**—These children may be slower than their peers in development of large muscle coordination, hand/eye coordination, speech and language, and learning skills. Use stories and images that are familiar to young children and include rhymes and repetition of phrases. Activities that stimulate the senses and hands-on activities are appropriate. Look for ways to encourage and involve the child who is quiet and passive.
- **Gross/Fine Motor Impairments**—These are children who do not have full use of their bodies and may be limited in their ability to participate physically; or they may require special equipment to allow participation. For activities that include motions, do something that all children can do. Consider ways to adapt materials for a child to use, such as making things easier to grasp or using over-sized materials.

- **Hidden Disabilities (Emotional & Attitude Disorders)**—Children with disabilities such as these often exhibit behavior that seems inappropriate for their age. They may be easily distracted, disruptive, and impulsive or become frustrated. This, of all the disabilities, may be the most difficult to make adaptations for.





For More Information

Deines-Jones, Courtney and Van Fleet, Connie. *Preparing Staff to Serve Patrons with Disabilities. (How-To-Do-It Manual for Libraries, No. 57)* Neil-Schuman, 1995.

Ideas for Starting a Summer Reading Program for Libraries Serving Blind and Physically Handicapped Children (free pamphlet). Library of Congress: National Library for the Blind and Physically Handicapped.

Morris, Lisa Rappaport and Schulz, Linda. *Creative Play Activities for Children with Disabilities. A Resource Book for Teachers and Parents.* Human Kinetics Books, 1989.

Story Hour at the Public Library: Ideas for Including Visually Impaired Preschoolers (free pamphlet). Library of Congress: National Library for the Blind and Physically Handicapped.

Sweeney, Wilma. *Special Needs Reading List: An Annotated Guide to the Best Publications for Parents and Professionals.* Woodbine House, 1998.

Turner, Ray. *Library Patrons with Disabilities.* White Buffalo Press, 1996.

Walker, Evelyn, ed. *Programming for Serving Children with Special Needs.* Association for Library Services to Children, American Library Association, 1994.

On the Web

Family Voices (<http://www.familyvoices.org>)

This website of a national organization of families and friends of children with special needs contains helpful statistics and information for position papers.



Federation for Children with Special Needs (<http://www.fcsn.org>)

Primarily for families, this website keeps them informed of rights of special needs children in areas of education, healthcare, and other concerns.

Internet Resources for Special Children (<http://www.irsc.org/>)

This site contains directory of links to information on specific disabilities and suggestions for working with children in those categories.

LD Online (<http://www.ldonline.org>)

This site covers all aspects of learning disabilities and serves as a clearinghouse for other useful resources.

Parent Groups Resources (<http://www.naples.net>)

The focus of this site is cool links and Internet resource links providing games and ideas to implement with children having specific disabilities. im-

Roads to Learning (<http://www.ala.org/roads>)

Specifically for librarians, this site provides tips, links, and information on programming for children with learning disabilities.

On Order



The following are sources for adaptive equipment and toys for children with special needs:

Able Net, Inc. (<http://www.ablenetinc.com>) **or** 1-800-322-0956

Adaptive Mall (<http://www.adaptivemall.com>) **or** 1-866-529-8407

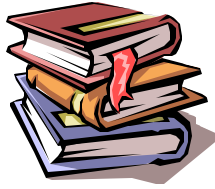
Dragon Fly Toys (<http://www.dragonflytoys.com>) **or** 1-800-308-2208

Kapable Kids (<http://www.kapablekids.com>) **or** 1-800-356-1564

Lekotek Toy Resource Helpline (<http://www.lekotek.org/>) **or** 1-800-366-PLAY (7529)

*Collection
Development*





I Want One of These, One of These, and One of Those: Collection Development Basics

Hot, hot, hot... Keeping your collection current and in good repair is just as important in the Children's Department as in the rest of the library. Kids are depending on us to provide them with good information to use in their school assignments as well as for their personal projects and interests.

Children learn in different ways and are attracted to new ideas in different ways. They need to be exposed to many points of view and a wide variety of formats. We need to make that information available and reliable, and to meet their needs with books, magazines, computer software, Internet sites that are useful and fun, music, video, DVD, audiobooks, and any other format that may be developed in the future.

Where to begin?... There are many tools available, in print and on-line to help you make selections for your library. This resource list is a starting place from which to work. Although the list is not comprehensive, these are some of the most used resources in the profession. You might want to add any others that you come across in your work. New bibliographies are published each year and new awards are created regularly.



The first and most important thing to do is to learn your local procedures for selecting and ordering books. If a Collection Development policy exists in your library, make sure you understand it thoroughly. Talk with your supervisor about who is responsible for selecting, ordering, and weeding books in your collection. Each library system has specific procedures for doing collection development. You may not be able to have control over all of these things but you can still affect how your collection is managed by developing relationships with the departments in charge of those things. Explain what your needs are, and listen when they explain theirs. Find a way to make it work for both of you.

Bibliographies in Print

Just keep working at it... Building a collection takes time and planning. Many reputable professional journals, organizations, and individuals have put together lists of books and other materials, which they recommend for purchase in most libraries. You will find some of these in your collections already. These lists are a good way to start. Check to see what books or other materials you already own. As you go through these lists, you will become familiar with the authors and titles that are standard in children's collections. No library has every book on all these lists. Choose from them the titles that you can afford, that you hear requests for from your patrons, and that fit your collection development criteria.



Books

- Anderson, Vicki. *Fiction Sequels for Readers 10 to 16: An Annotated Bibliography of Books in Succession* 2nd ed. McFarland & Company, Inc., 1998.
- Anderson, Vicki. *Sequels in Children's Literature: An Annotated Bibliography of Books in Succession, K-6*. McFarland & Company, Inc., 1998.
- Barstow, Barbara and Judith Riggie. *Beyond Picture Books*, 2d ed. R. R. Bowker, 1995.
- Blackburn, G. Meredith. *Index to Poetry for Children and Young People: 1993 - 1997*. H.W. Wilson, 1999.
- Coffey, Rosemary K. and Elizabeth F. Howard. *America as Story: Historical Fiction for Middle and Secondary Schools*. American Library Association, 1997.
- Freeman, Judy. *More Books Kids Will Sit Still For*. R. R. Bowker, 1995.
- Gillespie, John T. *Best Books for Children*, 6th ed. R. R. Bowker, 1998.
- Lewis, Valerie V. and Walter M. Mayes. *Valerie and Walter's Best Books for Children*. Avon Books, 1998.
- Lima, Carolyn W. and John A. Lima. *A to Zoo*, 6th ed. R. R. Bowker, 2001.
- Odean, Kathleen. *Great Books for Boys*. Ballantine Books, 1998.
- Odean, Kathleen. *Great Books for Girls*. Ballantine Books, 1997.
- Price, Anne and Juliette Yaakov, editors. *Children's Catalog* 18th ed. H.W. Wilson, 2001.
- Rand, Donna, Toni Trent Parker, and Sheila Foster. *Black Books Galore: Guide to Great African American Children's Books*. John Wiley & Sons, Inc., 1998.
- Spencer, Pam and Janis Ansell. *What Do Children Read Next: A Reader's Guide to Fiction for Children*, vol. 2, Gale, 1997.
- Toussaint, Pamela. *Great Books for African-American Children*. Plume, 1999.



Audiovisual

Audiovisual materials in your collection add a dimension which can be very exciting for children. These bibliographies give you a good basis for your collection. Use them in a similar way to the book lists on the previous page. The American Library Association chooses a list of notable audiobooks, music, videos, etc. each year. You can check their website at (www.ala.org/alsc/awards.html).

Audiobooks

Bowers Directory of Audiocassettes for Children 1999. R. R. Bowker, 1999.

Music

Reid, Rob. *Children's Jukebox: A Subject Guide to Musical Recordings & Programming Ideas for Songsters Ages One to Twelve*. American Library Association, 1995.

Video

Bowers Directory of Videocassettes for Children 2000. R. R. Bowker, 2000.

New York Times Guide to the Best Children's Videos. Pocket Books, 1999.

Oppenheim, Joanne. *Oppenheim Toy Portfolio 2002: The Best Toys, Books, Videos, Music & Software for Kids*. Oppenheim Toy Portfolio, Inc, 2001.

Software

Perkins, Michael and Celia Nunez. *Kidware: The Parent's Guide to Software for Children*. Prima Publishing, 1995.

Periodicals

There are no bibliographic sources which list periodicals and review them exclusively. You can find descriptions and ordering information of over 200 available titles in *Magazines for Kids & Teens* (Educational Press Association of America, International Reading Association, 1996).

Recommended magazines for children are listed in *The Children's Catalog* by subject. There have been some articles written on choosing magazines for children. One, "Magazine Mania," in the August 2000 issue of *School Library Journal*, is by our former state Consultant for Children, Parents, and Family Literacy, Molly Kinney and Jana Fine, the Youth Services Manager at Clearwater Public Library System in Clearwater, Florida.



On the Web

The following websites offer links to many different websites for children. The suggested sites have been evaluated by the authors of the websites, many of whom are librarians.

Berit's Best Sites for Children (www.beritsbest.com)

This is one of the first sites that evaluated sites for appropriateness for children and rates them according to accuracy and interest.

700+ Amazing...Web Sites for Kids... (www.ala.org/parentspage/greatsites/amazing/html)

This site was put together by the folks at ALA. It covers a wide range of subjects and is very useful for finding information.

Surf the Net with Kids (www.surfnetkids.com)

This site links to other sites by subject. You may also subscribe to get a weekly update in your e-mail. All sites have been evaluated for accuracy and appropriateness.



What to Recommend?

On the following pages you will find lists of the most prominent award books:

Newbery

Caldecott

Coretta Scott King

Laura Ingalls Wilder

(given to author or illustrator)

Andrew Carnegie

Mildred L. Batchelder

Pura Belpre

Robert F. Siebert

You will also find a list of **Georgia Children's Book Award** and the **New York Public Library 100 Picture Books Everyone Should Know**.

Reader's Advisory Booklists

These are available in a variety of formats. There are whole books with lists for various types of books. There are specialty lists posted on the internet. There are lists made by individual librarians, which can be found on library websites or for the asking. This is a small collection of some of the most popular and easily found booklists. Keep your eyes open though, because these lists will come to you from all kinds of sources—book publishers, vendors, newspapers and magazines, and most importantly, from patrons. You can rework them to fit the needs of your patrons or use them as is. Check on the sources for these regularly because they are frequently updated.



A complete list of all awards given by the **Association of Library Service to Children** division of the **American Library Association** is available at www.ala.org/alsc/awards.html. You will need to check the website or other published lists to find honor books or other information about these awards and for updated information.

Newbery Award

The Newbery Award was named for eighteenth-century British bookseller John Newbery. It is awarded annually by the Association for Library Service to Children, a division of the American Library Association, to the author of the most distinguished contribution to American literature for children.

Note the spelling of the name. **Newbery** has only one "r."



- 2002 - *A Single Shard* by Sue Park
 - 2001 - *A Year Down Yonder* by Richard Peck
 - 2000 - *Bud, Not Buddy* by Christopher Paul Curtis
 - 1999 - *Holes* by Louis Sachar
 - 1998 - *Out of the Dust* by Karen Hesse
 - 1997 - *The View from Saturday* by E. L. Konigsburg
 - 1996 - *The Midwife's Apprentice* by Karen Cushman
 - 1995 - *Walk Two Moons* by Sharon Creech
 - 1994 - *The Giver* by Lois Lowry
 - 1993 - *Missing May* by Cynthia Rylant
 - 1992 - *Shiloh* by Phyllis Reynolds Naylor
 - 1991 - *Maniac Magee* by Jerry Spinelli
 - 1990 - *Number the Stars* by Lois Lowry
 - 1989 - *Joyful Noise: Poems for Two Voices* by Paul Fleischman
 - 1988 - *Lincoln: A Photobiography* by Russell Freedman
 - 1987 - *The Whipping Boy* by Sid Fleischman
 - 1986 - *Sarah, Plain and Tall* by Patricia MacLachlan
 - 1985 - *The Hero and the Crown* by Robin McKinley
 - 1984 - *Dear Mr. Henshaw* by Beverly Cleary
 - 1983 - *Dacey's Song* by Cynthia Voigt
 - 1982 - *A Visit to William Blake's Inn: Poems for Innocent and Experienced Travelers* by Nancy Willard
- (more)

- 1981 - *Jacob Have I Loved* by Katherine Paterson
- 1980 - *A Gathering of Days: A New England Girl's Journal, 1830-1832* by Joan W. Bloss
- 1979 - *The Westing Game* by Ellen Raskin
- 1978 - *Bridge to Terabithia* by Katherine Paterson
- 1977 - *Roll of Thunder, Hear My Cry* by Mildred D. Taylor
- 1976 - *The Grey King* by Susan Cooper
- 1975 - *M. C. Higgins, The Great* by Virginia Hamilton
- 1974 - *The Slave Dancer* by Paula Fox
- 1973 - *Julie of the Wolves* by Jean Craighead George
- 1972 - *Mrs. Frisby and the Rats of NIMH* by Robert C. O'Brien
- 1971 - *Summer of the Swans* by Betsy Byars
- 1970 - *Souder* by William H. Armstrong
- 1969 - *The High King* by Lloyd Alexander
- 1968 - *From the Mixed-Up Files of Mrs. Basil E. Frankweiler* by E. L. Konigsburg
- 1967 - *Up A Road Slowly* by Irene Hunt
- 1966 - *I, Juan de Pareja* by Elizabeth Borton de Trevino
- 1965 - *Shadow of a Bull* by Maia Wojciechowska
- 1964 - *It's Like This, Cat* by Emily Neville
- 1963 - *A Wrinkle In Time* by Madeline L'Engle
- 1962 - *The Bronze Bow* by Elizabeth George Speare
- 1961 - *Island of the Blue Dolphins* by Scott O'Dell
- 1960 - *Onion John* by Joseph Krumboltz
- 1959 - *The Witch of Blackbird Pond* by Elizabeth George Speare
- 1958 - *Rifles for Watie* by Harold Keith
- 1957 - *Miracles on Maple Hill* by Virginia Sorenson
- 1956 - *Carry On, Mr. Bowditch* by Jean Lee Latham
- 1955 - *The Wheel on the School* by Meindert DeJong



Caldecott Award

The Caldecott Medal was named in honor of nineteenth-century English illustrator Randolph Caldecott. It is awarded annually by the Association for Library Service to Children, a division of the American Library Association, to the artist of the most distinguished American picture book for children.

- 2002 – David Wiesner for *The Three Pigs*
- 2001 – David Small for *So You Want to Be President?*
- 2000 – Simms Taback for *Joseph Had a Little Overcoat*
- 1999 – Mary Azarian for *Snowflake Bentley*
- 1998 – Paul O. Zelinsky for *Rapunzel*
- 1997 – David Wisniewski for *Golem*
- 1996 – Peggy Rathmann for *Officer Buckle and Gloria*
- 1995 – David Diaz for *Smoky Night*
- 1994 – Allen Say for *Grandfather's Journey*

(more)

1993 – Emily Arnold McCully for *Mirette on the High Wire*
 1992 – David Wiesner for *Tuesday*
 1991 – David Macaulay for *Black and White*
 1990 – Ed Young for *Lon Po Po: A Red-Riding Hood Story from China*
 1989 – Stephen Gammell for *Song and Dance Man*
 1988 – John Schoenherr for *Owl Moon*
 1987 – Richard Egielski for *Hey, Al*
 1986 – Chris Van Allsburg for *The Polar Express*
 1985 – Trina Schart Hyman for *Saint George and the Dragon*
 1984 – Alice and Martin Provensen for *The Glorious Flight: Across the Channel with Louis Bleriot*
 1983 – Marcia Brown for *Shadow*
 1982 – Chris Van Allsburg for *Jumanji*
 1981 – Arnold Lobel for *Fables*
 1980 – Barbara Cooney for *Ox-Cart Man*
 1979 – Paul Goble for *The Girl Who Loved Wild Horses*
 1978 – Peter Spier for *Noah's Ark*
 1977 – Leo and Diane Dillon for *Ashanti to Zulu: African Traditions*
 1976 – Leo and Diane Dillon for *Why Mosquitoes Buzz in People's Ears*
 1975 – Gerald McDermott for *Arrow to the Sun*
 1974 – Margot Zemach for *Duffy and the Devil*
 1973 – Blair Lent for *The Funny Little Woman*
 1972 – Nonny Hogrogian for *One Fine Day*
 1971 – Gail E. Haley for *A Story A Story*
 1970 – William Steig for *Sylvester and the Magic Pebble*
 1969 – Uri Shulevitz for *The Fool of the World and the Flying Ship*
 1968 – Ed Emberley for *Drummer Hoff*
 1967 – Evaline Ness for *Sam, Bangs & Moonshine*
 1966 – Nonny Hogrogian for *Always Room for One More*
 1965 – Beni Montresor for *May I Bring a Friend*
 1964 – Maurice Sendak for *Where the Wild Things Are*
 1963 – Ezra Jack Keats for *The Snowy Day*
 1962 – Marcia Brown for *Once a Mouse*
 1961 – Nicolas Sidjakov for *Baboushka and the Three Kings*
 1960 – Marie Hall Ets for *Nine Days to Christmas*
 1959 – Barbara Cooney for *Chanticleer and the Fox*
 1958 – Robert McCloskey for *Time of Wonder*
 1957 – Marc Simont for *A Tree Is Nice*
 1956 – Feodor Rojankovsky for *Frog Went A-Courtin'*
 1955 – Marcia Brown for *Cinderella, or The Little Glass Slipper*
 1954 – Ludwig Bemelmans for *Madeline's Rescue*
 1953 – Lynd Ward for *The Biggest Bear*
 1952 – Nicolas for *Finders Keepers*
 1951 – Katherine Milhous for *The Egg Tree*
 1950 – Leo Politi for *Song of the Swallows*
 1949 – Berta & Elmer Hader for *The Big Snow*
 1948 – Roger Duvoisin for *White Snow, Bright Snow*
 1947 – Leonard Weisgard for *The Little Island*

(more)

1946 – Maude and Miska Petersham for *The Rooster Crows*
 1945 – Elizabeth Orton Jones for *Prayers for a Child*
 1944 – Louis Slobodkin for *Many Moons*
 1943 – Virginia Lee Burton for *The Little House*
 1942 – Robert McCloskey for *Make Way for Ducklings*
 1941 – Robert Lawson for *They Were Strong and Good*
 1940 – Ingri and Edgar Parin d’Aulaire for *Abraham Lincoln*
 1939 – Thomas Handforth for *Mei Li*
 1938 – Dorothy P. Lathrop for *Animals of the Bible, a Picture Book*

Coretta Scott King Award

The Coretta Scott King Award is presented annually by the Coretta Scott King Task Force of the American Library Association’s Social Responsibilities Round Table. Recipients are authors and illustrators of African descent whose distinguished books promote an understanding and appreciation of the “American Dream.” The award commemorates the life and work of Dr. Martin Luther King, Jr., and honors his widow, Coretta Scott King, for her courage and determination in continuing the work for peace and world brotherhood. The award honors a writer and an illustrator each year.



2002

Author - Mildred Taylor for *The Land*
 Illustrator - Jerry Pinkney for *Goin’ Someplace Special*

2001

Author - Jacqueline Woodson for *Miracle’s Boys*
 Illustrator - Bryan Collier for *Uptown*

2000

Author - Christopher Paul Curtis for *Bud, Not Buddy*
 Illustrator - Brian Pinkney for *In the Time of the Drums*

1999

Author - Angela Johnson for *Heaven*
 Illustrator - Michelle Wood for *I See the Rhythm*

1998

Author - Sharon M. Draper for *Forged by Fire*
 Illustrator - Javaka Steptoe for *In Daddy’s Arms I Am Tall: African Americans Celebrating Fathers*

1997

Author - Walter Dean Myers for *Slam*
 Illustrator - Jerry Pinkney for *Minty: A Story of Young Harriet Tubman*

1996

Author - Virginia Hamilton for *Her Stories*
 Illustrator - Tom Feelings for *The Middle Passage: White Ships Black Cargo*

(more)

1995

Author - Patricia C. and Frederick L McKissack for *Christmas in the Big House, Christmas in the Quarters*

Illustrator - James Ransome for *The Creation*

1994

Author - Angela Johnson for *Toning the Sweep*

Illustrator - Tom Feelings for *Soul Looks Back in Wonder*

1993

Author - Patricia McKissack for *Dark Thirty: Southern Tales of the Supernatural*

Illustrator - Kathleen Atkins Wilson for *The Origin of Life on Earth: An African Creation Myth*

1992

Author - Walter Dean Myers for *Now Is Your Time: The African American Struggle for Freedom*

Illustrator - Faith Ringgold for *Tar Beach*

1991

Author - Mildred D. Taylor for *The Road to Memphis*

Illustrator - Leo and Diane Dillon for *Aida*

1990

Author - Patricia C. and Frederick L. McKissack for *A Long Hard Journey: The Story of the Pullman Porter*

Illustrator - Jan Spivey Gilchrist for *Nathaniel Talking*

1989

Author - Walter Dean Myers for *Fallen Angels*

Illustrator - Jerry Pinkney for *Mirandy and Brother Wind*

1988

Author - Mildred L. Taylor for *The Friendship*

Illustrator - John Steptoe for *Mufaro's Beautiful Daughters: An African Tale*

1987

Author - Mildred Pitts Walter for *Justin and the Best Biscuits in the World*

Illustrator - Jerry Pinkney for *Half a Moon and One Whole Star*

1986

Author - Virginia Hamilton for *The People Could Fly: American Black Folktales*

Illustrator - Jerry Pinkney for *The Patchwork Quilt*

1985

Author - Walter Dean Myers for *Motown and Didi*

Illustrator - None

1984

Author - Lucille Clifton for *Everett Anderson's Good-bye*

Illustrator - Pat Cummings for *My Mama Needs Me*

1983

Author - Virginia Hamilton for *Sweet Whispers, Brother Rush*

Illustrator - Peter Magubane for *Black Child*

(more)

1982

Author - Mildred D. Taylor for *Let the Circle Be Unbroken*

Illustrator - John Steptoe for *Mother Crocodile: An Uncle Ama dou Tale from Senegal*

1981

Author - Sidney Poitier for *This Life*

Illustrator - Ashley Bryan for *Beat the Story Drum, Pum-Pum*

1980

Author - Walter Dean Myers for *The Young Landlords*

Illustrator - Carole Bayard for *Cornrows*

1979

Author - Ossie Davis for *Escape to Freedom*

Illustrator - Tom Feelings for *Something on My Mind*

1978

Author - Eloise Greenfield for *Africa Dream*

Illustrator - Carole Bayard for *Africa Dream*

1977

Author - James Haskins for *The Story of Stevie Wonder*

Illustrator - None

1976

Author - Pearl Bailey for *Duey's Tale*

Illustrator - None

1975

Author - Dorothy Robinson for *The Legend of Africana*

Illustrator - None

1974

Author - Sharon Bell Mathis for *Ray Charles*

Illustrator - George Ford for *Ray Charles*

1973

Award Winner - Jackie Robinson for *I Never Had It Made: The Autobiography of Jackie Robinson*

1972

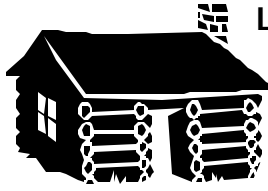
Award Winner - Elton C. Fax for *17 Black Artists*

1971

Award Winner - Charlemae Rollins for *Black Troubador: Langston Hughes*

1970

Award Winner - Lillie Patterson for *Martin Luther King, Jr.: Man of Peace*



Laura Ingalls Wilder Medal

The Laura Ingalls Wilder Award is administered by the Association for Library Service to Children and was first given to its namesake in 1954. The award, a bronze medal, honors an author or illustrator whose books, published in the United States, have made, over a period of years, a substantial and lasting contribution to literature for children.

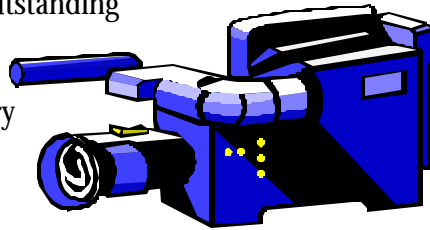
- 2001 – Milton Meltzer
- 1998 – Russell Freedman
- 1995 – Virginia Hamilton
- 1992 – Marcia Brown
- 1989 – Elizabeth George Speare
- 1986 – Jean Fritz
- 1983 – Maurice Sendak
- 1980 – Theodor S. Geisel
- 1975 – Beverly Cleary
- 1970 – E. B. White
- 1965 – Ruth Sawyer
- 1960 – Clara Ingram Judson
- 1954 – Laura Ingalls Wilder



These are by no means all the awards that are given each year. The *Perma-Bound Main Catalog* and the *Econo-Clad Books Master Catalog* list a number of other awards that can help you make purchasing decisions.

Andrew Carnegie Medal

The Andrew Carnegie Medal for Excellence in Children's Video, supported by the Carnegie Corporation of New York, was awarded for the first time in 1991 to honor outstanding video productions for children released during the previous year. The annual award is given to the video's producer by the Association for Library Service to Children, a division of ALA, through a Carnegie endowment.



- 2002 — *My Louisiana Sky* producers Dante Di Loreto and Anthony Edwards
- 2001 – *Antarctic Antics*, producer Paul R. Gagne
- 2000 – *Miss Nelson Has a Field Day*, producer Paul R. Gagne
- 1999 – *The First Christmas*, producer Frank Moynihan
- 1998 – *Willa: An American Snow White*, producer Tom Davenport
- 1997 - *Notes Alive! On the Day You Were Born*, producer Tacy Mangan
- 1996 – *Owen*, producer Paul R. Gagne
- 1995 – *Whitewash*, producer Michale Sporn
- 1994 – *Eric Carle: Picture Writer*, producer Rawn Fulton
- 1993 – *The Pool Party*, producers Johan Kelly and Gary Soto
- 1992 – *Harry Comes Home*, producer Peter Matulavich
- 1991 – *Ralph S. Mouse*, producers George McQuilkin and John Matthews



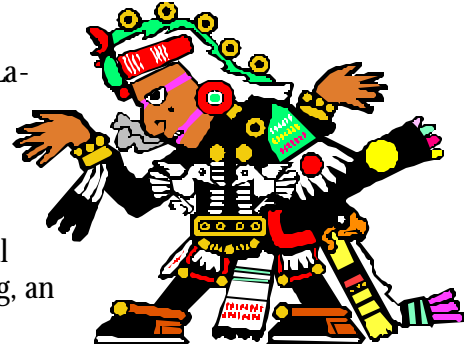
Mildred L. Batchelder Award

This award honors Mildred L. Batchelder, a former executive director of the Association for Library Service to Children, a believer in the importance of good books for children in translation from all parts of the world. This is a citation awarded to an American publisher for a children's book considered to be the most outstanding of those books originally published in a foreign language in a foreign country, and subsequently translated into English and published in the United States. ALSC gives the award to encourage American publishers to seek out superior children's books abroad and to promote communication among the people of the world.

- 2002 - *How I Became an American* by Karin Gundisch
- 2001 - *Samir and Yonatan* by Daniella Carmi
- 2000 - *The Baboon King* by Anton Quintana
- 1999 - *Thanks to My Mother* by Schoschana Rabinovici
- 1998 - *The Robber and Me* by Josef Holub
- 1997 - *The Friends* by Kazumi Yumoto
- 1996 - *The Lady with the Hat* by Uri Orlev
- 1995 - *The Boys from St. Petri* by Bjarne Reuter
- 1994 - *The Apprentice* by Pilar Molina Llorente
- 1993 - no award
- 1992 - *The Man from the Other Side* by Uri Orlev
- 1991 - *A Hand Full of Stars* by Rafik Schami
- 1990 - *Buster's World* by Bjarne Reuter
- 1989 - *Crutches* by Peter Hartling
- 1988 - *If You Didn't Have Me* by Ulf Nilsson
- 1987 - *No Hero for the Kaiser* by Rudolph Frank
- 1986 - *Rose Blanche* by Christophe Gallaz & Robert Innocenti
- 1985 - *The Island on Bird Street* by Uri Orlev
- 1984 - *Ronia, the Robber's Daughter* by Astrid Lindgren
- 1983 - *Hiroshima No Pika* by Toshi Maruki
- 1982 - *The Battle Horse* by Harry Kullman
- 1981 - *The Winter When Time Was Frozen* by Els Pelgrom
- 1980 - *The Sound of the Dragon's Feet* by Aliko Zei
- 1979 - *Rabbit Island* by Jorg Steiner and *Konrad* by Christine Nostlinger
- 1978 - no award
- 1977 - *The Leopard* by Cecil Bodker
- 1976 - *The Cat and Mouse Who Shared a House* by Ruth Hurlimann
- 1975 - *An Old Tale Carved Out of Stone* by A. Linevskii
- 1974 - *Petros' War* by Aliko Zei
- 1973 - *Pulga* by S. R. Van Iterson
- 1972 - *Freidrich* by Hans Peter Richter
- 1971 - *In the Land of Ur, the Discovery of Ancient Mesopotamia* by Hans Baumann
- 1970 - *Wildcat Under Glass* by Aliko Zei
- 1969 - *Don't Take Teddy* by Babbis Friis-Baastad
- 1968 - *The Little Man* by Erich Kastner

Pura Belpre Award

The Pura Belpre Award, established in 1996, is presented to a Latino/Latina writer and illustrator whose work best portrays, affirms, and celebrates the Latino cultural experience in an outstanding work of literature for children and youth. It is co-sponsored by the Association for Library Service to Children, a division of the American Library Association and the National Association to Promote Library Service to the Spanish Speaking, an ALA Affiliate.



2002

Narrative- Pam Munoz Ryan for *Esperanza Rising*
Illustration - Susan Guevara for *Chato and the Party Animals*

2001

Narrative – Alma Flor Ada for *Under the Royal Palms: A Childhood in Cuba*
Illustration – Carmen Lomas Garza for *Magic Windows*

1998

Narrative – Victor Martinez for *Parrot in the Oven: Mi Vida*
Illustration – Stephanie Garcia for *Snapshots from the Wedding*

1996

Narrative – Judith Ortiz Cofer for *An Island Like You: Stories of the Barrio*
Illustration – Susan Guevara for *Chato's Kitchen*

Robert F. Sibert Informational Book Award

The ALSC/Robert F. Sibert Informational Book Award is awarded annually to the author of the most distinguished informational book published during the preceding year. The award is named in honor of Robert F. Sibert, the long-time President of Bound to Stay Bound Books, Inc., and is sponsored by the company. ALSC administers the award.

2002 - Susan Campbell Bartoletti for *Black Potatoes: The Story of the Great Irish Famine*

2001 – Marc Aronson for *Sir Walter Raleigh and the Quest for El Dorado*



Georgia Children's Book Award

(www.coe.uga.edu/gachildlit/awards/winners.html)

Teachers, media specialists, and librarians in the state select two lists (Picture Storybook and Book Award nominees) of 20 titles. Children from participating schools read and select their favorite books from this pre-selected list. The Georgia Children's Book Award is sponsored by the University of Georgia College of Education.

Picture Storybook

- 00-01 *Verdi* by Janell Cannon
99-00 *No, David* by David Shannon
98-99 *Leo the Magnificat* by Ann M. Martin
97-98 *Dog Breath! The Horrible Trouble with Hally Tosis* by Dav Pilkey
96-97 *The Stinky Cheese Man and Other Fairly Stupid Tales* by Jon Scieszka
95-96 *Martha Speaks* by Susan Meddaugh
94-95 *Hurricane City* by Sarah Weeks
93-94 *The Rough Face Girl* by Rafe Martin
92-93 *The Talking Eggs* by Robert D San Souci
91-92 *Two Bad Ants* by Chris Van Allsburg
90-91 *We're Back! A Dinosaur's Story* by Hudson Talbott
89-90 *No Jumping on the Bed* by Tedd Arnold
88-89 *Max, the Bad-Talking Parrott* by Patricia Brennan
87-88 *If You Give a Mouse a Cookie* by Laura Joffe Numeroff
86-87 *My Teacher Sleeps in School* by Leatie Weiss
85-86 *The Unicorn and the Lake* by Marianna Mayer
84-85 *Doctor DeSoto* by William Steig
83-84 *Cloudy With a Chance of Meatballs* by Judi Barrett
82-83 *Herbie's Troubles* by Carol Chapman
81-82 *Pinkerton Behave!* by Steven Kellogg
80-81 *The Tailypo* by Joanna Galdone
79-80 *Miss Nelson Is Missing* by Harry Allard
78-79 *Big Bad Bruce* by Bill Peet
77-78 *The Sweet Touch* by Lorna Balian
76-77 *Alexander and the Terrible, Horrible, No Good, Very Bad Day* by Judith Viorst

Book Award

- 00-01 *My Life as a Fifth Grade Comedian* by Elizabeth Levy
99-00 *The Imp That Ate My Homework* by Laurence Yep
98-99 *Frindle* by Andrew Clements
97-98 *The Best School Year Ever* by Barbara Robinson
96-97 *Mick Harte Was Here* by Barbara Park
95-96 *Time for Andrew: A Ghost Story* by Mary Downing Hahn
94-95 *Mayfield Crossing* by Vaunda M. Nelson
93-94 *Jennifer Murdley's Toad* by Bruce Coville
92-93 *The Doll in the Garden* by Mary Downing Hahn
91-92 *All About Sam* by Lois Lowry
90-91 *Hatchet* by Gary Paulsen
89-90 *There's a Boy in the Girl's Bathroom* by Louis Sachar
88-89 *The War with Grandpa* by Robert Kimmel Smith
87-88 *Christina's Ghost* by Betty Ren Wright
86-87 *How to Be a Perfect Person in Just Three Days* by Stephen Manes
85-86 *The Secret Life of the Underwear Champ* by Betty Miles

(more)

- 84-85 *Skinnybones* by Barbara Park
 83-84 *Nothing's Fair in Fifth Grade* by Barthe De Clements
 82-83 *Superfudge* by Judy Blume
 81-82 *Don't Hurt Laurie* by Willo Davis Roberts
 80-81 *The Great Gilly Hopkins* by Katherine Paterson
 79-80 *The Great Brain Does It Again* by John D. Fitzgerald
 78-79 *The Pinballs* by Betsy Byars
 77-78 *Freaky Friday* by Mary Rodgers
 76-77 *Tales of a Fourth Grade Nothing* by Judy Blume
 75-76 *The Best Christmas Pageant Ever* by Barbara Robinson
 74-75 *A Taste of Blackberries* by Doris Buchanan Smith
 73-74 *Doodle and the Go-Cart* by Robert Burch
 72-73 *Hey What's Wrong with This One?* by Maia Wojciechowska
 71-72 *J. T.* by Jane Wagner
 70-71 *Queenie Peavy* by Robert Burch
 69-70 *Ramona the Pest* by Beverly Cleary
 68-69 *Skinny* by Robert Burch

New York Public Library 100 Picture Books Everyone Should Know
 (www.nypl.org/branch/kids/gloria.html)

- Abuela* by Arthur Dorros
Alexander and the Terrible, Horrible, No Good Very Bad Day by Judith Viorst
Animals Should Definitely Not Wear Clothing by Judi Barrett
Andy and the Lion by James Daugherty
Ben's Trumpet by Rachel Isadora
Blueberries for Sal by Robert McCloskey
The Bossy Gallito: A Traditional Cuban Folk Tale by Lucia M. Gonzalez
Bread and Jam for Frances by Russell Hoban
Brown Bear, Brown Bear, What Do You See? by Bill Martin, Jr.
Caps for Sale: A Tale of a Peddler, Some Monkeys and Their Monkey Business by Esphyr Slobodkina
The Carrot Seed by Ruth Krauss
A Chair for My Mother by Vera B. Williams
Chicka Chicka Boom Boom by Bill Martin, Jr.
Corduroy by Don Freeman
Curious George by H. A. Rey
The Day Jimmy's Boa Ate the Wash by Trinka Hakes Noble
Dear Zoo by Rod Campbell
Doctor De Soto by William Steig
Farmer Duck by Martin, Waddell
The Fortune Tellers by Lloyd Alexander
Freight Train by Donald Crews
George and Martha by James Marshall



Go Away, Big Green Monster! by Ed Emberley
Good Night, Gorilla by Peggy Rathmann
Goodnight Moon by Margaret Wise Brown
Grandfather's Journey by Allen Say
Happy Birthday, Moon by Frank Asch
Harold and the Purple Crayon by Crockett Johnson
Harry the Dirty Dog by Gene Zion
Henny Penny by Paul Galdone
Horton Hatches the Egg by Dr. Seuss
I Know an Old Lady Who Swallowed a Fly by Glen Rounds
If You Give a Mouse a Cookie by Laura J. Numeroff
Is It Red? Is It Yellow? Is It Blue? An Adventure in Color by Tana Hoban
It Could Always Be Worse: A Yiddish Folktale by Margot Zemach
John Henry by Julius Lester
The Judge: An Untrue Tale by Harve Zemach
Julius by Angela Johnson
Komodo! by Peter Sis
Leo the Late Bloomer by Robert Kraus
Little Blue and Little Yellow by Leo Lionni
The Little Dog Laughed and Other Nursery Rhymes by Lucy Cousins
The Little Old Lady Who Was Not Afraid of Anything by Linda Williams
Little Red Riding Hood by Paul Galdone
Lunch by Denise Fleming
Lyle, Lyle, Crocodile by Bernard Waber
Madeline by Ludwig Bemelmans
Maisie Goes Swimming by Lucy Cousins
Make Way for Ducklings by Robert McCloskey
Martha Calling by Susan Meddaugh
Mike Mulligan and His Steam Shovel by Virginia L. Burton
Millions of Cats by Wanda Gag
Miss Nelson Is Missing by Harry Allard
Mr. Gumpy's Outing by John Burningham
The Monkey and the Crocodile by Paul Galdone
Morris' Disappearing Bag by Rosemary Wells
Mouse Paint by Ellen S. Walsh
Mufaro's Beautiful Daughters: An African Tale by John Steptoe
Mushroom in the Rain by Mirra Ginsburg
The Napping House by Audrey Wood
Officer Buckle and Gloria by Peggy Rathmann
Old Black Fly by Jim Aylesworth
Over in the Meadow by John Longstaff
Owen by Kevin Henkes
Papa, Please Get the Moon for Me by Eric Carle
Perez and Martina by Pura Belpre
Pierre: A Cautionary Tale by Maurice Sendak
The Polar Express by Chris Van Allsburg
The Random House Book of Mother Goose: A Treasure of 386 Timeless

Rosie's Walk by Pat Hutchins
Round Trip by Ann Jonas
Rumpelstiltskin by Paul O. Zelinsky
Seven Blind Mice by Ed Young
The Snowy Day by Ezra Jack Keats
Stone Soup by Marcia Brown
Story of Babar, the Little Elephant by Jean de Brunhoff
The Story of Ferdinand by Munro Leaf
Strega Nona by Tomie De Paola
Swamp Angel by Anne Isaacs
Swimmy by Leo Lionni
Sylvester and the Magic Pebble by William Steig
The Tale of Peter Rabbit by Beatrix Potter
Ten, Nine, Eight by Molly Bang
There's a Nightmare in My Closet by Mercer Mayer
The Three Billy Goats Gruff by Marcia Brown
The Three Robbers by Tomi Ungerer
Tikki Tikki Tembo by Arlene Mosel
The True Story of the Three Little Pigs by A. Wolf by John Scieszka
Tuesday by David Wiesner
Two of Everything: A Chinese Folktale by Lily Toy Hong
The Very Hungry Caterpillar by Eric Carle
We're Going on a Bear Hunt by Michael Rosen
The Wheels on the Bus by Paul O. Zelinsky
When I Was Young in the Mountains by Cynthia Rylant
Where the Wild Things Are by Maurice Sendak
Where's Spot? by Eric Hill
Whistle for Willie by Ezra Jack Keats
Why Mosquitoes Buzz in People's Ears: A West African Tale by Verna Aardema
Zomo the Rabbit: A Trickster Tale From West Africa by Gerald McDermott



ALA/ALSC Best Books and Notables

There is a long list every year for these books and other materials. It is best to check the ALA website to find the most current list and lists from past years.

www.ala.org/alsc/awards.html

Collection Development Guides

Gillespie, John T. and Ralph J. Folcarelli. *Guides to Collection Development for Children and Young Adults*. Englewood, CO: Libraries Unlimited, Inc., 1998.



On the Web

Many sources are available on the web to find booklists and to find information and advice about collection management. Some vendors offer websites where you can access lists as well as review information about books. Other vendors may not have websites but are often willing to offer even more personalized attention to your needs.

Advanced Book Exchange (www.abebooks.com)

This is a source for used and out-of-print titles.

Amazon (www.amazon.com)

This familiar site has a very large number of titles and reviews to choose from.

Barnes & Noble (www.bn.com)

This is the website for the popular book store. It is a similar site to Amazon.com.

Book Wholesalers Incorporated (www.bwibooks.com)

This multi-faceted site, focused on children's titles, is an excellent selection and ordering tool with reviews from several professional magazines for many of the titles. It is also a good general reference tool when looking for information on a specific title (age level, fiction/non-fiction, bibliographic information, etc). You can create subject lists, use their many existing lists, and can request that they create subject lists for you. Purchasing from BWI is not required. Online ordering is available. Contact BWI to arrange a user name and password.

The Book Hive (www.bookhive.org)

The Public Library of Charlotte & Mecklenburg County has created this guide to children's literature and books. Access titles and reviews by type (holiday, beginning chapter, adventure, classic, concept, etc.).

Charleston County Library Recommended Books (www.ccpl.org/ccl/cclkids/recbooks.html)

This site has titles recommended by grade level.

Galileo (www.galileo.peachnet.edu)

Through Galileo you can access **Book Review Digest**, which contains full-text book reviews, and **Books in Print**, which features reviews from many different sources as well as availability from a variety of vendors.

Ingram (www.ingrambookgroup.com)

In addition to accessing information about books, you can place orders online.

The Reading Corner (www.carr.org/read/)

Sponsored by the Carroll County Public Library in Westminster, Maryland, this site is created by Mona Kerby, an associate professor at Western Maryland College. This site contains book reviews for readers in grades 2-8 that give a little more information than what you find in the library catalog.

BookSpot (www.bookspot.com)

This is a free resource center that simplifies the search for the best book-related content on the Web. Featured sites are hand-selected by BookSpot.com editors and organized into intuitive categories, such as bestseller lists, genres, book reviews, electronic texts, book news, and more.

Weed of the Month Club (www.sunlink.ucf.edu/weed/)

One of the most useful sites, this one tackles a different topic each month. Lists of books which should be discarded and new books which should be added are given. Archives are kept so you can go back and look at past month's topics.

Review Journals

If your library subscribes to the *New York Times*, you automatically get the *New York Times Book Review*. The following journals are used frequently by selectors of children's books. You will probably have subscriptions to some of them. Others may be available on the web and reviews can also be found on **Books in Print** (available through Galileo) as well as websites like **Amazon.com**. Contact information is given for each journal.



Booklist (www.ala.org/booklist)

50 E. Huron St.
Chicago, IL 60611
312-280-5715

The Bulletin of the Center for Children's Books (www.lis.uiuc.edu/puboff/bccb)

University of Illinois Press
1325 S. Oak
Champaign, IL 61820
217-333-0950

Horn Book (www.hbook.com)

56 Roland St., Suite 200
Boston, MA 02129
800-325-1170

Riverbank Review (www.riverbankreview.com)

1624 Harmon Place, Suite 305
Minneapolis, MN 55403
612-486-5690

School Library Journal (www.slj.com)

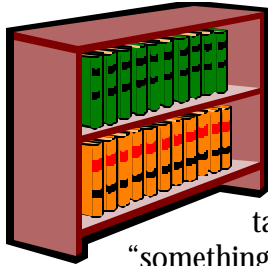
245 W. 17th Street
New York, NY 10011
212-463 6759

VOYA (www.voya.com)

4720A Boston Way
Lanham, MD 20706



Several review media include starred reviews that are designated with an asterisk (*). This indicates that the designated title is considered by that reviewer to be an exceptional example when compared to similar titles. Frequently, libraries with limited budgets will purchase these to ensure that the materials they do buy are high quality.



Weeding

Weeding is an important aspect of collection development, not a colossal task to be avoided at all costs. Having “something” on a topic in your collection is not necessarily better than having “nothing,” especially if it is outdated or incorrect information.

Even if all your materials were in good condition, timely, accurate, and circulating well, there will come the day when you run out of room on your shelves. You will have to decide what goes and what stays. If your library has not weeded in a long time, it can be a bit daunting, but you can work into it slowly.



Your library may have formal (written) or informal procedures that include weeding after the book has not circulated a certain number of years. It may also indicate how many years to keep certain informational books before replacing them. Find out what your library's policies and procedures are for weeding before embarking on a weeding program.

Eeny, meeny, miney, mo... There is more than one way to approach the weeding process. One is to set up a schedule to systematically go through the collection each month to look at different whole sections at one time. As you pull books to weed, note areas or specific subjects in which you need new materials or replacement copies.

Another way to begin is take a moment to weed an area when a new non-fiction book is ready to be placed on the shelf. Check the Dewey number, and look on your shelves for older books on the same subject. Or, you may be able to print out a list of books with that call number from your automation system. You will still have to physically examine them to make the final decision.



Just because a book has not checked out does not mean it should be thrown away. That is only one thing to look for. The subjects of some books may not be popular or important right now, but could become so for some individuals in the future. Try, as much as possible, to keep information on many different subjects. If subjects are popular, you need to have as many books about that subject as possible. If the subject is controversial, provide materials from as many different points of view as possible.



If there are any books which are inaccurate, out of date, or beyond repair, weed them. Evaluate that shelf to see if there are gaps in your collection and put those subjects on your list of books to search for. If the books in your collection are stamped with a due date, you can also look to see which ones have not checked out in the past several years.

If your automation system will allow you to do reports of how often books have checked out, print out a report on just one Dewey range in the children's collection, or ask your tech services people to do that report for you. Using that report, physically examine books that have not checked out recently.

Scientific and current event information is particularly subject to becoming out of date. These areas should also carefully be evaluated for accurate and timely information. Examine all books older than 10 years for general information, and all books older than 5 years for scientific and technological information. We have all heard the stories of libraries that still have books about what will happen when man goes to the moon. There are still some books out there, as well, showing pictures of computers as large as a room. This is fine for historical works, but not for books that are supposed to show the current state of affairs.

The **CREW** method describes five basic steps—inventory, collection evaluation, collection maintenance, weeding and discarding—involved in the ongoing process of “Continuous Review, Evaluation and Weeding.” The basic formula for this method still applies when evaluating books or any other media. All formats can be evaluated using these criteria with a few modifications.



Another method for weeding is the **MUSTY** system. **MUSTY** is an easily remembered acronym for five negative factors which frequently mark materials for weeding :



Evaluating and Weeding Collections in Small and Medium-sized Public Libraries: The Crew Method, by Joseph P. Segal, published by the American Library Association in 1980, should be available in your library. If not, you may get it from the GPLS library on interlibrary loan. It contains the full method of maintaining your collection.

MISLEADING—If books are factually incorrect or inaccurate they should be removed from the shelf.

UGLY—Unattractive, frayed covers do not inspire children to read what is inside. Mend books that cannot be replaced; replace those that you can. Videos in plain covers will not be picked up. Anything in your collection that is unsightly should be attended to.

SUPERCEDED—If there is a newer edition of a book available you should replace the older one on your shelf. If you already have the newer edition weed the older one, especially if it is science or current events. Exceptions may include older editions of bibliographic guides such as Children’s Catalog or almanacs and the Guinness Book of World Records.

TRIVIAL—Books with no discernible literary or scientific merit should be removed. This may be more open to interpretation than some of the other criteria, but particularly in non-fiction categories, do not clog your shelves with books that have no clear purpose.

YOUR COLLECTION—This one is the hardest to understand because you have to really know your collection. It takes time to develop that knowledge but it is crucial. Evaluate your collection extensively and decide if the book fits with the priorities you and your library have set.



Remember that your fiction collection will need to be weeded, also. Wear and tear and circulation are generally taken into consideration when weeding in this area. However, you may decide to keep material by a popular author or classics whether or not they circulate well. Consider the service goals of your library system. Will you keep older materials or maintain a collection of only current materials?

To replace or not to replace. That is the question... If they are supposed to be available but they are not on the shelf, they may have been lost. Make a note of that so that you can determine if they should be replaced and/or marked missing. After that, evaluate the remaining books according to the **MUSTY** criteria explained on the previous page.

Getting to know you... Explore your collection. Learn its weaknesses and strengths. You can better serve your patrons and save yourself time by investing a little bit of time in becoming familiar with your collection.



Use the chlib list to communicate with other children's staff in the state. Information about subscribing to this listserv is located in the General Information section of this manual. If you have questions about a book, post the question on the list. We are all in this business to bring children and books together. Someone on the list has probably already dealt with the questions you have.

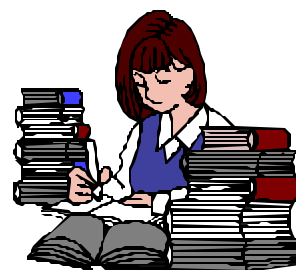
Now whadd'ya do?... Once you have decided what books (or other materials) should be weeded, you will need to follow the procedures of your library system with regard to removing the information about those items from your catalog and marking the items so they do not accidentally find their way back into your collection.

Items that are very damaged will probably be thrown away. Audios and videos that do not play are useless to anyone. Books with pages or partial pages torn out are frustrating, if not completely useless.

After they are marked "withdrawn," your library may do one of the following with other books that are still useable:

- give the books to a jail, detention center, or other social service agency;
- throw them away or recycle them (especially if the information is outdated or inaccurate); or
- sell them in the library's store or from book carts.

Read, read, read... Read the books in your collection and read about the books. Your patrons will trust your opinions more if they feel you have a good working knowledge of your collection. All of the materials suggested here can help you to learn about authors, styles of writing, the history of children's literature, and many subjects of interest to children. Do not feel like you have to do it all at once, but do it a little at a time. You'll be surprised at how quickly you start making connections that will help you create a top-notch collection for your library.



*Staff
Education*



Remain Teachable



Keeping on your toes...Once you have made the commitment to providing quality children's services, how do you find good ideas for programs and how do you stay fresh?

As with any profession, art or craft, the key is to remain teachable. You always be willing to learn. Finding those opportunities for professional and career development, however, is your responsibility.



should growth

There are any number activities and sources for you to use—workshops, continuing education courses, conferences, articles in professional journals and publications, books, and research and electronic information sources. One of your most valuable resources is your peers—people who have been in your shoes and survived. They can give you ideas and information and suggest places to find what you are looking for. Use the listserv.

And what might that be?...At the heart of children's services is encouraging children to become lifelong library users by helping them discover what the library has to offer and creating an environment which attracts children and their families. In order to do that well, you must :

- Have some knowledge of the reading process and types of reading problems when you are developing children's collections and programs.
- Be able to find and use information on child psychology, growth and development, and sociology.
- Be current on fads and other popular culture trends when you are purchasing materials and providing programs that will appeal to children and families.
- Have knowledge of and appreciation for children's literature.
- Be aware of advances in technology and have a minimal level of expertise in using computers. Many learning experiences and ideas are readily available at your fingertips through Internet resources.

Where should I start?...Georgia Public Library Services should be your first call when looking for training and resources. GPLS offers training on different topics throughout the year in different locations around the state. These opportunities are generally of little or no cost. Individual libraries systems often schedule programs on specific topics and invite librarians and staff throughout the state to participate.



Ask your supervisor about the possibility of taking advantage of some of these **GPLS** opportunities. Workshops and classes include training on various computer software products, grant writing, children's collection development, how to do storytimes, and family literacy.

GPLS also maintains an extensive professional collection with books on many topics, including children's services. These can be accessed through the GPLS website (www.public.lib.ga.us) and requested through Interlibrary Loan. This **children's manual** will provide you with some answers and suggestions of books, websites, etc. to further your children's services education.

Branching out... Professional organizations such as the American Library Association (ALA), Public Library Association (PLA), and the Georgia Library Association (GLA) publish professional magazines and have Children's Services Divisions to help keep you current with the latest information and developments in children's services. They also have conferences with workshops in many areas of interest.

 **GLA** meets with other media organizations each fall in different locations around the state at **COMO**, the Conference of Media Organizations.

One of the most important features of attending training is the opportunity to network, sharing ideas and experiences with your peers. In addition to networking opportunities and workshops, conferences provide exhibits which showcase new services, technology, and materials of interest to children's services.



There are also many one-day conferences and workshops available from companies that market their services to librarians and public education staff. Although these are sometimes quite expensive, they may provide a resource book for attendees to take with them.

The Institute for Educational Development is another one-day seminar resource generally offered in the Atlanta area. Many of the programs are designed for school and public librarians. They are similar to the Bureau of Education and Research (see online resources below) in format, content and sources of information. Information on upcoming programs can be obtained by calling 1-800-260-8180. They do not advertise a web site.

On the Web

Land Grant Training Alliance (<http://www.lgta.org/>)

A good online training site for word processing, presentation graphics, spreadsheets, databases and the Internet, hosted by North Dakota State University. You can also download the lessons.



Bureau of Education and Research (<http://www.ber.org/>)

This site offers numerous training opportunities in the Atlanta area. They provide instruction from recognized experts in various fields, plus provide many "carry-home" materials that make great references for later life.

How'm I doing?... Another part of this growth and development process is the need to look at how you are progressing and be honest about how well you are developing the knowledge and skills needed to provide quality service to children. There is a set of competencies in the appendices that you can use as a guideline to help measure your success and to point out the areas in which you need further development and training.



Don't Forget These Links...

There are a number of Internet web sites that can be helpful resources for information on children's literature, programming, etc. The following are some sites worth taking a look at:

Children's Book Council (<http://www.cbcbooks.org>)

The Council is dedicated to encouraging literacy and the use and enjoyment of children's books. Sponsors Young People's Poetry Week and Children's Book Week.

Booklist (<http://www.ala.org/booklist>)

This is the digital counterpart of ALA's *Booklist* magazine.

Information and Library Science @Carolina (<http://ils.unc.edu/award/home1.html>)

Find here information on the Newbery and Caldecott medals. Links back to ALA's official medal homepage.

New York Public Library (<http://www.nypl.org/>)

Scroll down to "Online Resources" then select "on-Lion" for Kids

Internet School Library Media Center Children's Literature and Language Arts Resources

(<http://falcon.jmu.edu/~ramseyil/childlit.htm>)

This page focuses on children's literature in education for teachers, library media professionals, parents, and students.

Nuttin' But Kids (<http://www.nuttinbutkids.com>)

This is a site that links to activities, free "stuff," and other subjects of interest to teachers, parents, and children. Includes a message board and a chat room.

Surfing the Net with Kids (<http://www.surfnetkids.com>)

These are sites with topics including the arts, school subjects, games, and others recommended by a "syndicated newspaper columnist, mother, wife, and Net surfer." You can also subscribe to a free semi-weekly e-mail newsletter.

Children's Literature for Children (<http://www.childrensliterature.org>)

This non-profit educational organization is dedicated to bringing children and books together. Has access to a structured academic course in children's literature.

Georgia Library Association (<http://www.lib.gsu.edu/gla/>)

Visit this site to find out about GLA, Georgia's association for promoting all types of libraries. A yearly conference provides networking and workshop opportunities.

Elementary Educators (<http://k-6educators.about.com/>)

This site links to different school subjects, including literature and language arts. It has many sites of interest to the teaching profession plus free lesson plans.

Preschool Education (<http://www.preschooleducation.com>)
More links to educational sites, including theme topics and useful recipes.

Perpetual Preschool (<http://perpetualpreschool.com>)
This site provides information, links, and ideas for preschool teachers and others who interact with preschool children.



On the Web

Helpful Sites for Children's Staff



There is no way to list all the sites that may prove helpful in running a children's department, but here are some more that you might want to check out. Most contain links to other useful sites. Remember to "bookmark" your favorite sites for easy access.

Professional Organizations

Association for Library Service to Children (<http://www.ala.org/alsc/>)

This is the official website for this division of the American Library Association. More information is included in the Appendix section of this manual.

Young Adult Library Services Association (<http://www.ala.org/yalsa/>)

This is the official website for this division of the American Library Association. More information is included in the Appendix section of this manual.

Reference and Research

GALILEO (<http://galileo.peachnet.edu>)

This is the Georgia Library Learning Online site with many research indexes and databases.

Librarian's Index to Internet (<http://www.lii.org>)

This subject directory of more than 5,300 resources was selected and evaluated by librarians for their usefulness. Indexed by category, topic, and subject.

Children's Literature

Picture Book Database at Miami (OH) University (<http://www.lib.muohio.edu/pictbks/>)

Search capabilities of this site encompass over 900 keywords, including topics, concepts, and skills, with abstracts of over 4,000 children's picture books.

Children's Literature Web Guide (<http://www.acs.ucalgary.ca/~dkbrown/>)

These are Internet resources related to books for children and young adults.

Georgia Children's Literature (<http://www.coe.uga.edu/gachlldlit/awards/index.html>)

Sponsored by the College of Education at the University of Georgia, this site contains information about the Georgia Children's Book Award program and previous winners plus children's literature conference information.

Index to Internet Sites: Children's and Young Adults' Authors & Illustrators

(<http://falcon.jmu.edu/~ramseyil/biochildhome.htm>)

This is a searchable site with links to authors' birthdays, a handy name pronunciation guide, and lots more.

Miscellaneous

Library Media and PR (<http://www.ssdesign.com/librarypr/>)

This site contains several ideas for publicizing and marketing your library, as well as a calendar of various library-related events and programming ideas.

Puzzlemaker (<http://www.puzzlemaker.com>)

This puzzle generating tool enables you to create and print customized word searches, crossword and math puzzles using your own word lists.



On the Web

General Interest Sites for Children and YA's

Below are just a few of the more popular sites recommended for children and young adults. Become familiar with these sites so you can use them when helping children of all ages look for information. While the list may seem a little short, several of the sites include links to many other recommended web resources.



Children

ALA's 700+ Great Sites (<http://www.ala.org/parentspage/greatsites/amazing.html>)
ALA calls this "Amazing, Spectacular, Mysterious, Wonderful Web Sites for Kids and the Adults Who Care for Them."

Ask Jeeves for Kids (<http://www.ajkids.com/>)

Make quick connections to sites with interesting information or homework help; or type in a specific question from the homepage.

KidsClick! Web Search for Kids by Librarians (<http://sunsite.berkeley.edu/KidsClick!/>)

This site is broken down into 15 subject areas with more specific areas under each. You can also "look at the page through a librarian's eyes" and see the same subjects listed as Dewey Decimal numbers.

PBS Kids (<http://pbskids.org/>)

Connect to websites for Arthur, Barney, Mr. Rogers, Teletubbies, and more.

Yahooligans-The Web Guide for Kids (<http://www.yahooligans.com/>)

This is the kid-friendly version of the Yahoo search engine.

Young Adults

Sports Illustrated for Kids (<http://www.sikids.com>)

This site is an online magazine with many articles to choose from.

TeenPeople Magazine (<http://www.teenpeople.com/teenpeople/flathome>)

This is also an online magazine with the same popular culture focus as the paper version.

YALSA's Teen Hoopla (<http://www.ala.org/teenhoopla/>)

Teens can participate in the discussion forum or read past forums on many topics of interest to teens. This also links to other sites.

Miscellaneous



What Are We Doing Here? Mission Statements



The best place to start before developing a mission statement for your children's department is to look at your library's mission statement. It is important to ensure that your mission is compatible with the overall mission of the library.



Remember the listserv? This is a good example of information to request. You don't have to find out the name of a particular person to contact and the question goes out to well over 226 people all over the state. Instructions on how to subscribe to the listserv are found in the General Information section of this manual.

Also, take a look at the mission statements of other children's departments. Most librarians are happy to share a copy of their policies.

A mission statement should be a clear, concise statement that says who you are, what you do, for whom, and where. Consider these three common elements of most mission statements:

Who you are serving: Children, young adults, students, etc.

Their needs: Educational, recreational, cultural, leisure, etc.

Concepts: Access to information, learning readiness, etc.

If your department already has a mission statement, look to see what aspects of it are outdated or no longer appropriate and revise as necessary. As you consider starting new programs or services, get out your mission statement to make sure they are compatible.



For More Information

Bryson, John Moore. *Strategic Planning for Public and Nonprofit Organizations: A Guide to Strengthening and Sustaining Organizational Achievement*. Jossey-Bass, 1988.

Jacob, M.E.L. *Strategic Planning: A How-To-Do-It Manual for Librarians*. Neal-Schuman Publishers, 1990.

Jones, Laurie Beth. *The Path: Creating Your Mission Statement for Work and for Life*. Hyperion, 1996.

Mason, Marilyn Gell. *Strategic Management for Today's Libraries*. American Library Association, 1999.

Make a Joyful Noise

Publicizing and Marketing Children's Services



Stop the presses!...A well-written press release is one of the most effective ways to publicize events happening at your library. Find out the names and contact numbers for your local newspapers, radio and television stations, and local cable providers. It is also important to know their deadlines and the format that the various media outlets prefer. Some may prefer to receive the information on paper, some electronically. Here are some general guidelines:

- A press release should be typed on 8 ½" x 11 " white paper. Provide wide margins and double-space the copy so that there is room for editing.
- Use letterhead stationery or type the name, address, and telephone number of your library in the left margin. If you have a logo, be sure to use it. Remember to include the contact's name and phone number.
- Provide a release date to tell the editor when you want the information released. It should be typed in capital letters and placed at the left margin. Most press releases simply say, "RELEASE IMMEDIATELY" or "FOR IMMEDIATE RELEASE."
- Suggest a headline. It may not be used, but the most important element of the press release will be clearer.
- Ensure that you have answered the who, what, where, when, and why questions.
- Double-check all facts, dates, names, spelling, and grammar.
- Clip and save the press releases that get published and reevaluate those that do not.

There are ways and there are ways... If your library has a **web page**, place storytime schedules and special programs on the "Calendar of Events" page or download pictures of successful programs.

Create **handouts** and **brochures** about regular programming and special events and place them in your library branches for patrons to pick up. You can also put the information in **bookmark** format to place in branches or ask circulation staff to place in one of the books each patron checks out.

Create **posters** to place on bulletin boards in your library, at schools, or even in businesses that allow community postings. These do not have to be professionally printed, glossy posters with color graphics. Make an attractive layout of pertinent information on an 8 ½" by 11" page using a few computer generated graphics and photocopy it on colored paper.



Consider the best way to reach your intended audience. For example, the newspaper may not be the best or only method to use if you are sponsoring a teen poetry cafe. Instead, you may want to distribute flyers to the local high schools, contact English teachers and writing clubs, and ask that it be mentioned during daily school an-



For More Information

Coote, Helen and Bridget Batchelor. *How to Market Your Library Service Effectively*. Aslib, 1997.

Kinnell, Margaret and Jennifer MacDougall. *Meeting the Marketing Challenge: Strategies for Public Libraries and Leisure Services*. Taylor Graham, 1994.

Kotler, Philip and Alan R. Andreasen. *Strategic Marketing for Nonprofit Organizations*. Prentice-Hall, 1996.

Weingand, Darlene E. *Marketing/Planning Library and Information Services*. Libraries Unlimited, 1999.

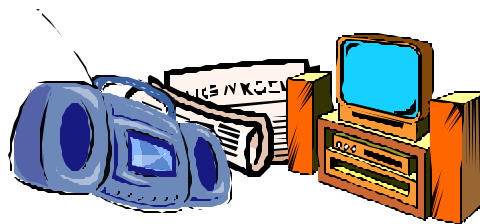
On the Web

Library Media and PR (<http://www.ssdesign.com/librarypr/index.html>)
This site contains several ideas for publicizing and marketing your library, as well as a calendar of various library-related events and programming ideas.



Sample News Release

Your library system may already have a preferred news release format for you to use. If not, the next two pages are samples of news releases that can be used with print, radio, or video media.



FOR IMMEDIATE RELEASE

Release date

Contact: Your Name
Your Position
Your Phone Number, Extension

Your library
system logo

Preschool Storytimes

Preschool storytimes for children ages 4 and 5 are in session at the following _____ Library System branches. No registration is required. Please feel free to attend at the branch that best fits your schedule. For further information call any _____ Library System branch. Daycares and other organized groups must call to make special arrangements.

Branch name, address, phone number

Storytime Title	Day, Date	Time
	Day, Date	Time

Branch name, address, phone number

Storytime Title	Day, Date	Time
	Day, Date	Time

Branch name, address, phone number

Storytime Title	Day, Date	Time
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Library Name • Street Address • City, State Zip • Phone Number

(If your library system letterhead has the logo across the top, leave a space like this so you can print the news release on the letterhead.)

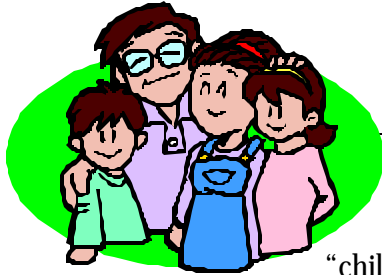
FOR IMMEDIATE RELEASE

Release date:

Contact: Your Name, Your Position
Your Phone Number, Extension

Headline

Body of information here



Handle with Care Child Advocacy

Today and tomorrow... We have all heard over and over that “children are our future,” and it is true. The children of today are the ones who grow up to be the adults and leaders of tomorrow. It is important, then, to see that children have as healthy a childhood as we can give them.

Some children are luckier than others. They have relatively happy childhoods (no one is perfect) with loving families who take care of their physical and emotional needs. It is the unlucky ones that need advocates from outside their families.

Giving a voice... Children have no legal rights until they are 18 years of age. Adults must step in and see that children who are abused, neglected, homeless, and/or have emotional or psychological needs receive the help they need—someone to give a voice to the children who have no voice. Parents must be educated on ways to keep their children safe; and someone needs to represent children who are in the legal system.



Look in the Appendix of this manual for the *Children's Bill of Rights* which was ratified in 1996 by children from 7 countries and 3 continents. This Bill of Rights “proposes rights for children that all adults on Earth should honor, so that we may help create the very best future for ourselves, and in turn, our own children.”

There are organizations whose purpose is to be advocates for these children. However, you do not have to be a member of these organizations to be an advocate. Point parents and other adults who help children to some of these titles and websites. You might even decide to volunteer some of your own time and energies in some of these areas.



For More Information

Dicker, Sheryl. *Stepping Stones: Successful Advocacy for Children*. Foundation for Child Development, 1990.

Feinberg, Sandra, et. al. *Including Families of Children with Special Needs: A How-to-do-it Manual for Librarians*. Neal Schuman Publishers, 1999.

Fernandez, Happy Craven. *The Child Advocacy Handbook*. Pilgrim Press, 1980.

Mnookin, Robert H. *In the Interest of Children: Advocacy, Law Reform, and Public Policy*. W. H. Freeman, 1985.

Nunez, Sandra Joseph. *And Justice for All: The Legal Rights of Young People*. Millbrook Press, 1997.



On the Web

Parent Advocacy Coalition for Educational Rights (<http://www.pacer.org>)

The purpose of the Minnesota Parent Center (Pacer Center) is to expand opportunities and enhance the quality of life of children and young adults with disabilities and their families.

National Children's Advocacy Center (<http://www.ncac-hsv.org>)

Educational, clinical, and prevention services focusing on child sexual abuse are found at this site.

Children's Protection and Advocacy Coalition (<http://www.thepac.com/index3.html>)

You can access media appearances and articles concerning information on pedophiles.

Child Passenger Safety Web (<http://www.childsafety.org>)

This site has information on vehicle safety as it relates to children—air bags, safety seats, etc.

Child Welfare (<http://www.childwelfare.com>)

This site calls itself the “Gateway to information related to the welfare of children” with an online journal and a library of web sources.

Child.net Main Page (<http://www.child.net>)

This online guide to youth and children's resources has links on different issues for kids, teens, and parents.

Child Welfare League of America (<http://www.cwla.org>)

CWLA is an association of more than 1,100 public and private nonprofit agencies that assist over 3.5 million abused and neglected children and their families each year with a wide range of services.

Children Now (<http://www.childrennow.org>)

This is the website for this organization which is dedicated to the well being of children.

Children’s Defense Fund (<http://www.childrensdefense.org>)

CDF provides a strong, effective voice for all the children of America who cannot vote, lobby, or speak for themselves, paying particular attention to the needs of poor and minor children and those with disabilities.

Connect for Kids: Guidance for Grownups (<http://www.connectforkids.org>)

This site offers a place on the Internet for adults—parents, grandparents, educators, policymakers and others—who want to become more active citizens, from volunteering to voting with kids in mind.

Family Village (<http://www.familyvillage.wisc.edu/index.htmlx>)

The complete title includes: **A Global Community of Disability Related Resources.**

Federal Resource Center for Special Education (<http://www.dssc.org>)

The Disabilities Studies and Services Center (DSSC) is a department of the Academy for Educational Development (AED), which is an independent, nonprofit service organization committed to addressing human development needs in the United States and throughout the world.

NACC National Association of Counsel for Children (<http://www.nacchildlaw.org>)

The purpose of the NACC is to assist attorneys and other professionals in their work with children in the legal system.



*Young
Adults*



And Your Point Is...? Service to Young Adults

They are loud. They are obnoxious. They think everyone is interested in what they have to say. You just cannot work with those genealogists... (Bet you thought it was going to say "teens.")

Even when they come to programs they don't pay attention to what you're saying. They talk among themselves and disturb the presenter. Parents of preschoolers can be such a pain!

Did you think "teens" again?



Have you ever felt this way about teenagers? What is it about teenagers that strikes terror in the minds and hearts of perfectly intelligent, caring librarians? Some library staff hold teens to a different set of standards than they do most of their other patrons. Many are not particularly fond of dealing with teens. As one reference librarian said, "I want to do a good job, but how do I take care of myself when the kids treat me like a doormat?" With only 11% of libraries employing young adult specialists to represent teen interests, teens frequently become the ignored.

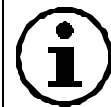
Attitude adjustment... Teens are not the only ones who need an attitude adjustment. Library staff frequently need a little adjusting, too. Think about this... We have the opportunity to mentor hundreds of teens through the years as we model appropriate behavior and informally teach them about using the wealth of our libraries for their own development.

Teens are future tax-payers and parents; and they are about 23% of library users. They deserve libraries with a wide range of information to promote healthy development as much as any other patron.

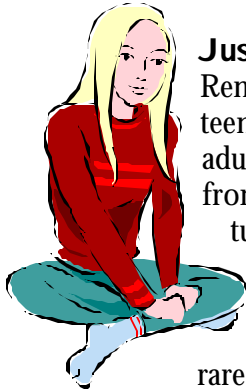
Teens are fun! You can help them or you can complain about them. Which is going to be healthier for you and your library?

So, now what?... You are convinced, but now you need help to make it happen. How can you prepare yourself and your staff to work with teens? What can you do about their behavior? What are some good resources to use with them?

You've come the right place. This section will give you some answers to those questions and ideas to give you the confidence you need to serve this age group with enthusiasm.



Strictly speaking, the teen years could be said to start with double digits (in other words, age 10), but most people think of teenagers as being 13-19 years old. In libraries, there is no absolute age range that qualifies as a Young Adult. Each library has its own definition. *Voice of Youth Advocates (VOYA)* which reviews books for YAs, recommends materials for 10 to 19 year olds. Some library systems consider 13 to 19-year-olds to be young adults, while others define Young Adults as people 11 to 14 years old. Find out your library's definition. If it doesn't have one, perhaps you can help make that decision.



Just what are teens and how do they grow?

Renee Villaincourt in *Bare Bones Young Adult Services* (see bibliography) compares teens to larvae—they are separating from their families and working at becoming adults. They are neither fish nor fowl. They differ from children and they differ from adults. Their interests are different, their needs are different, and their attitudes (sometimes the hardest part to deal with) are different.

Did **you** enjoy your teen years? Probably not. Although this period of adolescence has often been romanticized in song as being “the best days of your life,” rare are the adults who would choose to live those years over again unless they could take with them the wisdom and knowledge of adulthood. Puberty is a time of rapid physical and mental growth—and the two do not necessarily work together. You may be 12 and look 18, or tiny but with the intellect of a mature 17 year old. One day you are clicking on all cylinders and the next day you cannot put one foot in front of the other without stumbling.

Body... During the years that follow the onset of puberty the teen’s body explodes. Growth spurts are common and often painful. The arms and legs grow at a faster rate than the body in adolescent boys thus resulting in not being able to walk through a room without tripping or knocking over something. They “lumber” through the place and every knick-knack is at risk. They do not “sit down” on a chair, they sort of “fall” into it and slouch... (what does one do with arms that are too long?)

Girls may gain added height long before their male classmates, making them “too tall to dance with anybody;” and again... the slouch may appear to keep them even with the other girls in the class. In addition to rapid change, the change does not seem to have any timetable. No one has the same changes at the same time. Some boys voices change in seventh grade, some not until tenth. Some girls start their periods in fifth grade, some not until eighth.



Mind... While the body explodes, the emotions of a teenager explode as well. Feelings of anger, love, frustration, happiness, despair, joy, and loneliness are not right or wrong. They just are, and many teens are clueless as to why they feel they way they do. If you think of this time as a training period for them, a time to learn about reacting to the world around them, the sudden mood swings and outbursts will not surprise you. Often, they do not have the words to express how they feel. They do not have the language to name the emotion they are experiencing.



In the midst of the emotional growth comes the search for meaningful relationships, close friends, or an interest in having a special person of the opposite sex to care about. They are learning how to build commitments to individuals outside their immediate family and expanding their capacity to have fewer but deeper friendships.

and Soul... Finally, the adolescent is searching for a personal identity. Young teens may ask, "Where do I belong?" or "Where do I fit in?" For older teens the question becomes, "Who am I?" and "Who am I to become?" This search for personal identity and the pulling away from the family can be loud and painful and looks very much like rebellion to a confused set of parents or a librarian who is trying to maintain a certain amount of civility in the building.



All teens need to belong to something; to find something they are good at; and to find a place to use those talents.



Teens buffer themselves with friends and use their friends as a barometer of change. Worry about the teen who is alone, not the ones in groups. They are painfully self-conscious and sure that everyone is watching them and waiting for them to do something stupid or look stupid. There is no comfort in numbers; they all go about wondering if they are the normal ones. It produces a lot of anxiety and a feeling that "no one else has this problem but me!"

Here's the scoop... Armed with this knowledge the adult can be protected against the challenges teens bring to our library settings. Teens are not a mystery, only another type of user who has informational and recreational needs. As a result, library staff may have to make the first move to ask teens if they are finding what they need.



Why have a separate place for teens in the library? Because teens...
are not preschoolers or adults,
demand individualism but need security,
hate being identified as "kids,"
like to express themselves (dress, surroundings, language),
push limits to the extreme. They need safety with an element of danger;
need "issues" materials in a place that offers some privacy to read alone; and
need a place "to be," and to share their talents through art, writing, or theater.

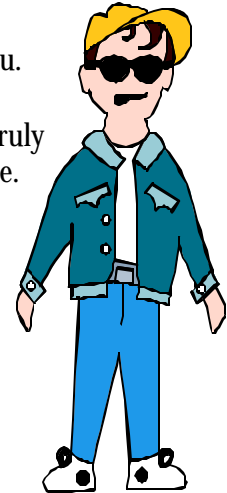
Remind them it is shared space...good library manners still apply.

Why have a separate collection?

Teen reading needs are different from adults and children.
They want to be able to "find it fast."
The writing style for young adult materials is different.

How can I prepare myself/staff to work with teens?

- The first hurdle is to accept that they are in fact different. Teens are different physiologically, intellectually, and emotionally.
- Contact your local health center or local health professionals to see if they offer at least a 3-hour adolescent development workshop. Speak to your administration about requiring all staff working at a public desk to participate in the workshop. This method works.
- Be yourself—this cannot be over-emphasized. You do not have to look young and hip, you do not have to know the latest rap hit. You do not have to pretend to be something you are not—they can spot a phony! Just respect and enjoy each individual you come in contact with!
- Respect teens and their information needs.
- Approach teens to see if they need help—do not wait for them to come to you. “Are you finding what you need?”
- Be fair, patient, and persistent. Approach each teen with an open mind. You truly know nothing about them or what they are like based only on their appearance.
- Do not anticipate problems that do not exist.
- Maintain your sense of humor and do not take yourself too seriously.
- Be flexible.
- Learn from your mistakes. You can even acknowledge your mistake to the teen—they recognize that neither you nor they are perfect and will probably forgive you before you forgive yourself.



Creating a place for teens

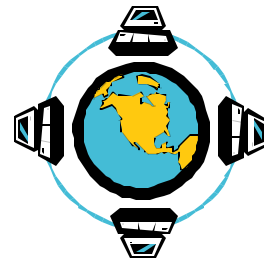
- Use comfortable, durable furniture that can be moved easily.
- Hang posters—both celebrity and motivational.
- Shelf materials with covers facing out.
- Change the displays often.
- Have something decorative that is really different, such as a piece of neon lighting.
- Play a little music now and then (movie soundtracks or ballads).
- Make the space fun. Teens still like pinwheels and Slinkys®.
- Put out a jigsaw puzzle or a checkerboard to keep them busy and interactive.
- Have a space for “pick up and go” info...pamphlets, booklists, local news.
- Hang out in teen stores. See what the retailers do with displays to offer you inspiration.
- Consider allowing teens to have snacks in “their area.”

What can I do about problem behavior in the library?

- Be fair, patient, and persistent in applying library rules to **all** patrons equally.
- Teens will not learn appropriate library behavior unless we teach them. Library staff seem to think that everyone should know the rules. They do not.



- Consequences—“Gosh, I’m so sorry, but I’ve asked you twice not to yell across the room to your friends. You’re out of the library for the rest of the day. Would you like to call a parent to pick you up early? See you tomorrow.”
- Anger management—if you have lost it, try to get someone else to help you.
- Set the limits—be consistent in applying rules.
- Model appropriate behavior—if you do not, how can they?



Internet Use

The Internet is a vast storehouse of information and knowledge, coupled with the ability to travel "virtually" anywhere in the world (and beyond).

It holds a boundless cache of valuable resources. Unfortunately, it can also be a doorway to trouble. Most parents would say that their worst fear about letting their teen go online is pornography and sexual deviancy. Their fear *is* justified. However, these same parents also realize that our technologically driven society now demands a working knowledge of virtual interaction. Children denied access to the Web might well encounter obstacles to their competitiveness in academic efforts and future career opportunities.



Your library system should have policies and procedures regarding patron use of library computers to access the Internet, especially in regard to patrons who are minors. Make sure you familiarize yourself with them and understand how to implement them.

Some libraries use filtering software to make an effort at preventing access to undesirable websites, but at best they are not very successful. **The best filter will always be the parents who understand the dynamics of their family and what they consider acceptable and unacceptable.**

The Internet is changing our vocabulary and our interactions with YA patrons. Although the Internet holds no accepted criterion for evaluating Internet content, it gives libraries a chance to do what libraries do best; and that is to provide some order to the information chaos.

Jack of all trades... Unfortunately for young adults, the Internet has become the “jack of all trades.” When assignments are given, the first and sometimes only place that is looked to for answers is the Internet. Young Adult Librarians need to introduce the Internet as one of many resources, not the **only** resource.

- Establish ways for teens to effectively use the Internet through fun interactive programs to test their skills.
- Provide ways for teens to learn how to evaluate Internet content.
- Develop a teen page for your library system’s website and encourage teens to surf the site.
- Design effective programs to introduce teens to resources available for research on the Internet.
- Reinforce your library's Internet Use policy.

The bottom line...It does take a community to raise our children. As adults, it is our responsibility to give teens the best we can of library services and expectations and help them make the right choices. They are our future.



Keep an eye out for information from the following people who are well known in the field of library services for teens:

Michael Cart
Mary K. Chelton
Patrick Jones
Diana Tucillo



Sources for Book Selection

Herald, Diana Tixier. *Fluent in Fantasy: A Guide to Reading Interests*. Libraries Unlimited, 1999.
(see also www.scifan.com for science fiction and fantasy in series)

Herald, Diana Tixier. *Teen Genreflecting*. Libraries Unlimited, 1997.

Weiner, Steven. *100 Graphic Novels for Public Libraries*. Kitchen Sink Press, 1996.

Zvirin, Stephanie. *Best Years of Their Lives: A Resource Guide for Teenagers in Crisis*, 2nd edition.
American Library Association, 1996.

Selection Tools

The Bulletin of the Center for Children's Books (BCCB)
Hornbook
Kliatt

School Library Journal
Voice of Youth Advocates (VOYA)

Listservs

There are instructions for subscribing to these listservs in the General Information section of this manual.

CHLIB-L is a forum for discussion, information dissemination, and exchange of ideas for children's and teen librarians, specialists, and support staff in Georgia's public libraries.

PUBYAC is a discussion list concerned with the practical aspects of children and young adult services in public libraries, focusing on programming ideas, outreach and literacy programs, internet issues, censorship and policy issues, collection development, job openings, and other pertinent services and issues.

For More Information



Edwards, Margaret A. *Fair Garden and the Swarm of Beasts: The Library and the Young Adult*. American Library Association, 1969, 1974, reprinted in 1994 with a new introduction.

Jones, Patrick. *Connecting Young Adults and Libraries*, 2d edition. Neal-Schuman, 1998.

Villaincourt, Renee J. *Bare Bones Young Adult Services: Tips for Public Library Generalists*. American Library Association, 2000.

Walter, Virginia. *Output Measures and More: Planning and Evaluating Public Library Services for Young Adults*. American Library Association, 1995.



On the Web

Consider linking these websites from your own library's teenpage:

Young Adult Library Services Association (YALSA) (<http://www.ala.org/yalsa/>)
This is the official site for this American Library Association division.

Internet Public Library, Teen Division (<http://www.ipl.org/teen/>)

This site has everything from suggested reading and a guide to writing papers to career information and links to other sites.

Teen Hoopla (<http://www.ala.org/teenhoopla/>)

This internet site guide for teens is maintained by YALSA.

Virtual YA Index (<http://www.suffolk.lib.ny.us/youth/virtual.html>)

Public libraries with young adult web pages are linked to this page.

These are the Internet's premiere free encyclopedia resources for quick and useful information on almost any topic:

Encyclopedia.com (<http://www.encyclopedia.com/>)

Encarta (<http://www.encarta.msn.com/>)

Britannica.com (<http://www.britannica.com/>)



Appendices



Competencies for Staff Providing Children's Services in Georgia*

These competencies provide a solid foundation for planning and managing Georgia's public library children's services. Success depends on the commitment of the library system board, administration, and staff members.

I. Knowledge of Patrons

1. Understands child development as it relates to library service
2. Identifies community needs, tastes, and resources
3. Provides services and materials for children with disabilities
4. Provides service to ethnically diverse patrons and adults who use the children's resources
5. Provides an attractive and welcoming atmosphere for children and their caregivers
6. Maintains contact with other organizations and agencies serving children in the community



II. Management

1. Represents and supports children's services within the library system
2. Sets long- and short-range goals, objectives, and priorities
3. Demonstrates problem-solving, decision-making, and mediation techniques
4. Supervises staff constructively
5. Documents and evaluates services

III. Communication

1. Communicates the needs of children to administrators, other staff, and the community
2. Demonstrates interpersonal skills in contact with individual children, staff, parents, and "problem patrons"
3. Communicates effectively through writing and speaking to individuals or groups
4. Applies active listening skills



IV. Collection Development and Service

1. Knows and appreciates children's literature and other materials that create a diverse, current, and relevant children's collection
2. Keeps abreast of new materials and those for retrospective purchase
3. Acquires materials that reflect the ethnic diversity of the community
4. Evaluates the content and artistic merit of children's materials in all formats
5. Demonstrates some knowledge of technical services procedures and practices relating to children's materials
6. Works with technical services to ensure the children's collection is organized and easily accessible
7. Connects children to all library resources, even adult materials which may serve their needs
8. Uses appropriate reference behaviors in providing access to information from a wide variety of sources
9. Matches children and their families with materials appropriate to their interests and abilities
10. Provides help where needed in using the library or locating materials
11. Respects and is patient with children
12. Refers children and adults who work with children to appropriate community resources for assistance
13. Creates bibliographies, displays, and other special tools to increase access to library resources and motivate their use



V. Programming

1. Designs, promotes, executes, and evaluates programs for children of all ages
2. Presents a variety of programs or brings in skilled resource people to present these programs
3. Provides outreach programs appropriate to the community and library system
4. Provides programs and services for parents and other individuals or groups who work with children in the community



VI. Advocacy, Public Relations, Networking



1. Promotes awareness of and support for meeting children's library and information needs through all media
2. Considers opinions and requests of children in developing and evaluating library services
3. Develops cooperative programs between the public library, schools, and other community agencies
4. Publicizes library activities through media and other public relations techniques

VII. Professionalism and Professional Development

1. Keeps abreast of current trends in all issues related to library service to children
2. Practices self-evaluation
3. Is non-judgmental toward patrons and their requests and toward other cultures
4. Preserves patron confidentiality
5. Participates in professional organizations
6. Participates in staff development opportunities, understanding that professional development and continuing education are activities to be pursued throughout one's career



*adapted from ALA/ALSC Competencies for Librarians Serving Children in Public Libraries, Revised Edition

Children's Bill of Rights



We, Children from seven countries and three continents, having communicated with each other over the Internet, agree that the following are natural rights of Children all over the world, and hereby ratify them.

Preamble:

We believe that a successful society invests its best resources and hopes in the success of its children. An unsuccessful society ignores or maltreats its children. Children are the future of our species. How a society treats its children is a direct reflection of how that society looks at its future.

The Children's Bill of Rights proposes rights for children that all adults on Earth should honor, so that we may help create the very best future for ourselves and, in turn, our own children. A moral and competent society is one that respects and upholds the rights of its children. A society that fails to do so is immoral and incompetent.

Articles of the Children's Bill of Rights

Section I: Articles that are implemented immediately

1. Children's Universal Rights

As compared to adults, children until the age of 18 have the right to receive special care and protection. Children all have the same rights, no matter what country they were born in or are living in, what their sex is, what their race is, or what their religion is.

2. Right to inherit a better world

Children have the right to inherit a world that is at least as good as the one their parents inherited. Children have a responsibility to think about how they will leave a better world to their children, and, when they become adults, they have the right and duty to act on this.

3. Right to influence the future

Children have the right to participate in discussions having to do with the direction our society is taking—on the large political, economic, social, and educational issues and policies—so that children can help create the kind of world they will grow up in. Adults have an obligation to communicate their views of these large issues in terms that children can understand, and provide with the same information that is available to adults. Children have the right to understand how things change within society, and to learn how to influence these changes.

4. Right to freedom of thought, opinion, expression, conscience, and religion

Every child has the right to express his or her opinion freely, and adults should address that opinion with the child in every decision that affects him or her. Children have the right to carry out research to help form these opinions. Children have the right to express their views, obtain information, and make ideas or information known. Children have the right to form their own views in matters of conscience and religion.

5. Right to media access

Children have guaranteed access to all important communications media so that they may communicate nationally and internationally amongst themselves and with adults.

6. Right to participate in decisions affecting children

Children have the right to participate in all committees and decisions that make plans and set policies that directly or indirectly affect children.

7. Right to privacy

Children have the right to privacy to the same extent adults have.

8. Right to respect and courtesy

Children should be treated with respect and courtesy by adults, as well as by other children.

9. Right to an identity

Children separated from their birth parents at birth or at an early age have the right to know that this happened. Children have the right to know their name, who their birth parents are, and when and where they were born.

10. Right to freedom of association

Children have the right to meet others, and to join or form associations, equivalent to that held by adults.

11. Right to care and nurturing

Children have the right to have nurturing and caring parents or guardians.

12. Right to leisure and play

Children have the right to leisure, play, and participation in cultural and artistic activities. Children have the right to enjoy at least a few hours every day when they are free from worries.

13. Right to safe work

Children have the right to be protected from work that threatens their health, education, or development. Children have the right to have pocket money so that they may learn to manage money.

14. Right to an adequate standard of living

Every child has the right to a standard of living adequate for his or her physical, mental, spiritual, moral, and social development, no matter how wealthy his or her parents are.

15. Right to life, physical integrity and protections from maltreatment

Children have the right to be protected from all forms of maltreatment by any adult, including a parent. This includes but is not limited to: physical abuse, including torture, violence, hitting and slapping; harmful drugs, including alcohol and tobacco; mental abuse; and sexual abuse. Infanticide is prohibited. No child shall be forced into marriage.

16. Right to a diverse environment and creativity

Children have the right to have many different things, people, and ideas in their environment. Children have the right to listen to music of their choice. Children have the right **not** to have their creativity stifled.

17. Right to education

Every child has the right to education, education that aims to develop his or her personality, talents, and mental and physical abilities to the fullest extent, no matter how wealthy the child's parents are. Education should foster respect for a child's parents, for the child's own cultural identity, language and values, as well as for the cultural background and values of others.

18. Right to access appropriate information and to a balanced depiction of reality

Adults have the obligation to provide children with information from several different sources.

Children should be protected from materials adults consider harmful. Children have the right to have reality presented to them in a balanced and accurately representative fashion.

19. Right not to be exposed to prejudice

Children have the right **not** to be taught that one group (racial, national, religious, etc.) is superior to another.

Section II: Articles that require social or national policies

20. Right to a clean environment

Children have a right to a clean environment (water, air, ground, sea).

21. Right to a small national debt

Governments and countries must decrease national debt which will have to be paid for by future generations.

22. Right to vote

Children over 14 have the right to vote on issues that directly affect children, in all local, regional, national and international elections.

23. Right to medical care

Children have the right to be kept alive and in the best health and medical care can provide, no matter how wealthy their parents are.

24. Legal rights

Children accused of crimes have at least the same legal rights as adults. No child shall be institutionalized against her or his will without due process rights.

25. Right not to participate in war

Young people under 21 have the right **not** to go to war.

The Children's Bill of Rights may be freely reproduced and distributed provided it is done so in its entirety and unaltered, and with this paragraph attached.

As of April 20, 1996, children from 7 countries and 3 continents had ratified The Children's Bill of Rights.

If you are under 18 years of age and would like to ratify the CBOR, please contact:

*The Children's Bill of Rights secretariat at ESI, 5504 Scioto Road, Bethesda, MD 20816,
U.S.A.*

or by e-mail to debivort@umd5.umd.edu and lenar@tenet.edu

From <http://www.kidlink.org/KIDFORUM/Bills/Rights.html>



The **Georgia Center for the Book** is a statewide program which celebrates books, reading, literacy, book arts, publishing and Georgia's literary tradition. Thirty-seven states are affiliated with the Center for the Book at the Library of Congress, a program created by an act of Congress in 1977. The DeKalb County Public Library is the host for the Center for the Book in Georgia.

An Advisory Council of distinguished authors, publishers, booksellers, librarians, academics and others assist in designing programs that both inform and entertain as well as highlight Georgia's fine literary heritage. The Georgia Center for the Book aims to be a focal point for promoting collaboration among those interested in the state's historical and contemporary literary community and in promoting the value of the book as a central element in American culture.

Projects of the Georgia Center for the Book include:

- Presentation of the Stanley W. Lindberg Award to honor a person who has contributed substantially to the literary culture of Georgia. Presented every two years.
- Statewide coordinator for *Storylines America*, a 13-part book-based radio discussion series on Peach State Public Radio October 3—December 26, 1999.
- Creator of Georgia Book Month, a statewide celebration of Georgia writers held every November.
- Creation of a state literary map. (future project).
- Development of an online Georgia Literary Directory to serve as a central resource for information on literary events statewide and a networking medium to connect the writing and reading community. (future project).
- Georgia Top 25 Reading List, nominated by citizens across the state, the list contains titles they believe represent quality Georgia literature.

For more information on these projects, or on the Georgia Center for the Book, contact the Executive Director, at 404-370-8450.

Georgia Center for the Book
C/o DeKalb County Public Library
215 Sycamore Street
Decatur, Georgia 30030

From <http://www.dekalb.public.lib.ga.us/gcb>

Tips for Parents

Not every book is right for every child. Children mature at different rates. The following tips are provided by the American Library Association to help parents guide their children's reading and library use:

- Allow your kids to explore the library and remember that children and teens are naturally attracted to material intended for them.
- Provide clear guidelines for your children. Let them know there are subjects you prefer be off limits and explain why.
- Get to know your public and school librarians.
- Introduce your children to the librarian and encourage them to seek his/her guidance. Have a special shelf at home for library materials and take time to familiarize yourself with them.
- Talk with your children about what they are reading.
- Remember that reading is not the same thing as doing. Many young people seek information from libraries that they are embarrassed or are afraid to ask an adult. A factual book, unlike hearsay from friends, can ease their fears or may keep them from harm.
- Learn more about how to evaluate children's books.





The **American Library Association (ALA)** is the voice of America's libraries and the millions of people who depend on them. Its 61,103 members are primarily librarians, but also trustees, publishers and others who support the work of the association.

The mission of the **American Library Association** is to provide leadership for the development, promotion and improvement of library and information services and the profession of librarianship in order to enhance learning and ensure access to information for all.

American Library Association services include:

- providing opportunities for the professional development and education of librarians, library staff, and trustees.
- actively defending the right of library users to read, seek information, and speak freely as guaranteed by the First Amendment.
- accrediting library science programs at the master's level at colleges in the U.S. and Canada.
- developing resources, mostly books, for the library and information services community through its publishing house, ALA Editions.
- providing an unmatched array of promotional tools for librarians and information specialists and unique gifts for readers for sale from ALA Graphics.

American Library Association
50 East Huron
Chicago, IL 60611-2795
1-800-545-2433 ext. 2163
Fax: 312/944-7671

Membership registration and information can be found at <http://www.ala.org/membership/>

from <http://www.ala.org>



The **Association for Library Service to Children** is interested in the improvement and extension of library services to children in all types of libraries. It is responsible for the evaluation and selection of book and nonbook library materials and for the improvement of techniques of library service to children from preschool through the eighth grade or junior high school age, when such materials and techniques are intended for use in more than one type of library.

ALSC is a division of the American Library Association. Its mission is to support the profession of children's librarianship enabling and encouraging its practitioners to provide the best library services to our nation's children. **ALSC** is dedicated to creating a better future by creating better opportunities for today's children. Through its programs and publications, **ALSC** provides leadership to the profession and public on behalf of high quality library services which support children in becoming lifelong learners.

Association for Library Services for Children services include:

- presenting medals and awards:
 - Newbery Medal
 - Caldecott Medal
 - Laura Ingalls Wilder Medal
 - Andrew Carnegie Medal
 - The Mildred L. Batchelder Award
 - The Pura Belpré Award
 - The Robert F. Sibert Informational Book Award
 - The May Hill Arbuthnot Honor Lecture Award
- providing resources and website links for librarians and teachers.
- providing website links for children and parents.
- administering the Born to Read program and other partnerships.
- establishing competencies for librarians serving children in public libraries.
- compiling booklists and informational brochures.

Membership registration and information can be found at <http://www.ala.org/membership/>

from <http://www.ala.org/alsc/organization.html>

Young Adult Library Services

It is the vision of the **Young Adult Library Services Association** that in every library in the nation, quality library service to young adults is provided by a staff that understands and respects the unique informational, educational and recreational needs of teenagers. Equal access to information, services and materials is recognized as a right not a privilege. Young adults are actively involved in the library decision-making process. The library staff collaborates and cooperates with other youth-serving agencies to provide a holistic, community-wide network of activities and services that support healthy development.

YALSA is a division of the American Library Association. The mission/function of **YALSA** is to advocate, promote and strengthen service to young adults, ages 12 through 18, as part of the continuum of total library services.

Young Adult Library Services Association services include:

- sponsoring the annual Teen Read Week.
- selecting the winner of the Michael L. Printz Award.
- providing annual lists of recommended books and videos to encourage reading and viewing for enjoyment and knowledge.
- conducting the annual Great Book Giveaway Competition.
- administering “TeenHoopla,” the **YALSA** web site for teens.
- sponsoring the Serving the Underserved Seminar.
- announcing the winners of the Alex Award (for books written for adults that will appeal to young adults).

Membership registration and information can be found at <http://www.ala.org/membership/>

from <http://www.ala.org/yalsa/>

CHLIB-L Listserv

The CHLIB-L listserv is a forum for discussion, information dissemination, and exchange of ideas for children's librarians, specialists and support staff in Georgia's Public Libraries. You do not need to have an MLS or a state paid position to subscribe. You need only work in a Georgia public library.

The success of this listserv is dependent upon the subscribers. Please share this information with all staff members who work with children and families and join today!

To subscribe to CHLIB-L:

Send a message to:

listserv@list.public.lib.ga.us

Leave the subject line blank

In the body of the message type:

Subscribe chlib-l yourfirstname yourlastname

NOTE: If you have an auto signature that automatically attaches to your message, be sure to delete it before sending the "subscribe" message.

Once you have subscribed, to send a message to everyone on the list, the address is:

CHLIB-L@list.public.lib.ga.us

