

**Elements for Basic Reviews:  
A Guide for Writers and Readers of Reviews of Works in All Mediums and Genres**

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CODES Materials Reviewing Committee

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## 1. INTRODUCTION

This is the first edition of a new on-line document developed by the RUSA CODES Materials Reviewing Committee in 2003/2004. Its primary purpose is to guide librarians who wish to become reviewers on the elements that make up a good review; in addition, it warns about elements to avoid. Its secondary purpose is to help library selectors recognize elements that define a good review. Finally, it may serve the needs of authors and publishers by demonstrating how reviews in professional library trade journals are written. For all three audiences, it offers an overview into the reviewing process.

Reviews serve multiple purposes for library selectors, publishers, authors, students, and scholars. Library selectors use reviews to make informed decisions concerning the potential usefulness of an item for their clientele, to compare like items, to choose one item over another (or to choose not to purchase an item), and to justify the purchase and defend the appropriateness of an item for a library collection. Reviews in some publications (such as *Library Journal*) are written for a library audience; the purpose of such reviews is not only to evaluate the quality of a specific item but also to assess how it may fit into an academic, public, school, or special library collection. Selectors may also use reviews for reader's advisory and for program planning (such as book or film clubs). Publishers and authors may use reviews to promote sales, to improve existing products, and to develop future products. Scholars and students may use reviews to track and evaluate publishing trends as well as related cultural and social changes.

Reviewers should be qualified to judge the reliability and validity of facts presented in materials that they evaluate, to compare such materials to similar works, and to determine whether such materials provide a greater understanding of a specific subject. Consequently, reviewers should have a solid academic background and/or strong personal or professional interest in the subject of the materials examined. Fiction reviewers should have an extensive background and/or a keen interest in literature.

Reviewers need to schedule sufficient time and obtain appropriate equipment (such as a CD player for music recordings or a DVD player for films) to examine and write about materials. Reviewers must adhere to deadlines and inform the editor immediately if a deadline cannot be met. Some journals publish reviews of materials prior to their publication; such reviews normally require quick turn-around time (often two or three weeks). Prior to publication, some materials may lack graphics, indices, or other elements; and reviewers need to indicate which elements were unavailable for examination.

Reviewers should be sensitive to ethical issues regarding the practice of examining and evaluating materials. Reviewers should make every effort to provide an objective evaluation. Consequently, they should not review materials written by themselves, colleagues, or friends; they should also avoid reviewing materials if any financial stake is involved. A review should be submitted to only one publication.

Reviewers should be aware that each publication has its own guidelines, requirements, and audience for reviews. Editors of some publications request that potential contributors submit a sample review. It is unusual for reviewers to receive monetary compensation, but they are often permitted to keep materials they have reviewed.

## **2. COMMON ELEMENTS FOUND IN MOST REVIEWS:**

The following elements are usually deemed critical for most reviews:

- 2.1. Bibliographic Information as requested by the editor.
  - 2.1.1. Title/Subtitle
  - 2.1.2. Author(s), Editor(s), Illustrator(s)
  - 2.1.3. Publisher
  - 2.1.4. Date of Publication
  - 2.1.5. Number of pages
  - 2.1.6. Auxiliary materials, e.g., index, bibliography
  - 2.1.7. ISBN or other unique ordering number
  - 2.1.8. Price
  - 2.1.9. Edition (where relevant)
  - 2.1.10. Number of volumes (where relevant)
  
- 2.2. The reviewer should write a strong opener to offer guidance as to what the rest of the review will contain and to encourage further reading.
  - 2.2.1. Launch into the purpose of the book.
  - 2.2.2. Avoid giving extensive background about author or subject.
  - 2.2.3. Use active verbs; avoid the “to be” verb.
  - 2.2.4. Indicate the item’s intent if non-fiction or the focus if fiction.  
Example of strong opening (non-fiction): “Doe, who curates modern art at the Metropolitan Museum of Art, assesses the career of multi-prize-winning artist Lucy Smith, whose cutting-edge installations have been viewed in her native Chicago.”
  
- 2.3. Content Description. Depending on the length of the review, this section may be detailed or extremely brief.
  - 2.3.1. Indicate the purpose or plot.
  - 2.3.2. Indicate the authority/expertise of the author/editor/illustrator.
  - 2.3.3. Indicate the intended audience.
  - 2.3.4. Do not comment upon the format or editing of the material unless it is unusual or poorly done.
  
- 2.4. Evaluation
  - 2.4.1. How well does the author/editor/illustrator present the material? Go beyond bland language like good, interesting, or disappointing to explain why the item does or doesn’t work.
  - 2.4.2. Does the author/editor present a convincing argument (nonfiction)?
  - 2.4.3. Does the author present cohesive plot and character development (fiction)? What makes the story and the language especially appealing or unappealing?

- 2.4.4. Does the author serve the needs of the intended audience?
- 2.5. Comparison
- 2.5.1. The review should state how the material compares in both form and content with other like items.
- 2.5.2. Review should recommend alternatives where possible if the item under review is judged unfavorably.
- 2.6. Final Recommendation/Judgment
- 2.6.1. Type of library that should purchase the item or a statement indicating that the item is not recommended.
- 2.6.2. Audience that the item will best serve.
- 2.7. Language of the Review
- 2.7.1. Use active voice.
- 2.7.2. Be careful not to repeat language that is found in the promotional material.
- 2.7.3. Avoid:
- Clichés and jargon
  - Writing that calls more attention to the review itself than the item under review.
  - Excessive language, either positive or negative, that could undermine the reader's sense of the review's fairness.
  - Empty language (good, interesting) that does not truly indicate the item's worth.
- 2.8. Before submitting the review, reread for problems.
- 2.8.1. Check the "Polishing the Review" list Section 6 and rewrite as necessary.
- 2.8.2. Run a word count and edit your remarks as necessary to fit with the editor's guideline. Journals are often severely limited in terms of space. Your editor may not have the time to cut your review or may make changes that you do not like.

### **3. Reviewing Books**

- 3.1. Adult Fiction
- 3.1.1. Definition. Adult fiction is usually written for general readers who read fiction for pleasure. There are myriad genres and sub-genres within the fiction field.
- General (non-genre) fiction is usually labeled as "popular" (plot driven) or "literary" (character driven). In general fiction the writer is not constrained by the conventions concerning plot, structure, and character that are found in genre fiction.
  - Genre fiction is made up of categories such as Mystery, Science Fiction, Westerns, Romance, Adventure, Fantasy, Historical Fiction, Christian Fiction, Horror, etc. (See Appendix 1.)

- Both general and genre fiction may include special subgenres. Examples: Subgenres for Adventure include Exotic Adventure, Techno-thrillers and Political Adventure, 19<sup>th</sup> Century Military. Subgenres for Christian Fiction include Apocalyptic, Biblical, Contemporary, etc.
  - There are some types of fiction that may fit into two or more genres. A book could be fit into both the Christian Fiction and Historical Fiction categories.
- 3.1.2. Reviewers must have read widely in fiction generally or in the genre that they are reviewing; they must be aware of major current authors, themes, and trends.
- 3.1.3. The review should clearly and briefly summarize the plot and the characters without giving away plot twists or surprises.
- 3.1.4. The review should make clear the author's intent or the ideas conveyed.
- 3.1.5. The review should evaluate the cohesiveness of the plot, the appeal of the characters, and the effectiveness or value of the ideas conveyed.
- 3.1.6. The review should aim to capture the nature and quality of the writing style since this factor is extremely important in fiction.
- 3.1.7. The review should aim, where possible, to state where the work stands in the author's oeuvre.
- 3.1.8. The review should aim to clarify what makes this work a distinctive reading experience and give its comparative value within the range of fiction available to read.
- 3.1.9. For genre fiction:
- The item should be compared with other works by the author or, if a first novel, with other books in the genre.
  - If the item is part of a series, indicate series name and position in the series.
  - If book combines elements of genres, indicate the audience(s) that will probably be most interested in the title.
- 3.2. Adult Nonfiction
- 3.2.1. Definition: Adult level non-fiction reviews are usually focused on materials written for the layperson who is interested in the information for personal rather than academic or professional purposes.
- 3.2.2. Reviewer should have knowledge of current publications and major historical works in the discipline.
- 3.2.3. Reviewers should examine other works on the subject and make comparisons to other available titles.
- Is this the first book on the topic?
  - Does this title fill a gap?
  - Are there other books that cover the same subject better or more thoroughly? If so, you should recommend other works within the review.
- 3.2.4. Reviewers should note any evidence of a particular bias in the text. Reviewers should maintain objectivity, particularly when the subject

covered is controversial, and should notify the editor if they feel that they cannot be objective.

- 3.2.5. Reviewers should determine whether the item accomplishes its stated purpose.
    - Does it use the facts fairly, or is it selective in its presentation?
    - Has the author built a convincing case to persuade us that his or her argument is correct? If so, why? If not, why not?
    - Is the item presented in a manner appropriate for its intended audience?
  - 3.2.6. Reviewers should indicate whether the information presented is current and accurate.
    - Any factual errors should be noted.
    - Does the work, and its bibliography, if any, demonstrate knowledge of current thinking, technology, etc. in the discipline?
  - 3.2.7. Reviewers should consider the credentials of the author and the reputation of the publisher.
    - Indicate is the author or publisher is well-known for expertise in the subject area.
    - Does the author/publisher maintain an acceptable standard in keeping with their reputation?
  - 3.2.8. Special features such as bibliographies, illustrations, photographs should be pointed out and evaluated where possible.
    - Indicate if the galley does not contain these materials.
- 3.3. Collections of Essays, Short Fiction, and Other Multi-authored Works
- 3.3.1. This type of material presents several additional challenges to the reviewer who should:
    - Note whether the essays are new or reprinted.
    - Carefully examine editorial comments to determine the collective theme of the volume.
    - Let the reader know whether the essays are intended to be read in sequential order or randomly.
    - Note whether the volume is the republication of a journal issues so that the library can determine whether it already owns the volume in serial format.
  - 3.3.2. The reviewer should consider the following points in making an evaluation:
    - Does the volume have unified content, or does it look like a serial issue published as a monograph?
    - Is quality consistent across the multiple parts?
    - Is it better to concentrate on the overall quality or focus on specific contributions?
    - How important is the editor for the quality of the publication?

- Is it important to cite individual contributions by subject or author? (For academic writings, citing the author is important for tenure and promotion decisions.)
- Is there any consistency in the number of references, the presence of a bibliography for individual articles or for the complete work, and the ability of the index to tie the volume's themes together?

### 3.4. Reference Books

- 3.4.1. Definition: A reference book is a handbook or compendium that contains facts, statistics, definitions, formulae, or other basic information and gives direction to researchers. It provides users with current information that will help them develop arguments, explanations, and/or expand their search for more specific or specialized resources.
- Reference materials may be single volume or multi-volume sets.
  - Types of reference books include dictionaries, encyclopedias, and handbooks.
- 3.4.2. The reviewer should have a good grasp of the subject matter covered in the work and be aware of, or investigate, other reference works in the field.
- 3.4.3. The review should contain a general description of the work, its purpose, scope, and publication history.
- If the work is a revision or new edition of an existing source, the reviewer should pay special attention to the portions that have been revised. Note any dated or obsolete material. Note if the book is a supplement to, rather than a replacement for, earlier editions.
  - If the revision corrects mistakes or answers appropriate negative criticism of an earlier edition, the reviewer should note this fact.
  - The reviewer should note the authority of the author, editor, and contributors and their credentials or the lack thereof. Indicate if individual entries are signed.
  - Do the contents of the work match the purpose and scope?
- 3.4.4. Explain the organization of the work: alphabetical, chronological, topical, etc.
- Note ease of use, cross-references, table of contents, and indices.
  - Note whether the references are accurate.
  - Note the currency of bibliographic citations.
  - If appropriate, note type and number of illustrations, entries, and any special features such as tables, text boxes, etc.
- 3.4.5. Consider the audience for which the reference is written. Is the sophistication of language and concepts appropriate for that audience?
- 3.4.6. It is critical to compare the work to others in the field.
- Note any new contributions or indicate if it substantially duplicates similar items.
  - If the work is unique to the field, be sure to verify this claim.
- 3.4.7. Check the format and physical characteristics of the book (binding, layout, etc.). If something is not acceptable (i.e. difficult to read due to

lack of white space, binding that will not hold up under heavy use, etc.), indicate the problem.

- 3.4.8. Provide examples that support both positive and negative findings.
- 3.4.9. Provide a final evaluation by noting whether the work fulfills its stated purpose.
- 3.4.10. Make a recommendation on the types of collections where it could be used.

### 3.5. Academic books

#### 3.5.1. Production auspices

- Published by university presses, professional associations, learned societies, research institutions, libraries, museums, and trade houses as well as small presses that cater to niches within the scholarly market.
- Published in the humanities, social sciences, and natural sciences; in the many interdisciplinary fields that have lately emerged among these; and in applied fields like engineering, nursing, and business.

#### 3.5.2. Scholarship

- Academic careers exist to make distinctions and to open up spaces of difference in order to produce new knowledge through experiment, speculation, and interpretation or through study and commentary on or revision of work done in the past.
- Scholarship is highly cumulative and iterative; it tends to resist closure. Academic books thus participate in and stir critique and controversy even as they pretend to settle a matter once and for all.
- Although the range of subjects and variety of tones used in academic writing has expanded considerably of late, academic books tend to be critical rather than promotional and provide alternative views and counter arguments. They test and probe even as they assert and celebrate.

#### 3.5.3. Audiences

- Written usually by professors, independent scholars, or staff working in research settings for professors, experts, and others in higher education or research settings; some academics and other scholars write for a popular as well as an academic audience.
- The line between academic and popular or adult non-fiction blurs most readily in such areas as biography, history, public affairs, and travel/geography, where a large, non-academic audience takes an interest in the subject. This line is sharper in such other fields as literary criticism, philosophy, religion, psychology, economics, and the sciences.

#### 3.5.4. Nature and purpose

- Kinds of publications
  - bibliographic or encyclopedic works of reference
  - classroom and study materials: textbooks, readers and anthologies, casebooks, guides, handbooks, and introductions

- scholarly editions of personal documents (correspondence, diaries, business ledgers, papers of persons and organizations, etc.) and of literary, philosophical, religious, and other primary texts; exhibition catalogs or catalogs raisonnées of the work of artists; editions of musical works
- monographs or collections of essays focused narrowly on a topic
- works for professionals and practitioners in applied fields
- multi-volume synoptic works (e.g., histories of nations or literatures)
- Sources: Academic books rely on archival, empirical, or clinical data and, in the case of the humanities, close reading of texts and engagement with or interpretation of a critical tradition of texts or other primary products of cultural production (art works, musical works, motion pictures, etc.)

#### 3.5.5. Points to consider in reviewing

- Qualifications of author(s)  
Mention the institutional affiliation, reputation, or professional credits of the author. The specialized knowledge that academic authors bring to bear in their publications is informed not only by personal intelligence and writing ability but also by the reputation of the institutions that employ them and publish their work. Not all good scholars work at Harvard or Yale; but institutional affiliation(s) are worth mentioning.
- The scholarly context  
Account for the scholarly tradition(s), in the form of the ongoing argument, problem, or influential writers, in which the book places itself; account for scholarly contexts in the form of the ideological, methodological, and theoretical allegiances the book has. For all the danger of oversimplification such accounts and labels pose, the reviewer has to assign them in order to alert the reader to how a title fits into the history of scholarship and how it contributes to, draws on, or resists that history.
- The text
  - The book's argument.  
Summarize, analyze, and evaluate the theme(s) and argument(s) of the book. A list of contents or chapter titles will generally not suffice, especially in the humanities, where, unlike the natural and technical sciences or applied fields, titles of volumes and chapters as often as not allude to rather than describe content.
  - Essay collections and other multi-authored works.  
Note whether the essays are new or reprinted. If essays or chapters are by several hands, save space in the review by grouping them as to which contribute the most to the collection and the field and which contribute less or are less interesting.
  - Scholarly editions.  
Judging scholarly editions is demanding and requires the most

expertise because of the knowledge the reviewer needs to evaluate the quality of the work done. Cite other editions and compare them to the work in hand.

- Evidence and documentation.  
Note the quality of the scholarly evidence and apparatus by considering the sources of the evidence used and the contribution made by notes and bibliography. Note whether the research or interpretation takes into account other recent scholarship, whether the text cites other relevant work, whether it engages with counter-examples or counter-evidence.
- Revised editions.  
Note the extent of revision to the text and scholarly apparatus from the previous edition. Be skeptical of dust-jacket claims about the extent of revision.
- Non-textual elements.  
In the interests of using space wisely, note such features as illustrations, tables, charts, graphs, bibliographies, etc. only if they are particularly good or bad. Bibliographic citations typically note the presence of such features, and, as reviewer, you need only note that they make an especially effective or ineffective contribution to the work.
- Readership levels
  - Problematic for academic books  
Some reviewing journals ask the reviewer to assign audience designators to indicate readership level; and, as a reviewer, you will not have a choice about using them. Audience designators are often difficult for academic publications because of the wide range of readers' ambitions and preparation in higher education and the variety of institutions they attend.
  - Audience designators.  
Some designators for segments of the higher education readership are more useful than others. Beginning students or anyone who is new to a field distinguish themselves from advanced students and from specialists or practitioners who have a long-term, professional stake in the field. If you can, use such designators as these. On the other hand, audience designators that name types of libraries for adult readers are not very useful because college libraries, for example, acquire the same specialized materials that research libraries do. Community college libraries may acquire less specialized, more introductory materials than a liberal arts college library might; and a public library might well buy the whole range of academic materials depending on its user community.
- Errors

Mention errors of fact or editing only if they have a cumulative effect on the reading of the text or damage the credibility of the argument.

- Academic language  
Call attention to the language in an academic book only if it serves the argument particularly well or ill. To accuse an academic book of being technical or “jargon-ridden” is a lot like saying human beings have one head. Every field has its technical language, and academic books are written to an audience who use that language. The quality of the work’s exposition is important, of course; but the difficulties posed by the complexity of much academic prose are part of the practices of the profession.
- Qualifications of the reviewer
  - Subject expertise
  - Although knowledge of the subject and kind of work under review is important in any reviewing venue, subject expertise is very important in reviewing academic books.
  - Obtaining expertise.  
Reviewers typically obtain this expertise through higher education degree programs or other academic training, independent study, or work experience.

### 3.6. Books for Children

3.6.1. Definition: Books specifically written for their appeal to children (age birth to twelve) as the primary audience.

- It is important to differentiate between materials written for adults to share with children and those written specifically for children to read for themselves.
- If the primary audience for the items is other-than child (adult or teen), indicate the appeal for children.
- If material is written specifically to support school curriculum, it is important to indicate this unless the context of the review or the journal reviewing this material makes this fact self-evident.

3.6.2. General considerations. It is important that the reviewer have a wide knowledge of the literature in the subject area or for the genre under review.

- Understanding differing reading levels and comprehension skills based on age/grade of the child is very important.
- For books that are illustrated, it is important to consider the appropriateness of the illustration.
  - In relation to text
  - Appeal to children
  - Age appropriateness
- Knowledge of curriculum standards

- Ability to compare and contrast books on similar topics or in the genre- particularly with recently published materials or “classics.”
  - Are there books like this one?
  - If so, how does this book compare to them?
  - If not, how is it unique? How successfully does it break new ground?
- Defining genre. Children’s fiction and non-fiction can be categorized by a number of special genre fields. Reviewers, in order to offer timely reviews, should have a good background in current publications in the field for which they are reviewing. The basic types/genres include:
  - Non-Fiction Books:
    - Books of information: books that present factual information in a format that is appropriate to the child’s ability to comprehend the topic.
    - Traditional Literature: myths, epics, legends, tall tales, fables and folktales that originated in oral storytelling.
  - Picture Books: Books for young children that combine words and illustrations to tell a story. They are meant to be read aloud while children look at the illustrations. They help to prepare the child for reading.
    - Picture books are usually only 32 pages in length.
    - Reviewer must address text, illustration, and age appropriateness in review.
  - Easy readers (also called beginning readers or simply readers): Books with simple vocabulary, large typeface, short sentences, and some illustrations.
    - It is important to evaluate both the content (text and illustrations).
    - The reviewer should evaluate the design--how well the publisher presents the content to assist children to learn to read.
    - Vocabulary will increase in complexity and variety in those readers written for older children. Evaluator must be able to address appropriateness of vocabulary for designated reading audience.
  - Transitional books (also called chapter books): books that help to transition the child learning the skill of reading with beginning readers to advance to the status of independent reader.
    - Design of the book is critical and should be addressed in the review. How is the content presented on the page?
    - There should be more of plot (children are reading for meaning); however vocabulary and sentence structure should still be simple and the type that children will recognize.

- Brief episodes, chapters, or intervals that help the reader keep track of plot and characters.
- Illustrations are important but may be only on a few pages rather than on each page.
- Combining Non-fiction and the Picture, Easy Reader, and Transitional genres.  
Books that present non-fiction information in one of the genres listed above must give priority to the needs of the genre over detail in the presentation of factual information.
- Fiction: books intended for the child who can read independently; usually have few or no illustrations.
  - Appeal of character: in general the central characters should be similar in age to the intended audience.
  - Plot should be chronologically ordered. Literary devices (such as flashbacks) must be clearly framed and referenced for readers.
  - Because books in this area can appeal to a wide range of ages, it is very important that the reviewer indicate the age for which the book is written and indicate its appropriateness (in terms of appeal and plot) for that audience.
- Poetry, verse, rhymes and songs.

### 3.7. Teen Books

#### 3.7.1. Definition: Books specifically written for teens as the primary audience

- It is important to distinguish between materials that are curriculum oriented and those that are written for teen appeal beyond the curriculum (life skill interests, recreational reading, etc.).
- Books written for an adult or a child audience that will have strong teen appeal.
- If primary audience is other-than-teen audience, this must be noted in the review.
- Explain why this material will appeal to teens.

#### 3.7.2. Audience: The primary audience for teen materials is readers aged between 12 and 17 (middle and high school age).

#### 3.7.3. Nonfiction

- Reviewer should be aware of major publishers geared either toward teen curriculum or teen reading/information needs.
- Different publishers often produce materials dealing with similar topics- often within named series. Reviewers should be aware of the differing reading levels, special features, etc. which distinguish one series from another.
- Note whether the primary focus of publisher is to meet curriculum or other-than-curriculum need of teens.
- Compare with other works in the field.  
Reviewers should be aware of standard curriculum and life skill interests related to the teen years (e.g., American history, the college

application process), as well as the ease and abundance with which materials on these subjects can be located for teen readers.

- The quality and complexity of indexing should be noted in reviews of curriculum-oriented teen materials.
- The reproduction quality of illustration matter should be noted.

#### 3.7.4. Fiction

- Reviewers of fiction targeting teen readers specifically should be aware of adolescent psychological and social development issues to the degree that these influence teen reader taste and the comprehension of life experiences addressed by creative authors.
- Genre fiction marketed primarily to adult readers, including fantasy and science fiction, enjoy dedicated teen readership and should find comparison, when under review for teen collections, with representative adult titles in the genre.

3.7.5. Social issues, including discussion of HIV status or sexual orientation, and the inclusion of swearing or religious expression may be relevant to review readers in specific communities and so should be noted in a value-free manner.

#### 3.7.6. Packaging

- Many teens are particularly sensitive to the appearance of the books they are found reading and are quick to judge the appeal of text by cover design. Where such bindings are particularly teen-appealing or where cover illustration seems to be at odds with the sophistication of the story, reviewers should mention the possible influence of design on potential readership.
- Many teen readers and students express a preference for paperback books. When the reviewer has the post-publication paperback volume and it does not seem able to support enhanced-use binding, the reviewer should note inadequate margins or poor paper stock.

### 3.8. Graphic Novels

3.8.1. Definition: Books created in the format recognized as graphic novels are presented in sequential art, with the requirement upon creator and reader to work between image and word for a full understanding of narrative content. Such books usually include a structure of panels. For review purposes, graphic novels include independently conceived full-length narratives, bound volumes of longer sequential art series, and collections of works as brief as comic strips.

3.8.2. General considerations. It is important that the reviewer have an understanding of the key elements and literacy required of the format.

- The graphic novel is a format and thus can represent any subject or genre.
- Reviewer must understand the interplay between text and image. Level of graphic novel literacy and comprehension required by reader should be indicated in the review.

- The reviewer must have the ability to compare and contrast books on similar topics or in the format including any genre--particularly with recently published materials or "classics."
    - If similar items exist, compare the item to them.
    - If the item is unique, explain how; evaluate how well it breaks new ground.
- 3.8.3. Authorship: while stand-alone graphic novels are often the work of a single creator or of a writer and an artist working together, comic book-based graphic novels may be the work of a studio or the talents of individuals who worked on specific details (such as penciling or lettering). Many or all of these contributors may be given credit on the title page. If the creators are too numerous to include, the writer(s) or scripter(s) and the penciler(s) should be listed as the two creators with the most influence over the entire title as they provide the text and the overall art style of the book respectively. Use the guidance provided by the naming order on the book's title page, verso, and/or sources.
- 3.8.4. Series: Graphic novels may be created by one author or, as with children's picture books, one author and one artist working as a team. These titles should be evaluated as stand alone works.
- Graphic novels are also frequently published as part of an ongoing series or feature fictitious characters developed within comic book publishing.
  - If the title is a volume in a series, it is important to note the series and the chronological placement of the title in the series.
  - If the title is related to, but not within, the progression of the official series group, note the connection to other titles (such as those featuring the same fictitious character) in the review.
  - Sometimes the format and storyline may change as the characters age. If a series originally written for children is now characterized by themes and depictions more appropriate for a teen audience, this should be noted in the review; the same should be done for series that migrate from teen issues to more adult matters.
- 3.8.5. Audience: Graphic novels may appeal to any audience or age category; it is important to note both the intended audience and the ones for which the title will have appeal. If the audience appeal is wider than the intended audience, note this in the review.
- 3.8.6. Artwork: Storytelling in graphic novels is as dependent on the artwork as on the text so that it is important to give each aspect of the work full consideration.
- It is vital to consider the appropriateness of the illustration.
    - In relation to the text.
    - How well it integrates with the text.
    - How the artwork enhances and deepens the textual story.
    - In relation to the visual literacy--how easy it is to comprehend the story as a whole from panel to panel.
    - The quality of the reproduction of the artwork.

- Appeal to the intended audience.
    - Age appropriateness.
  - 3.8.7. Translation Issues: graphic novels produced in other countries present a unique challenge to translators in the translation of the artwork as well as the text. Graphic novels originating from a country (Japan, China, Korea, etc.) that normally presents the text in the opposite progression from Western texts (i.e. reading right to left rather than left to right) tend to be translated in one of two ways. The text is "un-flipped" if it reads from right to left, maintaining the original progression of artwork with only the text translated. The text is "flipped" if it reads from left to right to accommodate Western readers. It is important to note in the review of these works which translation choice has been made.
  - 3.8.8. Binding sometimes will not hold up to library use. It is important note if this is an issue with the item being reviewed.
- 3.9. Materials in Other Languages
- 3.9.1. The reviewer must have at least a thorough reading knowledge of the language. If necessary, comment on the use of dialects or regional variations, i.e. Castilian vs. Mexican Spanish, continental vs. Brazilian Portuguese, Canadian French, etc.
  - 3.9.2. Familiarity with the country and culture of the author will help to place the work in an appropriate context.
  - 3.9.3. If the work is a translation from the English, the reviewer should have a good working knowledge of both languages to evaluate the quality of the translation. Translator is usually indicated in the bibliographic information. If this is not the usual practice of the reviewing media, then it may be important to do so in the text of the review.
  - 3.9.4. With Translations of non-fiction works, especially medical, technical, and scientific, it is important to check to see which edition is translated.
    - Publishers often obtain rights to earlier editions so that the information in the translation may be out-of-date.
    - It is important to have thorough knowledge of the subject as well as the languages when reviewing these works.
  - 3.9.5. If the binding of the work will not hold up to library use, this should be noted.
  - 3.9.6. Reviewers should use the same criteria that they use for judging English-language material to evaluate content, style, layout, and organization. Many books published abroad have the table of contents at the end rather than the beginning. There may not be an index.
  - 3.9.7. Note the country of publication. This may make ordering easier. Libraries often use vendors who specialize in materials from specific countries or in specific languages. Indicating the country where the item is published helps to determine how the each institution may obtain the item.

## 4. ELECTRONIC RESOURCES

### 4.1. General Considerations

4.1.1. Definition. Electronic databases, books, journals, or other publications in either Web-based or CD-ROM formats. Many review considerations that apply to the book, such as content and authority, also apply to electronic resources. However, specialized characteristics of electronic resources may need to be mentioned in reviews.

4.1.2. Format. Indicate the format being tested (CD-ROM, Web-based, or other).

- Indicate if the item is available in other formats.
- Indicate if the resource is available from other vendors or publishers or on other platforms.
  - What are the relative strengths and weaknesses of each version?
  - If testing multiple versions, describe the differences between versions including frequency of updates, availability, price, functionality, etc.

4.1.3. Functionality. Evaluation of how well the technology of the product or site works.

- Testing. Ideally, products should be tested on multiple computers with different connection speeds, computer memory, operating systems, or browsers.
- Indicate whether the actual product or a sample database is being tested.
- Indicate whether a full release or a beta version is being tested.
- Evaluate ease of navigation.
- Evaluate load times and speed of product.
- Indicate easy or advanced modes. Intuitive for the novice; more sophisticated features for the expert.
- Indicate the ability to print, save, or email data.
- If the resource includes multimedia elements (e.g., audio or video), are special equipment or helper applications needed?

4.1.4. Comparative Evaluation

- If it is based on current print product(s), how does the content of the electronic product reflect the print product; how does it differ?
- If other databases with similar content exist, how does this product compare to them in content?
- If prior reviews or earlier editions of the database have been known to have weaknesses in content, functionality, etc., indicate if these have been corrected.

4.1.5. Currency and Depth

- How often is the title updated?
- Is an electronic archive available; does the license include rights to the product in perpetuity?
- If so, how are the archives stored and where do the archives reside. (e.g., provided on CD-ROM, tape or other physical product)

maintained by owning institution or resides on a server maintained either by the producer, a vendor, or by the owning institution)? Are archives considered part of the subscription/purchase price?

#### 4.1.6. Price

- Give a general idea of pricing structure.
  - Based on simultaneous users, number of facilities, user population, or some other model.
  - If known, indicate differing price structures by type of library; or mention weakness of pricing structure for particular institutions.
  - Does the price include remote access?
  - How is renewal price calculated?

#### 4.1.7. Authentication to allow for access to the product.

- IP address filtering, login and password, or other method.
- Is remote access allowed?

#### 4.1.8. Contract or licensing provisions

- Most subscription products are provided only if the institution signs a contract agreeing to certain terms of use. This contract usually defines penalties and methods of arbitration if there are any concerns, either by the vendor or the subscribing institution, regarding use, content, or functionality of the product. Reviewers may not have access to a complete contract. The following are possibly contentious items to examine in a license agreement.
  - Does the license use standard language? A model license can be found on the web site of the LibLicense-L discussion list: <http://www.library.yale.edu/~llicense/>.
  - Does the license include special features?
    - Always/never offers remote access.
    - How is the subscriber "site" defined?
    - Include/exclude MARC records.
    - Is "walk-in" onsite use allowed?
    - Electronic Reserves and Interlibrary Loan permitted or not.

#### 4.1.9. Use Statistics

- Does the vendor provide use statistics for the product?
- Are the use statistics COUNTER compliant? (COUNTER is a developing standard for electronic use statistics; the guidelines can be found at the COUNTER web site <http://www.projectcounter.org/>.)
- How are statistics delivered?
- How often are use statistics updated and available?
- Are turn-aways documented. (Turn-aways are potential users who were blocked from using product because the contracted number of simultaneous users/seats were already in use.)

#### 4.2. Special Considerations for Various Electronic Formats

Electronic resources can be further subdivided by format (e.g., CD-ROM or Web) or by genre/content (e.g., reference database, index, electronic journal,

electronic book, compilation of primary sources). The following are criteria to keep in mind for these formats and genre.

4.1.1. CD-ROMs/DVDs

- Indicate minimal hardware and operating system requirements.
- Indicate if both Windows and Macintosh versions are available or if the CD-ROM is a hybrid.
- Does the CD-ROM come with additional software on other media?
- Indicate if the CD-ROM can be networked or if a networked version is available.
- Does the CD-ROM expire at the end of the licensing period? Are user names, passwords, or license keys required to run the CD-ROM?

4.1.2. Subscription Web Resources

- Indicate browsers and browser versions supported.
- Indicate if special plug-in or helper applications are required.
- Indicate how users are authenticated (e.g., IP filtering, passwords).
- Is the site accessible to users with sight or mobility impairment? Is there a text only option?

4.1.3. Free Web Sites--Reviewers must take extra care with freely available web sites as they have not been through the usual editorial and fact-checking process that more traditional publications receive. In addition to the criteria listed above in section 6.1, elements to keep in mind are:

- Authority. What are the credentials of the site manager or author?
- Stability. Is the site hosted by a government agency, university, learned society, or other stable organization?
- Datedness. Has the material been kept up to date? Are there noticeable broken links?
- Awards and Honors. Has the site received recognition from an outside body.
- Privacy.
- Does the site require registration?
- Does the site have a posted privacy policy?

4.1.4. Reference Databases

- Review the guidelines for reference books (section 3.4).
- Describe the nature of the contents.
- Is the resource the online equivalent of a dictionary, encyclopedia, bibliography, statistical compendium, or an amalgam of many different kinds of resources?
- Compare the relative ease of use of this product to other possible sources for the same information (both free and commercial).

4.1.5. Indexes, Abstracts, and Full-text Article Collections

- Indicate the audience or subject coverage.
- Specify how coverage differs from similar resources.
- Indicate the intended audience level (e.g., undergraduate, popular, K-12).

- Indicate the time period covered.
- Indicate the number of titles indexed or available in full text.
- Describe the quality of the indexing terminology, subject headings, or controlled vocabulary.
- Describe the format of any full-text articles (e.g., HTML, PDF).
- Note any problems with page image quality.
- Indicate any special features.
- Note linking to other resources; OpenURL functionality.
- Note "Search Alerts" to notify users of new materials.
- Note "Favorite Searches" or online folders to store current research.
- Note export functions to send citations to bibliographic citation manager software, such as EndNote or ProCite.

#### 4.1.6. Electronic Journals and Journal Packages

- Considerations are largely the same as above. Archiving is an especially important issue with electronic journals; see the general section on archiving above.
- Is the content identical to the print version? If not, how does it differ?
- Are front matter, editorials, and reviews included?
- Is extra material available online that is not in the print version?
- Is the online version published prior to, simultaneously with, or after the print version?
- Is there a search function?
- Can one browse by volume, issue, or table of contents?
- Can one link to specific articles, issues, or volumes?

#### 4.1.7. Electronic Books and Electronic Book Collections

- Is a particular viewer or reader required?
- Is the content identical to the print version? If not, how does it differ?
- Can one browse or link from the table of contents?
- Is the content appropriate to an electronic format? Is it designed to be read cover to cover, or does one consult sections or chapters as in a reference book?
- Can the book be saved to other devices (handhelds, hard drives)?

## 5. AUDIO VISUAL

### 5.1. General Considerations

5.1.1. Definition. Audio and/or graphical formats that require technology to access the product. However they do not use computers or computer devices as a primary viewing or listening source; rather they require devices generally available to most users. As the technology to access audio-visual formats change, the formats themselves are subject to change and to becoming obsolete except for special collections.

- Formats included in this section include: video/DVD, music compact discs, and the spoken word in multiple formats.

- Materials may be produced for a general or specialized audience. It is important to indicate the primary audience for the product.
  - Materials provide an alternative as well as a supplemental source of information, education, and recreation. Some library users may prefer using audio-visual over than print formats.
- 5.1.2. Special elements that may be included in the bibliographic description.
- Format type (VHS/DVD, compact disk/cassette/MP3, etc.)
    - Inclusion of other formats with the primary format: some products, primarily audio products (particularly music), now have additional formatting available that is meant to be viewed using DVD or cd-rom (computer) players. Editors may ask for such inclusions to be included in the bibliographic statement or within the review.
    - If print materials are integral to the use of the material, such inclusions are noted.
  - Pricing considerations: most pricing is based on personal or home use models. If materials is licensed for public performance rights (ppr) (often used in educational settings), this should be noted in the review. Usually there is a difference in price for ppr or educational use items.
  - If no ISBN is available, the catalog number or UPC code may be included in the bibliographic statement.
  - Number of items and format(s) comprising the complete product.
  - Time required to listen to or to view the entire product.
- 5.1.3. Reviewer must have access to equipment to listen to or to view materials.

## 5.2. DVD/ VHS

- 5.2.1. Definition. Films, documentaries, or information presented primarily for viewing on a television or projected screen device.
- Many materials in this format are originally produced for release in theaters, for television viewing (particularly on cable networks), or for educational purposes. Some materials are made specifically for release to the video viewing audience.
  - VHS format has been the standard for viewing since the 1980's. However, DVD is becoming the new standard. Formats are constantly evolving and a reviewer needs to make careful note of format compatibility and availability.
- 5.2.2. Production standards. Most videos are expected to meet an acceptable standard for viewing and listening. This standard generally is that of "acceptable for broadcast." Usually, minor production flaws are not mentioned in the review unless they are important for a "not recommended" judgment by the reviewer.
- If material has been significantly altered from its original production standards (color added to original black and white format; director's cut, etc.), the reviewer should include this information.

- It is important to point out if production is presented in letter box/wide screen (as presented in theaters) or if the item has been reformatted to fit a television screen. If the reformatting adversely affects production values, this needs to be mentioned.
  - Sound and graphics should be used appropriately to present information.
    - Camera work adds variety and is smooth.
    - Sound is clear without background noise.
    - Quality of narration (voice over, single or multiple voices, etc.) must be considered.
    - Variety and quality of visual images (talking heads, computer graphics, etc.).
    - Editing should follow narration and provide variety and interest.
- 5.2.3. Pricing is often based on copyright restrictions and intended use; materials produced for the educational market or with public performance rights may have a higher purchase price than those materials produced for single or home use. Reviewer should know how the editor wants this information presented (usually in the bibliographic information).
- Multiple formats available: if the item is available in both VHS and DVD, the editor may ask that this information (with or without pricing and order/ISBN numbers) be presented in bibliographic statement or within the review itself.
  - Number of items comprising the complete product: it is important to point to any printed or other audio-visual formats that must be retained in the video packaging for the item to accomplish its purpose. This may affect buying decisions by some libraries.
- 5.2.4. Other reviewing considerations:
- Supplementary information: it is common for DVD to contain supplementary information not available in the VHS format. If this material significantly adds value to the item, this supplementary material should be mentioned in the review.
  - Dated material: some videos are re-released after their original production date. For materials for which dating may be a concern (non-fiction materials particularly), comparison of packaging dates and the copyright date on the film may be essential.
    - Some journals will not review materials not produced within the current year unless significant revision has been made to the product.
    - Older VHS materials now being released on DVD may not be reviewed unless there are significant production changes or supplementary materials included.
  - Audience: it is important to review the item from the standpoint of the audience it is intended to serve. Editor may ask that the “type of library” that should consider purchase be part of the review.

- Reviewer should indicate if an item is based on a published printed work. If it significantly affects the judgment for purchase made by reviewer, a comparison between the printed item and video may be made.
- 5.2.5. The usual standards for reviewing printed materials apply to reviewing of non-fiction/documentary products.
- Information should be accurate and timely.
  - Source for information given should be mentioned. Credits may include sources for information given. Credentials of the presenter or scriptwriters may be a consideration in determining accuracy of information.
  - Comparisons with classic or currently released products should be made.
- 5.2.6. Fiction/feature Film/Television Film Presentation
- Brief discussion of the plot.
  - Comparison with other, similar works either in the market, by the director/producer, or by the actor.
  - Although the item may have been reviewed professionally at the time of release; time may have passed since then. Review should reflect current audience interest and sensibilities.
    - If the item has obtained a “cult status” it is important to mention this audience.
    - If the item has proven to be a catalyst for change in the medium, this should be mentioned.
  - Quality of the acting.
  - Quality of the script.
    - If it represents an historical period, how well does it accurately represent that period?
    - If it is based on a published work or earlier film, how well does it adhere to the plot and characterizations in the original work?
    - If part of a series, how does it relate to the rest of the series?
- 5.2.7. Animated films
- Type and quality of animation.
  - Appropriateness of animation for presenting story/information.
  - Appropriateness for intended audience.
- 5.3 Spoken Word
- 5.3.1 Definition: materials that present information or story using primarily the voice on compact disk, tape, or other medium.
- Major Formats at the present time are cassette tape, compact disc, and MP3.
  - If non-spoken word materials are part of the original packaging, indicate if spoken materials can be used independently or need supplemental materials to present the information/story.
- 5.3.2. All Spoken Word
- Based on Printed Literature

- Is the program abridged, unabridged, or adapted from the original item?
- If not based on printed item, is the item an original lecture, play, etc.?
- Single narrator (reader) or more
  - Appropriate use of narrator/reader(s) voice to present materials (e.g. accents are appropriate, etc.).
  - If a narrator(s) is used to represent multiple characters, how well does narrator(s) reflect the different personalities?
- Indicate if special effects, music, etc. are used on the soundtrack, and indicate appropriateness for the type of item.
- If the editing or sound is substandard, it is critical to mention this and not to recommend the item.
- Indicate audience appeal and appropriateness.
- Provide a comparison with other productions of the same work or similar items.

#### 5.3.3. Non-fiction

- Authority of author or producer to present the information.
  - This may be presented in the packaging or liner notes.
  - How well does it compare with similar items recently released?

#### 5.3.4. Fiction

- It is critical to indicate the quality of the narration/reading and the ability of the narrator(s) to appropriately reflect divergent accents and gender voices. The reviewer may need to compare to previously or simultaneously recorded productions.
- If the item is part of a series, is the same narrator used for all items in the series. If not, how does the current narrator compare?

### 5.4. Musical Recordings

#### 5.4.1. Discographic information

List the following according to the type of material being reviewed. Not all categories will apply to all recordings.

#### 5.4.2. Composer(s)

- If the work is by one composer or a compilation by one composer, state the individual's name. If more than 2 or 3 composers' works are represented, give the first ones and state [et al].
- In many other genres, the performer's name will take precedence over the composer. This is especially important for classical music, opera, Broadway musicals, and other large-scale works.

#### 5.4.3. Editor/arranger/producer, if any

Generally this can be included in the text, but occasionally someone who served one or more of these functions should be mentioned in the discographic entry to immediately distinguish one version from another.

#### 5.4.4. Title(s)

Give the main title; if only 2 or 3 works are included, list all. If a larger compilation, give the general album title here rather than listing all works.

5.4.5. Performer(s)

- Mention main participants in brief, give more details in text:
  - Conductor
  - Orchestra
  - Soloist(s)
- Specific genres:
  - Opera, musical, theatrical works: main singers, conductor, orchestra.
  - Oratorio, mass, cantata, other non-staged work: main singers, chorus, conductor, orchestra.
  - Solo with orchestra or ensemble: soloist(s), conductor, ensemble.
  - Chamber music: all performers or established ensemble (such as a specific string quartet).
  - Jazz: soloists, ensemble.
  - Popular: “star”, ensemble
    - Although there are many genres of “popular music” (e.g. country, rock, rap, oldies, folk), the discographic details required are usually very similar: name the main performer(s) and any accompanying ensemble in brief, spell out in more detail in text if necessary.
  - Ethnomusicological: generally, these will be music from regions other than the U.S. and Western Europe; list name(s) of performers or ensemble; if none listed on recording or if the country/region is not readily discernible, give region from which performance originated and explain in detail in text.

5.4.6. Label and publisher’s number or other order number

5.4.7. Date of release. If a re-release, give original date if readily available.

5.4.8. Format: Specify type of object:

- Compact disc
- Vinyl record (give size and speed if not 12”, 33 1/3 rpm)
- Cassette tape (give recording speed)
- DVD
- Reel-to-reel (give size and recording speed)
- Other as applicable

5.4.9. Specify recording technique if stated on item:

- Stereo
- Monaural
- Analog
- Digital
- Other as applicable

5.4.10. Review

- Information on the music

- Brief background on composer, librettist, lyricist, editor, arranger, producer, or any other individual closely connected with the recording.
- If appropriate, include historical notes such as influences on the composer, relationship to other music of its time and place, social or other events influencing the music, style of composition, etc.
- If several works are included, list or mention the titles (with composers if more than one) in the discussion.
- If the source or edition is critical to the recording, mention how it affects the performance (newly found manuscript used for the edition, alternate reading based on a different copyist's work, variant arrangement of a piece written for another medium, inclusion of songs omitted in first Broadway performance, etc.).
- Mention the presence or absence of translations, scholarly program notes, notes that are mere promotional material, or other details concerning accompanying material if they make a difference to the use or enjoyment of the recording; this can be brief or extensive depending on circumstances.
- Information on the performance
  - Mention chief performer(s) and their suitability or expertise as it affects this recorded presentation. This can be brief or extensive, particularly when the performer is a soloist for a frequently recorded work.
  - Mention any special instruments; identify an organ, original historical instrument or reproduction, ethnomusicological details concerning instruments or style.
  - Briefly mention other contributors if not already identified, and note contribution, such as the chorus for an opera if it is outstandingly good or bad, the background ensemble for a popular music recording, and other details as they make a difference to the performance.
  - Discuss the quality of performance. Various musical details can be included, such as intonation of instruments or voices, intelligibility of singers, recording situation (too much feedback, recorded too closely or too far away, too much applause, etc.) If a re-release, mention any outstandingly good or bad feature of the transfer, such as sound quality of the original recording in the new medium.
- Comparisons
  - If possible, make at least a brief comparison with other recordings. In classical music and jazz, it is especially important for consumers to know how one version compares with another. If popular music includes a piece "covered" by a different artist, compare the original and the new version. If there are clear recommendations, state them. Many will want more than one

recording; the review can help pinpoint the various features that might make a difference in which one(s) the reader purchases.

- Mention the recording history of the work if readily known. If dealing with the first recording, the only currently available recording, or a rarely-recorded work or group, indicate the unique quality of the item. If a recording is from another country or region, mention if it is “authentic,” blended with contemporary (e.g. Afro-pop), the work of an endangered community, or other information unique to the specific recording.
- Take a stand, but explain why a choice is being made. All listening is subjective but comments regarding intonation, tone quality, performance venue, etc., allow readers to decide how important those specific criteria are to their listening experience.
- Audience  
Most musical works do not need a statement of audience, but occasionally it is helpful to state if the perceived audience will be extremely narrow, if the work is aimed at one group without that audience being obvious by the title or contents, or if the work is likely to prove offensive to some listeners. Examples might include music intended for a soloist to perform with recorded accompaniment, music intended for children, texts that are extremely explicit or violent.
- Price/value.  
Normally, this need not be mentioned. However, for example, if a recording is full-price but short on recorded time, the reader should be alerted to the inequality.
- Any other distinguishing features.  
Mention anything not covered above that would assist a reader in determining whether or not a recording will be of interest.

## 5.5. Scores

5.5.1 Bibliographic information: List the following according to the type of material being reviewed. Not all categories will apply to all scores.

- Composer(s)
  - If the work is by one composer or a compilation by one composer, state the individual’s name. If more than 2 or 3 composers’ works are represented, give the first ones and state [et al].
  - This is especially important for classical music, opera, Broadway musicals, and other large-scale works. If the collection is focused on the repertoire of a particular performer, that individual’s name may take precedence.
- Editor, arranger, librettist, lyricist, if any

Generally this can be included in the text, but an individual serving one of these functions may need to be mentioned in the bibliographic entry to distinguish one edition from another.

- Title(s)  
Give the main title; if only 2 or 3 works are included, list all. If a larger collection, give the general title here rather than listing all the works.
- Series (if any)
- Publisher and date
- ISMN, publisher and/or plate number, or other identification
- Price
- Format:
  - Score
    - Full score (instruments, voices lined up vertically, usually fairly large so all lines can be seen at once by conductor).
    - Miniature score/study score (a miniature version of a full score; used for study but usually too small to be used in performance).
    - Vocal score (includes all vocal parts except any spoken text; instrumental accompaniment arranged for piano).
    - Chorus score (choral excerpts from a larger work; instrumental accompaniment arranged for piano).
    - Score and parts (used for two or more instruments when a separate part is needed for each).
    - Score and parts, Arranged (two or more instruments but arranged for different instruments than the original).
    - Parts (individual parts for members of an ensemble):
      - Number of parts (if not obvious).
      - Instruments listed in parts if not obvious from title or other source (if the work may be performed by substitute instruments).
    - Fakebooks, lead sheets, other jazz or popular format (usually one line of melody, often with chord symbols)
    - Manuscript (composer's original work)
    - Holograph/facsimile (reproduction of original work; "holograph" usually for reproduction of modern composer's or copyist's handwritten manuscript; "facsimile" usually for reproduction of an older manuscript or early printed material, usually printed at same size as original).
    - Accompanying material
      - Book/pamphlet
      - Recording (name format: CD, cassette, DVD, etc.)
      - Any other material not bound in and not mentioned above.

#### 5.5.2 Review

- Information on the music

- Details of composer, composition, editor, background of composition, or its time and place if important to understand work. Include mention of arranger, lyricist, librettist, translator, or other individual with intellectual responsibility for some aspect of the printed material.
- If several works and/or composers are included, mention in review.
- Details on presentation, especially outstanding features or poor characteristics--clarity of notation, awkward page turns, presence or absence of translations, general quality of physical object; if a reproduction, mention its legibility.
- Describe format if not obvious from the bibliographic description; expand on description as appropriate.
- If source or edition is critical to the publication, mention how it affects the material (newly discovered piece or manuscript, alternate reading, different arrangement, use of a new original or early source not consulted by others).
- Details on audience, especially if level is specifically aimed at beginners, advanced, or professional performers, etc. If a text is particularly explicit or may not be suitable for some audiences, make note of it.
- Comparison with other editions
  - For most “standard” music, libraries will want to obtain variant editions. Mention how edition in hand is edited compared with another version if possible; include historical accuracy, clarity, reputation of publisher, etc. as they affect a decision to purchase. For more recent “classical” music or for popular/jazz/ethnomusicology and other genres, there may not be comparable editions, which is also useful to note.
  - Details on publication history if applicable: first edition of a historic work, re-release, new editorial policies.
- Other considerations
  - If accompanying material is present, include basic details and brief review of its content, quality, physical entity, etc. as appropriate. If accompanying material will be published but is not with review copy, mention that it was not seen.
  - If price is reasonable for the type of material, no further comment need be made. If price is out of line with what would be expected for a similar publication, briefly mention the discrepancy.
  - Include any obvious flaws, but don’t go to extreme lengths to find minor problems.
  - Support recommendation or lack thereof with overall tone of review. Include anything not already mentioned that might assist the reader in deciding whether or not to purchase the edition.

## 6. FINALIZING THE REVIEW

- 6.1. Adhere to deadlines; warn the editor as soon as you can if you will not be able to supply a review by the indicated deadline.
- 6.2. Polish the final review before submitting it to the editor:
  - Use the active voice; avoid the passive voice.
  - Avoid using language that may come across as cute, condescending, or obscure.
  - Watch basic grammar (keep an eye on prepositions) and spelling.
  - Get rid of nearly every it/this/that/there/who/which.
  - Remove redundancies and unnecessary descriptors.
  - Break up long sentences.
  - When possible, avoid negatives and state comments positively.
- 6.3. Beware of too much description and not enough evaluation. Don't present a laundry list or table of contents when describing an item.
- 6.4. Be sure to backup judgments and evaluations; offer support for evaluations.
- 6.5. The final recommendation for purchase should follow the text; don't give an item a negative review and then recommend it for purchase.
- 6.6. Reviewer should not be showcased; don't write about you and your reactions. Write about the material.
- 6.7. Avoid subjectivity and be as objective as possible. If you can't be objective, ask the editor to assign the materials to someone else.
- 6.8. Be very sure of your ground and avoid making false claims or criticisms for an item. For instance: "This is the ONLY book available on the subject," etc.

## APPENDIX I.

### Major Genres

- **Adventure:** Adventure novels typically have fast-moving plots, exotic settings, and larger-than-life heroes. The hero (usually a man) is involved in death-defying activities: gun battles, car chases, sneak attacks, etc.
- **Christian Fiction:** Christian fiction is characterized by explicit or implicit Christianity and little or no sex, violence, or profanity. These elements may be present but are often portrayed as unrewarded “sinful” behavior. Often written in a series to show the growth of faith over time, these books pose religious questions and answers, show conflict over faith and morality, often emphasize a conversion or crisis of faith, and exemplify Christian faith in real life.
- **Fantasy** is defined as speculative fiction based on magic or myth. The plots usually emphasize journeys whether psychological or physical and stress the importance of human virtues through individual acts of courage, sacrifice, and kindness. Complex and internally consistent rules support the manifestation of magical beings and actions; but the appeal is to the reader’s emotions, not intellect. Fantasy readers are more willing than other readers to read across age levels.
- **Historical fiction** is defined as a story that is set at least a generation (25 years) prior to when it was written. In the best historical fiction setting, character and historical details combine to bring a historical period to life. These stories may center on real historical figures and real events or on fictional characters living in a particular time and setting. By reading historical fiction, one can gain insight into lives and times of the past. The best authors writing in this genre have conducted extensive research to authenticate their novels’ settings and details.
- **Horror fiction** is written to frighten the reader (as opposed to “dark fantasy,” which is a fantastic or romantic story using vampires or werewolves to add ominous shadows). Supernatural or occult elements distinguish horror from suspense fiction where a serial killer may be frightening but is all too human. The power of the natural world gone awry and uncontrolled is a common theme. The appeal of horror fiction is an emotional response of terror and disgust.
- **Detective and mystery novels** are stories in which a crime usually, but not always, a murder has been committed and the means, motive, and criminal are in doubt or unknown. This problem is presented to an amateur or professional detective who accepts the puzzle and its clues and who then solves it. A recent trend in this genre has been to stress the why--the psychology behind the crime--above the “who”, “when” and “how” that are the hallmarks of the classic detective and mystery novel. Specialists abound in today’s mysteries, whether forensic experts in a police procedural or amateur detectives whose interest in rare books, horse racing or cosmetology is as important to the story as the solving of the crime.
- **Romances** appeal to the emotions of their readers who are drawn into the love story with its inevitable happy ending. Storylines feature misunderstandings between hero and heroine or outside circumstances that force them apart. In the end, all difficulties are overcome; and the lovers are united. Both male and female

- characters are portrayed as strong and independent, and the ultimate fulfillment of their relationship is the focus. Settings may be historical, contemporary, or futuristic. Relationships may be portrayed gently, sensually, or even erotically.
- Science fiction is defined as speculative fiction based on plausible extrapolation from our current understanding of science and the physical world. The appeal of the genre is often the intellectual exploration of traditional ideas in non-traditional settings. The best science fiction evokes a “sense of wonder” in new worlds and new adventures. Unfortunately, the genre defies precise classification because science fiction authors experiment with themes, styles and frames by blending technology with sociological ideas or adventure stories with far future settings.
  - Suspense novels create an increasing feeling of unease and tension in the reader. The reader is not concerned with what has happened, but what is about to happen, although horrific events in the distant past are often impacting the present. The response to suspense is both psychological and emotional. The latest trend with American writers is towards graphic violence and sex.
  - Thrillers are fast paced stories set in a specific world. This could be the world of high finance, the courtroom, the medical laboratory, or the secret world of the spy. There is a threat of violence, a build-up of tension, and unexpected plot twists.
  - The Western is an adventure novel set in the American West during the 19<sup>th</sup> and early 20<sup>th</sup> centuries. The traditional Western follows the lives of cowboys, outlaws, lawmen, and others responding to the challenge of settling a new frontier and conquering an untamed land. Many recent Westerns have shown the domestic side of the frontier.<sup>1</sup>

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<sup>1</sup> Definitions of genres provided by the Adult Reading Round Table Steering Committee of Illinois, The ARRT Genre Fiction List, 2<sup>nd</sup> edition, 2003. Approval to reproduce was given by the current President of ARRT. 4/04.

## Appendix II

### Example of a Bad and Good Review

#### Example of a Bad Review

Encyclopedia of the Scientific Revolution: From Copernicus to Newton. Ed. by Wilbur Applebaum. 2000. 758p. bibliogs. illus. index, Garland, \$150 (0-8153-1503-1). 509.4.

Eight years ago, when I took a history of science class, I learned there that there was debate over whether the phrase "scientific revolution" was problematical terminology, this reference book which will help readers that need to clarify this concept. The subtitle tells the reader that the time period covered by this encyclopedia is from the life of Copernicus to the life of Newton. It includes an index. Entries are signed. There are pictures every now and then. Bibliographies are included, some that are from the time period of the 1990's, and the entries are thought to be scholarly in nature. The changes in "natural philosophy" are chronicled by Applebaum in this new reference book which covers the beginning of the sixteenth century to the end of the seventeenth century, and that includes the political, religious, social, and technological factors bearing on developments in science. There is a concensus of opinion that this title has no other titles for comparison. Despite its flwas, this source is highly recommended for all libraries.

1. "Eight years ago, when I took a history of science class, I learned there that there was debate over whether the phrase "scientific revolution" was problematical terminology, this reference book which will help readers that need to clarify this concept."
  - Run on sentence.
  - Wordy: explanation already in subtitle; extra "this" and "that's."
  - Reviewer's personal experience.
  - Passive voice.
2. "The subtitle tells the reader that the time period covered by this encyclopedia is from the life of Copernicus to the life of Newton."
  - Don't repeat information that has already been given to the reader.
3. "It includes an index. Entries are signed. There are pictures every now and then. Bibliographies are included, some that are from the time period of the 1990's, and the entries are thought to be scholarly in nature."
  - Shopping list of elements;
  - These elements are "expected": in many resources of this type; need to be mentioned only if they are missing or add special value.
  - Wordy; passive voice.
  - If it is important if the entries are scholarly or not; who "thinks" they are scholarly? Too "scholarly" for the general reader or an undergraduate student?
4. "The changes in "natural philosophy" are chronicled in this new reference book which covers the beginning of the sixteenth century to the end of the seventeenth century, and that includes the political, religious, social, and technological factors bearing on developments in science."

- The usual: run on; passive, wordy, etc.
  - We know it is “new” and a reference book (date of publication and the type of material indicates this).
  - Sounds like a quote from the advertisements for from the preface; how does the reviewer describe the content.
5. “There is a concensus of opinion that this title has no other titles for comparison.”
- Spelling error.
  - Reviewer should indicate if there are other titles for comparison- and make the comparison.
6. “Despite its flwas, this source is highly recommended for all libraries.”
- Spelling error.
  - Recommendation does not match review: what flaws?

### **Example of Good Review**

Encyclopedia of the Scientific Revolution: From Copernicus to Newton

Encyclopedia of the Scientific Revolution: From Copernicus to Newton. Ed. by Wilbur Applebaum. 2000. 758p. bibliogs. illus. index, Garland, \$150 (0-8153-1503-1). 509.4.

Imagine a spherical, finite, geocentric, and matter-filled universe where the teachings of Aristotle and the church are supreme. Now, imagine a universe that is infinite, heliocentric, and that possesses large and small vacuous spaces and where "experiment, precise observation, and mathematics were employed to challenge ancient, long-held scientific principles and to create new ones. "What would cause such a change in worldviews?

This new resource chronicles the extraordinary changes in "natural philosophy" from the beginning of the sixteenth century to the end of the seventeenth century, the phenomenon known as the scientific revolution. Coverage is broader than in a traditional science encyclopedia, encompassing the political, religious, social, and technological factors bearing on developments in science.

Scholarly without being obtuse, the 441 entries by a broad representation of international experts are signed and include short bibliographies. The choice of topics reflects recent studies in the history of science. Examples include both the positive and negative impact of the Jesuits on the scientific revolution, biographical pieces on individuals such as Jakob Bernoulli and Isaac Newton, and discussions on topics like Agriculture and Aristotelianism. A broad topical outline, chronology, and index are included.

Some of the information contained in this source would be available in Gale's World of Scientific Discovery (1994) or Scribner's Dictionary of Scientific Biography (1990) and Encyclopedia of the Renaissance [RBB] a I & 15 00]. Encyclopedia of the Scientific Revolution is specific to one time period and may provide an insight into the developments and discoveries that form the

basis for modern science. Recommended for larger public and academic science reference collections.

The Booklist; Chicago; Dec 1, 2000; Volume: 97 Issue: 7 Start Page: 750 ISSN: 00067385

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## APPENDIX III

### A. How to Write Reviews for Books and Electronic Resources: A Bibliography

This bibliography lists articles, book chapters, and books published from 1986 to 2004 that provide guidance and advice on how to write a review of a book or an electronic resource. How to review books is the primary emphasis.

Ashley, Leonard R. N. (Spring, 2002). The ethics of academic book reviewing. *Journal of Information Ethics*. 11(1), 37-51.

Avi. (March, 1986). Review the reviewers? *School Library Journal*. 32(7), 114-115.

Balay, Bob (Robert). (September, 1997). Notes from the Jurassic. *Against the Grain*. 9(4), 24, 26.

Balay, Robert. (December, 1987). On comparative reviews. *Choice*. 25(4), 580-584.

Berlin, Eric & William Fisher. (Autumn, 2004). Two thumbs up: A survey of librarian-book reviewers. *Library Collections, Acquisitions, and Technical Services*. 28(3), 312-334.

Bloom, Lynn Z. (Spring, 2002). How to talk about heartbreaking works of staggering genius—and those that are not: A guide to ethics in book reviewing. *Journal of Information Ethics*. 11(1), 7-18.

Boardman, Edna M. (January/February, 1994). The art & science of book reviewing. *Book Report*. 12(4), 17-18.

Brink, Pamela J. (April, 2003). An open letter to WJNR reviewers. *Western Journal of Nursing Research*. 25(3), 247-249.

Byrne, Edmund F. (Spring, 2002). Reviewing academic books: Are there ethical issues? *Journal of Information Ethics*. 11(1), 57-65.

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- Collins, Boyd R. (February 15, 1996). Beyond cruising: Reviewing. *Library Journal*. 121(3), 122-124.
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- Dance, Jim. (Summer, 2003). Giving a book review. *Library Imagination Paper*. 25(3), 1.
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- England, Claire & Adele M. Fasick. (1987). *Childview: Evaluating and reviewing materials for children*. Littleton, CO: Libraries Unlimited.
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- Fialkoff, Francine. (March 15, 1992). The art of reviewing. *Library Journal*. 117(5), 74.
- \_\_\_\_\_. (March 15, 1991). The book review mating game. *Library Journal*. 116(5), 80.
- \_\_\_\_\_. (October 15, 1997). Common sense or censorship. *Library Journal*. 122(17), 50.
- \_\_\_\_\_. (April 15, 2003). Don't blame the reviewer. *Library Journal*. 128(7), 68.
- \_\_\_\_\_. (April 15, 2001). Don't kill the reviewer. *Library Journal*. 126(7), 72.
- \_\_\_\_\_. (March 15, 1994). In praise of critics. *Library Journal*. 119(5), 60.
- \_\_\_\_\_. (November 15, 1991). Is there a conflict of interest? *Library Journal*. 116(19), 72.
- \_\_\_\_\_. (March 15, 2004). Kudos to legitimate reviewers. *Library Journal*. 129(15), 63.
- \_\_\_\_\_. (July, 1991). The nomenclature of tag lines. *Library Journal*. 116(12), 84.
- \_\_\_\_\_. (August, 1991). One review's impact. *Library Journal*. 116(13), 77.
- \_\_\_\_\_. (April 15, 1993). Opposite sides of the reviewing fence. *Library Journal*. 118(7), 80.
- \_\_\_\_\_. (September 15, 1991). Positively negative reviews. *Library Journal*. 116(15), 65.
- \_\_\_\_\_. (February 15, 1998). Reading the reviews. *Library Journal*. 123(3), 127.
- \_\_\_\_\_. (June 15, 1992). Responsible reviewing. *Library Journal*. 117(11), 65.
- \_\_\_\_\_. (August 15, 2003). Reviewers on review. *Library Journal*. 128(13), 62.

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- \_\_\_\_. (June 15, 2001). Tainted reviews. *Library Journal*. 126(11), 61.
- \_\_\_\_. (October 15, 1993). There's no excuse for plagiarism. *Library Journal*. 118(17), 56.
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- \_\_\_\_. (July, 2001). What's a review, anyway? *Library Journal*. 126(12) 72.
- \_\_\_\_. (April 15, 1992). What's in a signoff? *Library Journal*. 117(7), 83.
- \_\_\_\_. (August, 1994). Whose words are they, anyhow? *Library Journal*. 119(3), 62.
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- Greeley, Andrew M. (April 10, 1987). My say: Who reads book reviews anyway? *Publishers Weekly*. 231, 78.
- Greenhaigh, Michael J. (November, 1987). Reviewing sound recordings—retrospect and prospect. *Audiovisual Librarian*. 13(4), 220-223.
- Grefarth, Richard W. (Fall, 1986). How to be a book critic. *The Reference Librarian*. 15, 35-46.
- Groek, Edward. (December, 2003). Some guidelines for writing book reviews of novels and nonfiction. *Catholic Library World*. 74(2), 109-110.
- Harry, Veronica & Charles Oppenheim. (August, 1993). Evaluations of electronic databases, part 1: Criteria for testing CD-ROM products. *Online & CDROM Review*. 17(4), 211-222.

- Hauptman, Robert. (Spring, 2002). Reviewing: Ethical failures. *Journal of Information Ethics*. 11(1), 3.
- Hearne, Betsy & Roger Sutton, Eds. (1993). *Evaluating children's books: A critical look*. Urbana-Champaign, IL: University of Illinois.
- Henige, David. (October, 2001). Reviewing reviewing. *Journal of Scholarly Publishing*. 33(1), 23-26.
- Horning, Kathleen T. (1997). Writing a review. In *From cover to cover: Evaluating and reviewing children's books*. New York, NY: Harper Collins. 176-194.
- Jacquette, Dale. (January, 2004). How to referee a philosophy journal article. *American Philosophical Quarterly*. 41(1), 1-4.
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- Kuo, Hui-Min. (Summer, 2000). Reviewing electronic reference sources: A preconference organized by the RUSA CODES Materials Reviewing Committee. *Library Collections, Acquisitions, and Technical Services*. 24(2), 270-273.
- LaGuardia, Cheryl. (February 1, 1999). Databases and disc reviews (introductory paragraphs). *Library Journal*. 124(2), 127.
- Lang, Jovian. (Fall, 1986). Evaluation of reference sources published or to be published. *The Reference Librarian*. 15, 55-64.
- Leonhardt, Thomas Wilburn. (November, 1996). About book reviews. *Against the Grain*. 8(5), 56.
- MacRae, Cathi Dunn. (June, 2001). Minding our P's and Q's: VOYA's book review rating system. *Voice of Youth Advocates*. 24(2), 89.
- Natriello, Gary. (April, 2000). Reviewing books. *Teachers College Record*. 102(2), 267-270.
- Newren, Edward F. (1990). Writing nonprint media reviews. *Ohio Media Spectrum*. 42(1), 11-29.

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- Riggan, William. (Spring, 1997). Plagiarism and reviewer/editor responsibility. *Journal of Information Ethics*. 6(1), 34-38.
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Thomson, Ashley. (December, 1991). How to review a book. *Canadian Library Journal*. 48(6), 416-418.

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Wiley, Mark. (Fall, 1993). How to read a book: Reflections on the ethics of book reviewing. *Journal of Advanced Composition*. 13(2), 477-492.

Wilson, Margo & Kay Bishop. (January, 1999). Criteria for reviewing children's books. *Library Resources & Technical Services*. 43(1), 3-13.

Wolper, Roy S. (July, 1989). The world of fleas: Publishing in a review journal. *Journal of Scholarly Publishing*. 20, 227-232.

Zink, Steven D. (January, 1991). Toward more critical reviewing and analysis of CD-ROM user software interfaces. *CD-ROM Professional*. 4, 16-22.

## **B. Finding and Using Reviews on Books and Electronic Resources: A Bibliography**

This bibliography includes journal articles, book chapters, and books published between 1986 and 2004 that provide information and guidance on how to find, analyze, and utilize reviews of books and other library materials.

Abbott, Charlotte. (May 13, 2002). The power of print media [book reviews in national news media]. *Publishers Weekly*. 249(19), 39-41.

Acheson, Alice B. (July/August, 1996). The protocol of reviews. *Small Press*. 14, 28-29.

Altschiller, Donald & Sarah G. Wenzel. (Spring, 2003). Finding book reviews in print and online. *Reference & User Services Quarterly*. 42(3), 193-198, 200-205.

Auer, Tom, Ed. (Spring, 1992). Reviews: Back to basics. *Small Press*. 10, 20-25.

Bowers, Richard A. & Kirk L. Kroeker. (January, 1996). Finessing the review from the reviewer. *CD-ROM Professional*. 9(1), 96-105.

Carlo, Paula Wheeler & Allen Natowitz. (1995). Choice book reviews in American history, geography and area studies: An analysis for 1988-1993. *Library Acquisitions: Practice and Theory*. 19(2), 153-165.

Cohen, Steven M. (July/August, 2003). Alternative online book review resources. *Public Libraries*. 42(4), 226-227.

Credaro, Amanda. (November/December, 2004). Walking through the valley of the shadow of happy talk: Book reviews and collection development. *Library Media Connection*. 23(3), 51.

Crow, Sherry R. (Winter, 1986). The reviewing of controversial juvenile books: A study. *School Library Media Quarterly*. 14, 83-86.

Danford, Natalie. (June 23, 2003). Book Review Brush Up. *Publisher's Weekly*. 250(25), 17-18.

Davis, Ronald M., Anne Victoria Neale & Joseph C. Monsur. (October, 2003). Medical journals' conflicts of interest in the publication of book reviews. *Science & Engineering Ethics*. 9(4), 471-483.

Dilevko, Juris & Keren Dali. (January, 2004). Reviews of independent press books in Counterpoise and other publications. *College & Research Libraries*. 65(1), 56-77.

Fennessy, Eamon T. (April, 1997). How do you use book reviews? *Against the Grain*. 9, 66.

Harmon, Amy. (February 14, 2004). Amazon glitch unmasks war of reviewers. (Cover story). *The New York Times*. Late Edition Final, A1.

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Ishizuka, Kathy. (November, 2004). Book reviews for sale. *School Library Journal*. 50(11), 18.

Jagodzinski, Cecile M. (2003). Books and book reviews. In LaGuardia, Cheryl, Ed. *Magazines for Libraries*. New York, NY: Bowker. 12<sup>th</sup> ed. 190-196.

Jenkins, Paul O. (1999). Book reviews and faculty book selection. *Collection Building*. 18(1), 4-5.

Johnson, P. (March/April, 2003). From the editor's desk. *Technicalities*. 23(2), 2.

Lasher, Edward B. & Stephen H. Aby. (Spring, 1990). A systematic approach to locating nonprint media. *Ohio Media Spectrum*. 42(1), 5-10.

Marcuse, Michael J. (1990). *Reference guide for English studies*. Berkeley: University of California Press.

Martin, Andre. (January, 2004). On the book review as a form and a forum. *Journal of the American Academy of Child & Adolescent Psychiatry*. 43(1), 110-111.

Newren, Edward F. (1990). Writing nonprint media reviews. *Ohio Media Spectrum*. 42(1), 11-29.

Ogg, Harold C. (June, 1989). A guide to evaluating application software. *Computers in Libraries*. 9, 9-11.

Persing, Bob. (Autumn, 2003). Reviewing the review reviews. *Serials Review*. 29(3), 237-242.

Purdy, Rebecca. (2002). Thumbs up or thumbs down? Review sites on the web: Book, film and music reviews. *Voice of Youth Advocates*. 24(6), 424-425.

Rettig, James. (1986). Reference book reviewing media: A critical analysis. In *Library Science Annual 2*. Littleton, CO: Libraries Unlimited. 13-29.

Rothbauer, Paulette M. & Lynne E.F. McKechnie. (2000). The treatment of gay and lesbian fiction for young adults in selected prominent reviewing media. *Collection Building*. 19(1), 5-16.

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Sweetland, James H. (Fall, 1986). Reference book reviewing tools: How well do they do the job? *The Reference Librarian*. 15, 65-74.

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Walford, A.J., Ed. (1986). *Reviews and reviewing: A guide*. Phoenix, AZ: Oryx Press.

Wedham, Rachel L. (July/August, 2003). Reviews on the web. *Library Mosaics*. 14(4), 26.

Wisner, Melanie. (2003). Archives and Manuscripts. In LaGuardia, Cheryl, Ed. *Magazines for Libraries*. New York, NY: Bowker. 12<sup>th</sup> ed. 109-115.

### **C. A Selective Listing of Journals that Publish Reviews Written by Librarians and Information Professionals**

This is a listing of academic and scholarly periodicals that regularly publish book reviews written by librarians and information professionals. In addition, these periodicals may also include reviews of journals, nonprint materials, multimedia, and electronic resources. In most cases, Internet addresses are provided. Web sites may include submission guidelines for book reviewers and an e-mail contact. An e-mail message allows the opportunity to introduce oneself and to ask if book reviews are being accepted. Publishers may ask for a writing sample or resume before considering a review. Some publishers welcome unsolicited contributions.

AcqWeb <http://acqweb.library.vanderbilt.edu> provides many other publishing avenues and ideas for current and prospective book reviewers.

Book Collector. <http://www.thebookcollector.co.uk>

Booklist. <http://www.ala.org>

The Charleston Advisor: critical reviews of Web products for information professionals.  
<http://www.charlestonco.com>

Choice Magazine: current reviews for academic libraries. <http://www.ala.org/acrl>

Collection Building. <http://www.emeraldinsight.com>

College & Research Libraries News.  
<http://www.ala.org/ala/acrl/acrlpubs/crlnews/collegeresearch.htm>

Computers in Libraries. <http://www.infoday.com>

Criticas: an English speaker's guide to the latest Spanish language titles.  
<http://www.reedbusiness.com>

E-Streams: electronic reviews of science and technology references covering engineering, agriculture, medicine and science. (electronic journal) <http://www.e-streams.com>

Information Management Journal. the journal for the information management professionals. <http://www.arma.org/publications/journal>

Information Technology and Libraries.  
<http://www.ala.org/ala/lita/litapublications/ital/informationauthors.htm>

Issues in Science and Technology Librarianship: a quarterly publication of the Science and Technology Section, Association of College and Research Libraries.  
<http://www.istl.org/authors.html>

The Journal of Academic Librarianship. <http://www.authors.elsevier.com>

Journal of the Society of Archivists. <http://www.tandf.co.uk/journals/titles>

Kliatt: reviews of selected current paperbacks, hardcover fiction, audiobooks, and educational software. <http://www.hometown.aol.com/kliatt/>

Libraries & Culture. <http://www.gslis.utexas.edu>

Library Journal. <http://www.libraryjournal.com>

Library Mosaics: the magazine for support staff. <http://www.librarymosaics.com>

The Library Quarterly. <http://www.journals.uchicago.edu>

Library Resources & Technical Services. <http://www.ala.org/alcts>

Reference and User Services Quarterly. <http://www.ala.org>

Reforma Newsletter: national association to promote library and information services to Latinos and the Spanish-speaking.  
<http://www.reforma.org/newsletter.html>

School Library Journal: the magazine of children, young adults & school librarians.  
<http://www.schoollibraryjournal.com>