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About This Cover
Get Away @ your library is the official theme for Teen Read Week 2015, October 18–24. Teen Read Week offers libraries a chance to highlight the many ways they connect teens to great reads. Posters and other materials are available online at http://teenreadweek.ning.com/page/official-products. All product proceeds go towards supporting the mission and work of ALA and YALSA.
Summer is a good time to get teens involved in activities that connect to their interests and at the same time support workforce development and 21st century skills. Yes, it’s true that during the summer many teens are working a full-time job, traveling, getting ready to start college or join the workforce, or are just hanging out with friends. However the library can still play a role in teen activities that take place inside library buildings or out in the community.

As you read this issue of YALS, you’ll find ideas on how to connect with teens and get them involved in developing programs for Teen Read Week” (October 18–24, 2015). You’ll also find articles that will help you make sure that the program of service you provide—including collections—suits the needs and interests of contemporary adolescents.

For Example

- Use the articles on ways to integrate Teen Read Week into teen services as a jumping-off point for generating ideas that you can bring to teens and community partners as they help you to build your library’s Teen Read Week activities.

- When thinking about Amy Pattee’s article on teen collections and where they should be housed, ask yourself: what information do I need to gather from teens in my community to determine where to shelve materials they are interested in? Don’t just assume you know what teens are thinking; go out to where they are this summer and have conversations with them to find out what they think about Pattee’s suggestions.

- As you read YALSA’s “Teen Programming Guidelines,” what new ideas for a program of service do you think of? How can you encourage teens throughout your community to get involved in planning the types of programming that the guidelines encourage? (For more ideas related to the YALSA “Teen Programming Guidelines,” check out the YALSA blog series, Thirty Days of Teen Programming (http://yalsa.ala.org/blog/tag/30-days-of-teen-programming).

Look for the unique opportunities that summer provides to connect with teens (and other community members) in order to support teens in your community. This issue of YALS gives you some ways to get started in that direction.
In YALSA’s report, “The Future of Library Services for Teens: A Call to Action,” (often referred to as the Futures Report) one portion that resonated with me was that successful 21st century libraries are no longer focused on the stuff that’s in them—be it books or 3D printers. Instead, modern libraries are about the learning that goes on through the work of library staff.

This calls for a new way for all of us to think about library collections, which is totally exciting! Thinking through the Futures Report, first we need to consider the learning that can take place in the library, and then we need to identify and align resources to support that learning. The trick is that the learning that goes on in Library A may be very different from the learning that goes on in Library B. Why? Because today’s successful libraries begin their planning by conducting a community needs assessment. They find out what the members of the community need most, and then provide services and resources targeted to address those needs.

For my library, the Rye Free Reading Room in Rye, NY, that means we need to get to know the teens in our community—that means all teens, not just the ones who come through the library door—and we need to know what their biggest needs are. Fortunately, there are plenty of resources out there to help us do this, such as the Annie E. Casey Foundation Kids Count Data Center http://datacenter.kidscount.org/. There are also tools freely available to help us conduct assessments. Some good examples of these are posted on YALSA’s Afterschool Programs Wiki page http://wikis.ala.org/yalsa/index.php/After_School_Programs. Part of this data gathering also involves knowing who the other youth-serving organizations in our community are. Happily, there’s a super simple, free tool to help us do that: the Map My Community tool from the federal government http://youth.gov/map-my-community.

After we know our teens and their needs, then we can think about how to create learning opportunities to help them address their needs. This is a chance to collaborate with some of the organizations we identify using the Map My Community tool, as well as by engaging some teen patrons. Also, YALSA’s brand-new Teen Programming Guidelines provide a framework for us to use to put together quality learning experiences for and with teens. Only after we have put together a plan for what kinds of learning will happen can we think about the resources needed to support that learning.

Resources that support today’s connected learning go way beyond the traditional collection of young adult literature. Today’s collections also need to take into consideration digital and even human resources. And because they must be tailored to the unique needs of the teens in our communities, things like standard core collection lists and book awards will take a backseat to teen and community input. Per the Futures Report:

Materials in the collections reflect the demographics of the community and the needs, interests, and preferences of the teens that each library serves, and exist in a variety of formats—video, audio, books, databases, e-content, etc. Collections include content created by teens and others in the community. Collections are made up of physical and digital materials that are easily accessible no matter where a teen is. (p. 15)

During my year as President, I’ve been leading discussions with YALSA’s Board of Directors about how we can realign existing resources, or create new ones, to help members rethink their library collections. One of the ways we’re doing that is by implementing a new vision for YALSA’s blog, The Hub. Traditionally it has concentrated on young adult literature, but beginning in August, its focus will expand to encompass all types of materials that libraries collect and use to support teen learning. Also, if you haven’t checked out these two on-demand webinars from YALSA yet (free to members!), you should:

- Building Blocks for a Diverse Library Collection
- Thinking Outside the Book to Meet Your Teen Patrons’ Needs

Both are accessible from the Members Only page on the YALSA site at www.ala.org/yalsa/onlinelearning/webinar.

Rethinking how we approach building and maintaining a collection for and with teens can be daunting, and it can be hard to know where to start. At the Rye Free Reading Room, we’ve been reducing the size of our collection and moving stacks (continued on page 17)
Teen Programming Guidelines

Introduction

These guidelines are intended to guide library staff who design, host, and evaluate library programs with and for teens. They were developed in alignment with YALSA’s report, “The Future of Library Services For and With Teens: a Call to Action.” They are intended to help library staff leverage skills and resources to provide relevant, outcomes-based programs to better the lives of all teens in the community. While not every program will meet every guideline, library staff should strive to address most of these guidelines in order to be better positioned to support teens in their education, skills, interests and relationship to their community. Accompanying the guidelines is a glossary and a list of selected resources to provide library staff with a path to further exploration of teen programming best practices.

Traditionally, many teens have accessed the library primarily for academic support. While these connections are important, it is crucial that youth also experience informal learning in their libraries so that they may have opportunities to build the skills they need for 21st century careers. To meet their needs, libraries must provide connected learning activities through programs that are driven by teen interests and incorporate thoughtful, forward-thinking use of technology while building personal, academic, or workplace skills. Programs should promote print, digital, and media literacies, as well as soft skills such as leadership, collaboration, innovation, persistence, independence, and critical thinking. Library programs should strategically focus on filling gaps in the community by concentrating on providing the types of learning opportunities that are not already being offered by other parts of the community.

Library staff are in a unique position to serve as connectors, bringing teens together with resources that inform and expand their interests, both inside library buildings and in the community beyond. As teens undergo physical, social, and emotional developmental changes and build their identities, they require experiences that bridge different spheres of learning. Effective teen programs foster peer-to-peer learning and positive developmental relationships, leverage community resources, and enable the acquisition of 21st century workforce skills.

Guidelines For Teen Programming

Create Programming That Reflects The Needs and Identities of All Teens In The Community

In order to ensure that library programming meets the needs of all members of the community and does not duplicate services provided elsewhere, library staff should have a thorough understanding of the communities they serve. Library staff must continually analyze their communities so that they have current knowledge about who the teens in their community are. They must also develop relationships with community organizations already working with youth. Library staff play a crucial role in connecting teens to the community agencies and individuals that can best meet their needs.

1. Identify any demographic information that has already been gathered by library staff.
2. Regularly collect available demographic information from the census, public schools data, departments of neighborhoods, etc.
3. Continually identify segments of the community that are underserved by library programming.
4. Continually identify other agencies and organizations that are already serving teens and families.
5. Determine which teen needs are being met by programming and services at other organizations.
6. Build strong relationships with community leaders at these organizations and refer teens as appropriate.
7. Advocate within the library to ensure that the library’s budget adequately and equitably supports teen programming.
8. Direct the library’s limited resources appropriately to provide needed programming that is relevant to local teens, reflective of their identities and interests, and not already offered elsewhere.
9. Connect with teens and other libraries nationwide to expand connections and influence even further.

Align Programs With Community and Library Priorities

Before defining a teen programming plan, engage with the rest of your library and community. When teen programming...
relates to broader community-defined needs and goals, there is a greater likelihood of general community support and increased opportunities for funding and partnerships.

1. Align teen programming with the library’s mission, priorities, and strategic plan.
2. When planning teen programming, consider and identify the ways in which teen programming outcomes contribute to the library’s overall strategic goals.
3. Keep up to date on priorities and projects related to youth success in your city, county, state and/or region. (For example, a mayor’s office or state board of education may announce goals related to improving graduation rates, increasing the percentage of youth who continue to postsecondary education, etc.)
4. Provide an appropriate means for teens to communicate directly with the library’s staff, administration, board of trustees, Friends groups, volunteers, and other stakeholders about the goals of teen programming, its relevance to the library’s larger mission, and its positive outcomes for youth.
5. Continually advocate the importance and relevance of teen programs with coworkers and key stakeholders.
6. When developing programs for larger libraries, involve cross-divisional teams and key stakeholders among library staff in order to benefit from numerous perspectives and build buy-in.

Facilitate Teen-Led Programs
When teens take the lead on all aspects of library programming, they grow as leaders and decision-makers, becoming more proactive, confident, and independent. This in turn adds value to the overall library program, because the library can demonstrate a role in helping teens develop key soft skills needed to be successful in school and the workplace.

1. Consider a youth-adult partnership approach in your work with teens. The “ladder of youth participation” is a useful tool to assess your library’s current level of youth participation and envision ways to increase youth involvement in your library’s decision-making.
2. Engage teens via ongoing outreach to schools, youth-focused organizations, places of worship, government agencies, etc.
3. Strive for diverse program attendance by targeting underserved teens including but not limited to youth who are low income, immigrant, LGBTQ, or of varied abilities and inviting them to be active collaborators and participants.
4. Involve teens in every step of the programming process, including design, marketing, hosting, and evaluation.
5. Use a flexible participatory design model to allow teens to modify and adapt programs to better meet their needs.
6. Facilitate programs, rather than act as leader and expert.
7. Enable teens to engage in peer-to-peer learning activities.
8. Create a welcoming, inclusive environment in which teens can collaborate and network with peers outside their own cultural, ethnic, and socio-economic groups.
9. Balance the needs and skills of all youth program participants.

Develop Interest-Based, Developmentally Appropriate Programs That Support Connected Learning
Each teen in the community should be able to find something in the library’s menu of programs that connects with their needs, identity and interests. Programs should be driven by teens’ needs and interests and designed to help them explore and shape their identity and skill sets, both personal and professional.

1. Develop programs that address the unique emotional, intellectual, and social needs of teens.
2. Enable teens to gain social and workforce development skills, including creativity, innovation, communication, and collaboration.
3. Enable teens to explore career pathways.
4. Enable teens to develop learning and innovation skills, such as critical thinking and problem solving, media literacy, digital literacy, and information and communication technologies literacy.
5. Enable teens to develop emotional skills, such as self-regulation, self-management, persistence, independence, and organization.
6. Incorporate technology and social media intelligently and organically.
7. Connect youth with mentors, guides, and other adult role models and educators.
8. Connect youth with opportunities to become civically engaged.
9. Incorporate a variety of types of interaction, such as one-on-one engagement, small group discussion or activities, and large events.
10. Enable teens to demonstrate proficiency in non-traditional media and platforms.
11. Enable teens to engage in self-expression and meaningful content creation.

Develop Rich, Mutually Beneficial Community Partnerships
Library staff must develop programming in partnership with other organizations in order to maximize resources and effectively serve all teens in the community. By
working with partners, libraries reach new audiences, create robust and relevant programs that truly reflect the community, and leverage a host of resources to meet the needs of youth and families. A partnership can begin many ways—an email, a phone call, a visit, or an introduction by another community partner.

1. Regularly assess existing community contacts and library partnerships to consider how they may be maintained, expanded or redirected.
2. Regularly seek out new community partners (government agencies, community organizations, vocational programs, etc.) who target a teen audience the library would like to reach (e.g., homeless or low income youth) and/or have skills or access to resources that would benefit teens.
3. During initial conversations or meetings, listen carefully to the community group’s goals, objectives, and areas of need.
4. Establish a mutually beneficial relationship in which the library and the community organization participate as equals.
5. Create a written agreement or memorandum of understanding that explicitly states what each partner is contributing, how each will benefit from the relationship, and how success will be measured.
6. Develop programming that best utilizes partner and library resources to meet the needs of teens and achieve shared goals.
7. Establish an ongoing dialog between partners, budgeting time to debrief, celebrate success, learn from failure, and otherwise maintain the overall health of the partnership.
8. As appropriate, host programs in partner locations (e.g., youth homeless shelters, community centers, classrooms, etc.) in order to serve teens where they are and increase the visibility of the library.
9. Work collaboratively with community partners to develop and administer an outcomes-based evaluation.4
10. Continue to refine jointly offered programs based on evaluations and feedback.

Staff Programs Sufficiently and Appropriately
Programs should be adequately staffed to ensure the safety and enjoyment of participants. Consideration should be given to the size of the space, expected attendance, and the complexity of the program. Staffing can be a mix of library personnel and others, such as volunteers.

1. Ensure that staffing levels are adequate to creating a secure and welcoming environment.
2. Ensure that staff/patron ratios are adequate to allow for successful programs.
3. Consider which tasks are best suited to librarians and which are more suited to paraprofessionals, community partners and mentors, adult volunteers or Friends of the Library, and teen volunteers and participants.
4. Consider the needs of teen participants (language, culture, ability, etc.) and staff programs accordingly.
5. When hosting programs led by outside presenters, consider ways to ensure that teens also develop positive relationships with library workers.

Participate In Targeted and Ongoing Training To Build Skills and Knowledge Relating To Programming
Library staff who plan and host programming for teens should adopt YALSA’s “Competencies for Librarians Serving Youth,” www.ala.org/yalsa/.

Host Programs In Spaces That Support The Engagement, Growth, and Achievement of Teens
Teen programs should be held in spaces that are comfortable, inviting, and meet the purposes of each program.

5 See glossary on page 11 for a definition
6 See glossary on page 11 for a definition
7 See glossary on page 12 for a definition
1. When hosting programs inside the library building and/or as part of the library's online presence, consult YALSA's Teen Space Guidelines, www.ala.org/yalsa/guidelines/teenspaces.

2. In advance alert colleagues who are not directly involved with programming when programs are scheduled and what they will involve (equipment, noise levels, food/drink, etc.).

3. When programs are hosted outside the library in a community partner's space, have conversations in advance to create shared expectations and goals. (See section 4.0 for more on partnerships.)

4. For programs hosted in a partner's space, take steps to highlight the collaboration and the library's role in the program. These steps might include but are not limited to:
   a. Having the community partner and library representative jointly announce that the program is a collaboration, with each partner highlighting the other's contribution.
   b. Posting co-branded signage.
   c. Checking out materials or showcasing library resources onsite.
   d. Creating new library accounts onsite.
   e. Documenting the program via photos, audio and/or video for the online and social media presence of the library and partner.

Develop Appropriate and Welcoming Policies
Library staff must ensure that teens of all abilities, income levels, sexual orientations, gender identities, ethnic and religious groups, and other underrepresented groups feel safe and welcome at library programs.

1. Facilitate a conversation with teens to allow them to create behavior expectations that foster a safe environment for discussing personal or controversial topics, as appropriate.

2. Clearly state the intended audience for programs, and ensure that discussions and activities are age-appropriate.

3. Advocate for, establish, and adhere to general library policies that support developmentally appropriate teen behavior at programs and in the library.

Engage In Youth-Driven, Evidence-Based Evaluation and Outcome Measurement
Attendance must not be the only measure of a program's success. Instead, evaluations must be designed by youth participants to measure their own desired positive outcomes. Programming should be fluid and flexible, undertaken with the expectation that there will be some failure, adjustments will be made, and evaluation will be ongoing. According to ACT for Youth Center of Excellence, "youth participation in community evaluation research is conceived as a democratic process that seeks to equalize power between youth and adults, recognizes their respective roles and responsibilities, and places special emphasis on involving those youth that are traditionally underrepresented."

1. Work with youth to design tools to measure the effectiveness of the program, both in the moment and in the longer term. For example, ask participants what they hope to gain from a program, and have them help design a survey to measure whether their goals were met. Then have them help define long-term goals and how success should be measured.

2. Use evaluations that predict and measure an improvement or expansion of knowledge, skills, confidence, attitude, or behavior. Leverage pre- and post-surveys to determine whether participants have gained confidence in their skills or expanded their knowledge.

3. Create evaluations that predict and measure impact on the community. For example, a program may change a participant's thinking about an issue or group of people.

4. Conduct evaluations often, and recalibrate programming as needed.

5. In partnership with youth, continually assess the evaluation tools themselves to make sure they are adequately measuring desired outcomes. Redesign tools as needed.

6. Use evaluation findings to guide future planning and budget-making.

7. Use evaluation findings to communicate success to key stakeholders in the library and in the community. Advocate for the ongoing need for high quality teen programming within the library and to policy makers.

Selected Resources

Create Programming That Reflects The Needs and Identities of All Teens In The Community


Teen Programming Guidelines


Facilitate Teen-Led Programs


Develop Interest-Based, Developmentally Appropriate Programs That Support Connected Learning


Situate Teen Programs Within The Broader Goals of The Community and The Library

Teen Programming Guidelines


Dillon, Stacey and Amy Laughlin. “Starting From Scratch.” *School Library Journal* 60(8).


Develop Rich, Mutually Beneficial Community Partnerships


Staff Programs Sufficiently and Appropriately


Participate In Targeted and Ongoing Training To Build Skills and Knowledge Relating To Programming


Host Programs In Spaces That Support The Engagement, Growth, and Achievement of Teens.


Develop Appropriate and Welcoming Policies


Engage In Youth-Driven, Evidence-Based Evaluation and Outcome Measurement

ACT for Youth Center for Excellence. “Youth Participatory Evaluation.”


Glossary

40 Developmental Assets of Adolescents
The Assets represent the building blocks of healthy developments that help adolescents (ages 12–18) grow up healthy, caring, and responsible. The Assets were developed by the Search Institute, www.search-institute.org.

CCRS Organizer
The CCRS Organizer provides a visual, consolidated overview of the many key elements that impact a student’s ability to succeed in college and careers. The organizer contains four central strands: goals and expectations; outcomes and measures; pathways and supports; and resources and structures. It was created by the College and Career Readiness and Success Center, www.ccrscenter.org.

Connected Learning/Interest-Based Learning

Flexible Participatory Design/Action Research
In this model, “teens provide both on-the-fly and long term feedback for the library staff. Teen participation is not
limited to formally organized groups, but instead participation includes informal digital interactions as well as face-to-face activities aimed at individuals or groups. An emphasis is placed on encouraging all teens, not just those who are regular visitors to the physical library, to participate in the development, implementation, and evaluation of library programs and services.” (“The Future of Library Services for and with Teens: A Call to Action,” YALSA, p. 16. Accessed January 23, 2015)

Hart’s Ladder of Youth Participation
A tool that assesses levels of youth participation and encourages maximum participation. Value is placed on youth and adults working together as equal partners. In the highest quality model, youth produce ideas, set up the project, and invite adults to join them as decision-makers during the planning process. (Hart’s Ladder of Youth Participation: www.mys.govt.nz/documents/engagement/harts-ladder.pdf, Accessed January 27, 2015.


HOMAGO
HOMAGO (Hanging Out, Messing Around & Geeking Out) is an experiential learning theory based on research by Mimi Ito on how youth learn in new and social media environments. Hanging out, messing around and geeking out each represent a learner’s level of engagement, beginning at the initial level of hanging out and progressing up to geeking out. The original report outlining the principles behind HOMAGO was published in 2009 and is accessible at http://mitpress.mit.edu/books/hanging-out-messing-around-and-geeking-out.

Outcome-Based Evaluation
IMLS defines outcomes as “benefits to people: specifically, achievements or changes in skill, knowledge, attitude, behavior, condition, or life status for program participants.” Therefore, outcomes-based evaluations measure the change in skill, attitude, behavior, or status that occurs for participants as a result of a program. (Library and (Institute of Museum Services. “Outcome Based Evaluation.” www.imls.gov/applicants/basics.aspx Accessed January 23, 2015.)

CELEBRATE TEEN READ WEEK™

■ Encourage teens to Get Away @ their library this fall during Teen Read Week™, October 18 - 24, 2015. Use these products to highlight a variety of genres in your collection, and to promote pleasure reading in all forms. Find out more at www.ala.org/teenread

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Order by October 1, 2015 to receive your products in time for Teen Read Week™.
On a recent trip to my local public library, I noticed something surprising. The library had shelved a couple of hot young adult fiction titles among its display of “new books.” There, among the newest Patricia Cornwell, Michael Connolly, and Jude Deveraux titles were John Green’s The Fault in Our Stars and Rainbow Rowell’s Eleanor & Park. While there has never been any signage indicating that the “new books” shelf was for “adult material only,” nonadult material on this shelf represented a somewhat new development. Sure, copies of the latest “Hunger Games” and “Twilight” books had appeared on the “new books” shelf in the past, but those were different—they were publishing phenomena that interested adults and young people alike. What were Green’s and Rowell’s decidedly YA novels doing on the unofficially “all adult” new books shelf?

As I thought about this new development, I supposed I shouldn’t have been surprised. We’ve been hearing for a long time that adults are reading young adult books in increasing numbers. A recent Publishers Weekly (PW) report describing book buying data collected and analyzed by Nielsen Market Research concluded:

The popularity of the young adult category is driven largely by adult book buyers. “Readers 18 and older accounted for 79 percent of young adult unit purchases in the December 2012 through November 2013 period ... even as book buyers age, they still tend to buy most young adult books for themselves rather than for a child or grandchild.”

The PW report noted that young people ages 12 to 18 are only the third largest demographic purchasing YA material. At 21 percent of the YA book-buying public, young people ages 12 to 18 lag behind buyers between the ages of 30 and 44 (26 percent of YA book buyers) and buyers between the ages of 18 and 29 (34 percent of YA book buyers). These adult book buyers are also using the library to find and check out YA material. As Angela Benedetti reported in Library Journal in 2011, adults make up a significant portion of the library’s young adult literature readers. These adult readers might be drawn to the YA titles written by crossover authors like James Patterson, Kathy Reichs, and Adriana Trigiani, points out Benedetti, or they might be part of a population of parents introduced to YA literature by their children. The popular film incarnations of already popular YA series—such as “Twilight,” “Hunger Games,” and “Divergent”—that attract teen readers to these titles might also attract adults to the genre.

Not everyone is happy to learn that young adult literature’s readership is extending beyond the teen demographic. In a notable article for the online magazine Slate, Ruth Graham criticized adult readers of YA literature for purposes of “escapism, instant gratification, and nostalgia.” Responses to Graham’s article were swift and defensive, with Washington Post opinion writer Alyssa Rosenberg comparing John Grisham’s “blandly handsome crusading lawyers” unfavorably to John Green’s “more closely observed” characters and author Meg Wolitzer extolling the virtues of “spend[ing] time around the losses and transformations of young characters without having to cast [yourself] in the role of a parent or authority figure” for the New York Times. Young adult books are perfectly acceptable reading material for adults, Rosenberg and Wolitzer (and many others) argued, and adult readers of YA literature cheered.

Audience Designation or Genre?

Horn Book magazine editor Roger Sutton’s brief response to Graham’s essay suggests a new way to think about young adult

AMY PATTEE is an associate professor at Simmons College Graduate School of Library and Information Science, Boston, Massachusetts
Is it Time to Move the Books?

If the majority of a book’s readers are adults reading for their own pleasure, does it even make sense to call it a book for teenagers? With his question in mind, we might begin to think about young adult literature as a genre rather than an audience designation. From this perspective, young adult literature becomes just another genre, like horror, romance, fantasy, and science fiction that teens and adults enjoy reading. True, young adult literature comes in its own genre flavors, including the aforementioned horror, romance, fantasy, and science fiction; but, maybe these are “subgenre” designations that are, ultimately, secondary to the novels’ YA status.

If young adult literature is a genre, rather than an audience designation, its description and characteristics—rather than its readership—become important to define. While YA literature is typically characterized as literature about young people between the ages of 12 and 18, written from the immediate perspective of these young characters, these aren’t its only descriptors. Sutton notes that these books are also “thematically and linguistically narrow,” an element of treatment that further distinguishes YA literature from adult and even “new adult” fiction. 4 YA novels, Sue Corbett has written, are defined by their tone and their narrator’s perspective; paraphrasing Marc Aronson, Corbett writes, “A wistful, wiser-now voice of an adult looking back at his youth is the surest way to get a book booted from YA to adult.” 5 Young adult books, then, are distinguished by their attempt to capture an authentic teen voice that may, by virtue of the teen character’s lack of time spent on earth (in most cases) and experience (in comparison to that of adults), be necessarily “linguistically narrow.”

Should We Move the Books?

If “YA” names a genre and doesn’t delineate a readership, should libraries with young adult literature collections housed in a delineated—and sometimes restricted to teen use—physical space consider moving this collection to a more accessible location? Given the observed and documented cases of adults reading young adult literature, perhaps it’s time to move the books. This proposal does not exactly suggest that young adult fiction be integrated within the library’s adult or general fiction collection. Instead, I am suggesting that young adult literature be considered a genre and distinguished within the library’s general fiction collection as genre fiction for adults is distinguished and, in many cases, shelved separately from general literature. Libraries that choose to relocate young adult fiction so that it is shelved in an already “genreified” fiction collection (a collection that separates and labels high-demand genre fiction like mystery, romance, science fiction, and fantasy) would need only shift the collection to make room for the newest “genre” to reside among the established genre collections: YA literature.

Benefits of Relocation

Moving the library’s young adult fiction collection from a designated YA space to a more public area has a number of potential benefits. The first benefit has to do with access. Library teen spaces are not always open to adult patrons (in fact, YALSA’s “Teen Space Guidelines” encourage libraries to “consider adopting ‘teen-only’ policies for use of the space”) 6 and this restriction can deter adult readers from investigating the library’s YA collection. Because these space restriction policies are created to ensure teen access to the library’s physical resources like seating and computer workstations, opening the library’s teen room to the adult public might lead to the reestablishment of the same problems (read: resource-hogging by adults) that motivated the creation of the library’s restricted access policy in the first place. To allow continued access to YA material by teens and to facilitate access to the same material by interested adults, moving the collection out of a place from which half of its potential audience is restricted just makes sense.

The second benefit of relocation has to do with perceptions of literary value. While devoted readers of YA literature argue that works in this genre compare to, if not exceed, adult literature in terms of literary quality, the perception that young adult literature is “lesser” than adult literature remains in place among much of the general population (Graham’s Slate article, noted previously, is a prime example). This prejudice against young adult literature might have to do with the general adult prejudice against teens, who are often rendered, in developmental terms, as “less” than adults. Relocating the library’s YA collection so that it is housed among the library’s “general” collection is, in these terms, a symbolic assertion of the value of young adult literature. Residing among the library’s collection of adult material, the YA collection assumes the same, or at least comparable, literary value.

Moving the library’s YA collection so that it sits beside the “general” collection also has the potential to ease cataloging and shelving dilemmas that arise around graphic material in formats that appeal to both adult and teen readers. Graphic novels, comic books, and manga often defy categorization in terms of readership. While some graphic works include ratings (for example, some publishers of manga have created their own rating systems that describe content in terms of its age appropriateness), these ratings don’t adhere to a universal standard, making them dubious at best and, in terms of the ALA’s statement on “Labeling and Rating Systems,” inappropriate to use to make collection allocation decisions that have the potential to “warn [or] discourage” users...
from subsets of rated material. In spite of the ALA’s warnings, many libraries catalog and shelve graphic materials in “adult” and “teen” collections according to their content (and sometimes, their ratings), a move that straddles the line between what the ALA calls “prejudicial” and “viewpoint-neutral directional” labels. Moving the library’s collection of traditional young adult literature so that it stands, as a genre, among the library’s general collection opens up an opportunity to integrate the library’s collection of graphic materials as well. In the newly organized library, formerly “teen” and “adult” graphic novels, comics, and manga can be shelved together and distinguished by form or style rather than by audience or rating.

**Drawbacks of Relocation**

While relocating the YA collection has definite benefits for adult and teen readers, there is at least one drawback. This drawback would affect every library with a designated and physically distinct teen space in which young adult literature is housed. Recent research discussing the value of teen spaces in libraries has indicated the “importance of YA space[s] for housing popular teen material and making this material easily accessible.”

While this feature of library teen rooms is one that is ranked as important by both teens and librarians, in the same research report, Denise Agosto, Jonathan Pacheco Bell, Anthony Bernier, and Meghann Kuhlmann noted a number of other teen room features that might be of more or equal importance to a library’s teen patrons that would not be compromised by relocating the library’s collection of young adult literature. While removing young adult literature from the library’s teen space would challenge these researchers’ findings and recommendations, attending to and building up the other (read: non-YA fiction) resources teen patrons value would help to ensure that service is not compromised.

**What Do We Do with Our Teen Space? Opportunities for Transformation**

Given Agosto, Bell, Bernier, and Kuhlmann’s finding that popular reading materials—including, presumably, young adult literature—are a significant and valued fixture in dedicated library spaces for teens, how would these spaces change if young adult fiction collections were removed from this space? Agosto, Bell, Bernier, and Kuhlmann’s findings provide us with inspiration here, particularly as the researchers point out additional features of value. According to their report, teens value comfortable furniture for lounging, socialization, and study, as well as access to materials and technology for leisure and academic information seeking. These findings suggest ways in which libraries might develop teen spaces to reflect and enhance these features, even in light of the young adult literature collection’s relocation. In fact, relocating young adult literature might provide us with an opportunity to redefine library teen spaces and the collections housed within.

One way to continue to provide the materials young adults want in the library’s teen space is to consider the collection housed in teen spaces in terms of its teen exclusivity. AP, SAT, and ACT study and test preparation guides are geared almost exclusively to teens in high school, and a complete collection of guides that reflect the local curriculum could be usefully housed in a library’s teen space. According to Agosto, Bell, Bernier, and Kuhlmann, both teens and librarians “view their library spaces as crucial in supporting teens’ school work and education needs.” Test preparation and study guides would certainly serve this purpose, as would a special collection of assigned summer reading material, copies of the required novels and works of nonfiction assigned during the school year, and the dreaded but often necessary Cliffs Notes and Spark Notes that accompany these. While summer reading titles and required novels can often be found among the library’s general fiction collection, purchasing additional copies of these—some of which might include interpretive notes—and collocating them in the library’s teen room would increase teen access to this necessary material.

High interest nonfiction published for an expressly teen audience might find a home in the YA fiction-free young adult space. Informational books that address teens, specifically, in their titles—like Sean Covey’s *The 7 Habits of Highly Effective Teens* and Erica Stalder and Steven Jenkins’ *97 Things to Do Before You Finish High School*—are obvious choices to include in this collection, as are young adult “adaptations” of adult titles, like Laura Hillenbrand’s *Unbroken (The Young Adult Adaptation); An Olympian’s Journey from Airman to Castaway to Captive.* Materials that support observed teen interests—particularly if they are pursued in the library’s teen space—would be strong additions to this collection. For example, libraries with gaming stations or computers designated for playing Windows or Mac games might find games handbooks like Scholastic and Mojang’s “Official Guides” (e.g., *Minecraft: Construction Handbook* or *Minecraft: Redstone Handbook*), Gamer Media, Inc.’s guides to Madden NFL (e.g., *Madden NFL 15: Prima Official Game Guide*), or the various guides that support and offer tips to Super Smash Bros players of particular utility. Similarly, libraries that offer programming for teen cosplayers and fandoms might choose to select and shelve browsable titles like Brian Ashcraft and Luke Plunkett’s *Cosplay World* or DIY handbooks like Thomas Willeford’s *The Steampunk Adventurer’s Handbook.*
Is it Time to Move the Books?

Guide: Contraptions, Creations, and Curiosities Anyone Can Make as a way of reflecting the local teen community. The library might also wish to collect locally created and relevant material like copies of the local schools’ newspapers, literary magazines, and yearbooks. Music created by local teen bands and zines created by local teen artists and writers might find a home in the library’s teen space as well, and, if these artifacts are created by participants in creative programs hosted by the library, the teen room could act as an archive for these in-house creations.

Need-to-know material relevant to teens that, in the old days, occupied a library’s vertical file, could be usefully collected and housed in the library’s teen room. Examples of this type of material include local schools’ course catalogs, test-taking information, and pamphlets and brochures describing youth sports leagues; sports and leisure opportunities for teens offered thorough the local parks and recreation department, youth council, or teen center; and pamphlets describing free or low cost health and wellness services offered to young people in the community.

Moving Forward (and Moving the Books)

Moving the books isn’t a proposal for every library; libraries and librarians deciding whether it’s time to move the books must take a number of factors into consideration. The first factor is related to library space in general. Not all libraries feature a physically separate or delineated teen space, and, because of this, these libraries might find that the space demarcated by shelving that houses the library’s YA fiction collection has become an unofficial teen gathering spot. Depending on where these unofficial spaces are located in the library building, moving the YA fiction collection might result in an inadvertent disruption that sends a negative and “not welcome” message to the library’s teen patrons.

On a similar note, the library’s collection of general fiction might occupy a space that has reached capacity, making the relocation of YA fiction to this physical space an impossibility. While some judicious weeding of both the general and YA fiction collections might remedy the crowded conditions, even aggressive weeding might not be enough to make room in spaces that feature plentiful items of heavy use.

Relocating YA fiction might also lead to some questions about budgetary responsibility for the collection.

While Patrick Jones has observed that “collection budgets are broken down by materials, not by customers,” when material can be considered of dual use by differently understood classes of patrons (young adults and adults, for example), responsibility for selection and purchase can become muddled. This muddle is compounded by the fact that relocating the young adult fiction to increase access by adults alters the mission of the collection. No longer a collection selected to meet the express needs of young people, the relocated young adult fiction collection must respond to adult as well as teen interests. Reorganizing the library’s budget so that young adult fiction, as well as young adult nonfiction—which is, arguably, specifically selected and purchased to reflect teen reading needs, abilities, and interests—represent distinct categories or line items in the budget can help to clarify this quandary and can open up an opportunity for selection responsibilities to shift slightly to allow librarians working with adults to suggest or even select adult-requested YA fiction.

While these potential barriers are not small, they can be overcome, if not immediately, then in the long term. If young adult fiction and literature remains a genre of interest among adults and teens alike, shifting the library’s collection of this material can be incorporated as a goal in the library’s next strategic plan, especially if this plan will address the physical plant and space concerns.

Ultimately, the decision to move the books (or not) should be motivated by a value that motivates library services in general: unrestricted access to information and resources. If restrictions are imposed on the use of a space in which materials of interest to the greater population are housed, relocating these materials to a more public space increases access to these materials. Additionally, if the location of materials that reflect certain genres inadvertently affirms a perception that these materials—and only these materials—are appropriate for a specific audience, relocating these materials so that they may be categorized by type, rather than by presumed audience, removes a barrier of the kind the ALA, in its statement on “Restricted Access to Library Materials,” argues has the potential to “inhibit [users] from selecting resources located in areas that do not correspond to their assigned characteristics.”

A lot of librarians associate young adult materials and library services with young adult literature, exclusively, and consider developing collections of young adult literature the young adult librarian’s most notable role. Recognizing that young adult literature is not an exclusive genre, and that our collections of YA fiction serve both teens and adults, challenges this perspective and might even threaten some young adult librarians’ senses of professional identity. It shouldn’t. Moving the books, serving adult readers of young adult literature, and thinking young adult spaces—these are all professional moves that reflect our roles as stewards for a population that cannot be defined solely in terms of a genre.
References

from the President (continued from page 3)

around to create more spaces for teens to collaborate and learn together. We are resisting the urge to buy technology for the sake of technology, and instead we’ve dedicated resources to collecting programmers and partners that have experience with and access to 3D printers and expensive software programs, to enhance the learning experience for teens and staff.

You might also find some inspiration in Amy Pattee’s article in this issue called, “Is It Time to Move the Books? Considering Your Library’s YA Fiction Collection.” And for those of you who have ideas about how YALSA can help you re-envision your library’s teen collection, please don’t hesitate to get in touch with me at cinf0master@gmail.com or @doseofsnark.

On a different note, I wanted to let you know that this is my last YALS column as YALSA President, as my term ends June 29. It has been an honor to represent YALSA on your behalf. From advocating for teens and libraries with legislators in Washington, D.C. for National Library Legislative Day, to talking with members in YALSA town halls, to seeing all the amazing digital literacy programs happening in the ALA Annual 2015 President’s Program, Shark Bowl—it’s been wonderful to see and hear all the things amazing libraries are doing across the country. I’m excited to hand the reins over to Candice Mack, who succeeds me in the President’s seat. She will be a fabulous representative for YALSA and its members. Go, Candice! YALS
The Beautiful Simplicity of Teen Read Week™
By Sarah Amazing

Despite the fact that for me it feels like it’s been only a few years, it’s now been almost eight years since I began my career as a teen librarian. I started just after Labor Day, and as anyone who’s had to deal with newsletter deadlines and PR schedules knows, six weeks out is usually too late to start planning an event. But even then I knew that we needed to celebrate Teen Read Week (possibly thanks to YALSA member and champion Mary Anne Nichols, my Young Adult Services professor at Kent State), even if details of the event wouldn’t make it to the local newspaper and other marketing outlets. In 2007 the theme was LOL @ your library®, and although I was very new and didn’t know much about literature or programming, I put together a humorous book display (thanks to the work of the YALSA Popular Paperbacks committee), came up with a passive contest (tell a joke to a staff member for a chance to win a gift card!), planned a board game night, and kicked everything off with my very first (although already established) Teen Advisory Board (TAB) meeting. It went okay—most of the TAB members showed up to tell jokes throughout the week and some books were taken off the display, but only two bored teens already in the library attended the event, mostly because there was food. Still, the week was successful if only because it was the first time in a long time that our library celebrated Teen Read Week, and if it did nothing else, it planted the seed of “Read for the Fun of It!” into the minds of some area teens and our staff.

Since then, we’ve Skyped with authors, held a variety of contests, put together many displays featuring both the Teen Read Week themes and TAB members’ favorites, local author Christopher Barzak (One for Sorrow, the upcoming Wonders of the Invisible World) visited for a reading, and so on. Some years have taken a great amount of planning and at least some money, whereas other years we’ve done something simple and just utilized the supplies (and food) in the closet.

SARAH AMAZING is the Teen Librarian at the Warren-Trumbull County Public Library in Warren, Ohio, and was the Chair of the 2014–2015 Teen Read Week Committee. She blogs at zen-teen.com.

The Beauty of Teen Read Week
To me, that’s the beauty of Teen Read Week—how flexible it is. “Read for the Fun of It”—the overarching idea of Teen Read Week—is such a vital concept, and at the core of our mission as teen librarians as we serve the teens in our communities. And although it implies reading, it really is about continuing to seek knowledge outside of school and other responsibilities, simply because it’s fun. The what is not nearly so important as the simple fact that you’re doing it!

That’s why Teen Read Week is something that ought to be incorporated into your library event calendar each and every year. The how is up to the teens that you work with (with your help, of course). Go big or go small; create something unique each year or host an annual event. Events, displays, social media—everything goes!

Some ideas:

- Bring in an author popular with your teens with the help of your Friends group.
- Ask some teens in your community to create a display of their favorite books.
- Ask your teens what they think “Read for the Fun of It!” means and why it’s important to them, then feature their responses throughout the library and on your social media with the Teen Read Week logo.
- Use the 2015 theme of Get Away @ your library and have teens complete a month-long reading challenge and focus on books in other time periods and places, and on those with some sort of epic journey.
- Create a brilliant new program focusing on knowledge and fun—it could be something as simple as a trivia game, where they name a book series after hearing the characters.
Imagine if you held this in a school and pitted their English teachers against your top readers!

- Hold a read-in and offer teens a few dollars off their fines for every hour they read. Nothing says photo-op for a newspaper than a room of frequently rowdy teens reading!

At our library, we use Teen Read Week for an annual fine amnesty program. Teens can have up to $50 waived if they fill out a survey about their library experience. We learn a lot from their responses! (More details at http://yalsa.ala.org/blog/2014/09/10/a-fresh-start/)

Be sure to check out the resources compiled by the Teen Read Week Committee in the 2015 Teen Read Week Manual and on the YALSA Pinterest board (www.pinterest.com/yalsa/teen-read-week-2015/) for lots of great theme-specific ideas!

**Be a Teen Advocate through Teen Read Week**

Don’t forget to use this week to advocate for your teens and showcase the work YOU are doing. I know teen librarians don’t really like to brag, but the powers-that-be and stakeholders in your community ought to see the difference you’re making in the lives of local teens, and Teen Read Week is a great time to do it! Sure, your teens love you and are grateful for the work you do, but do their parents understand what they’re doing when they spend hours playing Smash Bros with their friends at the library? Show off the Search Institute’s Forty Developmental Assets (www.search-institute.org/content/40-developmental-assets-adolescents-ages-12–18) and highlight how many they achieve by being involved at your library. Pull your stats and create a document showing the many events you’re hosting, the number of books going out, the number of teens who participate, and local teens’ favorite books. Work with your public relations department and send a press release to your local media. Rally around your teens and how awesome they are—you won’t regret it.

When YALSA’s Teen Read Week Committee brainstormed ideas for the 2015 theme, we really liked the many directions we could go—road trips, time travel, fantasy quests, historical fiction. The major theme is, of course, that ever important journey, and however you choose to celebrate Teen Read Week, I hope you’ll remember that just as each and every teen is on a unique journey, so too is every library. Where is yours going? YALS
Gotta Get Away
By Jera Carrera and Celise Reech-Harper

While the 2015 Teen Read Week theme, Get Away @ your library, easily inspires travel-related programming, the Beauregard Parish Library, located in southwestern Louisiana, decided to take a slightly different approach. When asked about the challenges they face in attending library programs, our teens named transportation and scheduling as their largest hurdles. Attendees of recent teen programs also voiced their struggles with the limited financial resources they possess and the way these limits have an impact on their social lives. At our library, we have a goal to address the budgetary pinch many of our local teens feel and provide resources they can utilize as their schedules allow. As a part of this goal, for our 2015 Teen Read Week celebration, we plan to expand and host events far beyond one week in October: we have plans for the entire month.

Our focus is to help teens “get away” from the ordinary and find the extraordinary that surrounds them. Addressing social conscience and the desire for a variety of programs, geared towards a wide expanse of interests and maturity levels. That’s why we are exploring community-connected options for Teen Read Week: focusing on “getting away” at home and discovering unapped treasures in the local community. Our Tourism Commission is a bastion of ideas and resources as we are our local historical societies. We encourage every library to connect with local historians, universities, museums, and other travel agents.

We will offer events each Thursday evening and Saturday morning. These events will focus on local railroad history, the scenic byways of Louisiana, the area’s haunted past, and, for something slightly different, getting away to a world of one’s own making. Here’s what we have in the works.

**Riding the Rails**

We will partner with a local museum to offer a walking tour of the downtown DeRidder, Louisiana, area and a railway mystery with tracks to various locations of import. We plan to include a geo-caching component. We will tie in our social media platforms so that the event is virtual and real-time all in one.

**Haunted Past—Paranormal Investigations**

Local history has a darker side, and many residents of Beauregard Parish enjoy discovering the hidden parts of local life. Our library previously sponsored paranormal investigations at historical sites within our parish (one location currently houses a library branch—eek!). These events tie in teen interest in the paranormal (as evidenced by the popularity of movies, books, and television shows about ghost-hunting) and local history. Our local paranormal investigation team (Louisiana Spirits) provides historical context as well as discussions of their findings at locales around the state. It’s an exciting opportunity for teens and adults.

We have learned, when hosting a similar event that includes an investigation as well as a presentation, to require waivers from participants and provide additional security and staff. Our last event of this type drew 70 individuals to a branch that typically sees less than a dozen visitors per open day.

**Local Filmmakers and Authors’ Fair**

Finally, we will offer our teens the opportunity to learn how to create their own worlds. They will be getting away by having a chance to talk with and get advice from local filmmakers and authors.

The DeRidder branch of the Beauregard Parish Library will host a

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**JERA CARRERA** is the Youth Services Coordinator, and **CELISE REECH-HARPER** is the Associate Director of the Beauregard Parish Library, in Louisiana. Celise Reech-Harper is also a member of the 2014–2015 YALSA Teen Read Week Committee.
creative writing workshop for teens. A local author group will provide stories of their experiences with publication and tips for getting published. We will also have a local filmmaker provide a workshop on creating independent films, including professional techniques for lighting, direction, and stop-motion animation.

We encourage other library systems to use our examples as they craft unique Teen Read Week getaway initiatives. By bringing together community organizations, we are developing lasting relationships that benefit the teens and ensure the preservation of local history and culture. Each of these events offers teens an opportunity to get away from the ordinary, experience something new, and explore their community. Getting away means so much more than a plane ticket and a suitcase: it also means changing your perspective. We want to be the travel agents for teens and develop opportunities for that change. YALS

YALSA’s Third Thursday Webinars

60 minute webinars on timely topics. Presented by experts. Commercial free.

See what we’ll be talking about this spring at www.ala.org/yalsa/webinars.

Live webinars are available only to members and they are free as a member benefit.

Webinars 24/7:

All archived webinars are free for members. They’re posted after the live presentation in the For Members Only section of the website and nonmembers can buy access for $19 at www.ala.org/yalsa/webinarsondemand.
Caution: Adult Reading Ahead! Steering Teens toward Higher Level Reading (and Living) with Alex Award Winners

By Reneé Lyons and Deborah Parrott

The Dilemma
A year can, and does, make a difference, especially in the life of a high school student! In the freshman and sophomore years, adolescents make friends, strive for good grades, join athletic teams, and so on. But, as junior year arrives, parents, guidance counselors, relatives, and teachers pose several stirring questions for students on the college track: “What do you want to do next?” “Where are you going to college?” “What are your plans after high school?” As a senior, life becomes even more serious, with adults asking questions like: “What schools were you accepted to?” “How will you afford the tuition?” “Where will you live?” “How will you find a support network?” Obviously, society is demanding that young adults forge friendships and relationships early in the tween/teen years and thereafter “get busy” developing and implementing plans for academics, careers, and adult living. Fortunately, reading adult books can help high school teens handle these pressures, providing an important and positive developmental experience. In fact, crossover books (titles that cross between teen and adult reading interests) allow teens to learn about their imminent journey into the adult world. The Alex Award, as explored in this article, proves useful for public and school library staff working with this population and their concerns. Staff may strive to share and discuss Alex titles with students, and are those who can take this as an opportunity to encourage this population of high school students to grow into advocates and patrons of public libraries.

The Alex Award
The Alex Award is presented annually to “books written for adults that have special appeal to young adults,” providing a bridge between literary genres for those moving from the world of adolescence to adulthood. As the following discussion indicates, the reading needs of some high school students may be met if Alex titles are emphasized. This focus can be even more successful if public and academic library staff join in together on the conversations.

A Comparison
Take a moment to consider the differing thematic strands between the Michael L. Printz Award (the YALSA award that focuses on literary merit in writing for teens) winning titles and Alex winners. The 2014 Printz honorees are narratives describing “doomed love circles” (Midwinterblood); unlikely love (Eleanor & Park); an oppressive, merciless Motherland (Maggot Moon); and friendship and self-discovery (Navigating Early). In comparison, the 2014 Alex selections go a step beyond to tales of escape from a blue-collar community (Brewster); the transition from childhood, to adolescence, to adulthood, all

RENEÉ LYONS and DEBORAH PARROTT are Assistant Professors at East Tennessee State University in Johnson City, Tennessee, where they both provide instruction in young adult literature for school library media specialists. Between the two, they possess over 30 years in library services to young adults, having witnessed how teens abandon interest in reading and libraries when they perceive fresh and riveting reading material is not available, accessible, or shared. Today’s high school students are our future advocates and patrons of public libraries.

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as framed in a foodie’s worldview (Relish); to a war to save mankind (Lives of Tao) and an arrest by the border patrol (The Universe versus Alex Woods). A more comprehensive comparison is shown in Table 1.

An examination of this comparison reveals Alex books can be considered more connected to the needs of juniors and seniors (those soon to meet the intriguing, yet sometimes fierce world of adult responsibility) than the Printz Award titles. Alex themes are frequently centered in “making ends meet,” while Printz themes revolve around “friendship and relationship.”

If Alex books are not collected, encouraged, and promoted, how will upper-level students comfortably bridge the transition from young adult specific reading material to adult literature, and/or will they even want to if a period of transition is not provided? Similarly, if Alex books are not read by emerging adults, will they be prepared to read 1,000 to 2,000 page literary anthologies as college freshmen?

**Alex Book Discussions**

How can library staff promote and discuss Alex titles in a manner that engages and meets the reading and developmental needs of emerging adults, while contributing to college and career readiness and a natural shift to the use of public and academic libraries (rather than school libraries)? School/public library collaborations that encourage the use of Alex material in national library events and celebrations is one viable solution.

1. **Teen Read Week**: Held annually during the third week of October, and sponsored by YALSA for the purpose of encouraging pleasure reading and library use, this event provides a perfect opportunity for collaboration between school and public libraries. For example, the 2014 Teen Read theme was: Turn Your Dreams Into Reality @ your library. Using the 2014 honor Alex title, The Lives of Tao by Wesley Chu, in which couch potato Roen Tan is inhabited by an alien who expects Roen to save the human race, for shared book discussions, public library staff can help young adults dispel anxiety associated with both personal and societal expectations. School library staff can invite public library staff into the high school library before Teen Read Week for the purpose of introducing not only the book and its author to juniors and seniors but also resources and service offerings including: library locations, the adult fiction and nonfiction collections, reference services, and, if available, information about the library’s adult book club. This visit could also include public library staff presenting a portion of the book in a readers’ theater-type presentation format.

During Teen Read Week, both the public and school library could hold day to evening book discussions and reading promotions in which preselected chapters are discussed at school during the day (at periodic intervals to accommodate all student schedules), while other chapter-specific book discussions are facilitated by public library youth service staff during late afternoon or evening. Discussion prompts could be selected and facilitated by students on library blogs, websites, or other digital outlets.

Other Alex books whose setting is associated with one or more of the historical periods mentioned in Tao could be included as a part of each discussion. Participation could be encouraged with

<table>
<thead>
<tr>
<th>Alex Title</th>
<th>Alex Theme</th>
<th>Printz Title</th>
<th>Printz Theme</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mudbound (2009)</td>
<td>Survival on a Southern farm, racism, everyday up-hill battle</td>
<td>Where Things Come Back</td>
<td>Coming of age in a community searching for a lost bird and a lost brother</td>
</tr>
<tr>
<td>Round House (2013)</td>
<td>Racially inspired violence in a marginalized community</td>
<td>Code Name Verity (2013)</td>
<td>Two young ladies discover the meaning of friendship and loyalty as captives of the Nazi regime</td>
</tr>
<tr>
<td>The God of Animals (2008)</td>
<td>Responsibility and making ends meet, the secrets and hard truths of adulthood</td>
<td>Kit’s Wilderness (2001)</td>
<td>Self-awareness as found listening to, and searching for, family stories</td>
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a variety of incentives, everything from prizes to musical guests to opportunities for one-on-one discussions with college and/or career counselors.

An interactive activity connected to the themes within *Tao* provides students an opportunity to take personality tests such as the Myers-Briggs or the *Jung Typology*. Or, online personality tests could easily be made available and tied to the book’s messages and characterizations.

Ultimately, the goal of this week-long focus would be to encourage personal aspiration and contribution by introducing the young adult reader to those within their community who will “ease the landing” to the real world, also helping the young adult feel welcome, adept, and accepted as they walk into such a world.

2. **Banned Books Week**: Both school and public libraries often participate in Banned Books Week, an annual celebration of the freedom to read sponsored by the ALA. An Alex title that is included in the “Top-Ten Frequently Challenged Books” list is *The Glass Castle* by Jeanette Walls. Public and school library staff might collaborate during Banned Books Week, typically held the last week of September, to plan an event in which junior and senior high school students read this book prior to the celebration and participate in book discussions that address human rights, social issues such as homelessness, career paths associated with the defense of individual rights or the resolution of social problems, and the manner in which young adults may participate in adult organizations that defend the Bill of Rights and/or assist in the resolution of social problems.

School library staff could invite students to visit an event hosted by the public library on the first night of Banned Books Week, a screening, complete with refreshments, of one of the many intensive interviews conducted by the author of the challenged title, Jeanette Walls. The screening could include a postviewing discussion on the themes of the interview, including the author’s viewpoint on the book banning, as well as a discussion as to why the book may have been targeted and challenged.

On the second day of the celebration, the director of a local (or nearby) homeless shelter might be asked to hold a discussion at the school library for the purpose of addressing the issue of teen homelessness, also speaking to possible community-based solutions and outreach opportunities. On the third night of Banned Books Week, a county attorney might speak with students at the public library and discuss basic human rights, including the right to read. On the fourth day, local nonprofit or advocacy leaders could join library staff at the high school to discuss *The Glass Castle*. As a culminating event, on the fifth night, the public library could invite the adult book club, members of which have also read the book, to enter discussions about the book’s content and themes, as well as the topic of how best to squelch censorship efforts and encourage protection of the First Amendment, allowing youth and their adult counterparts the chance to talk together about a topic of importance.

3. **Common Reading Programs**: A number of universities across the nation are promoting a Common Reading Program in which incoming freshmen are provided a free “common” book during summer orientation. Students are encouraged to read the selection over the summer and attend a second orientation as school begins, in which a book discussion, similar to one that the student might encounter in college-level courses, is held. Special events, such as author visits, are also arranged, and faculty members are encouraged to utilize the book as required reading and/or a catalyst for discussion or assignments. Instead of waiting for incoming freshmen, what prevents academic libraries and local high school libraries from teaming up to include rising 12th graders in the events as well? These offerings give seniors the chance to learn about programs they might attend once enrolled in a college program. Alex books, since they are originally published for adult readers, are perfect selections for such programming. Many Alex titles, such as Hillary Jordan’s *Mudbound*, have already been selected as college freshman common reads.

**Final Thoughts**

Articles that bemoan the societal phenomenon of extended adolescence regularly appear in newspapers and magazines of all kinds. Similarly, educators and professors lament the fact that incoming freshmen are not prepared for the demands of academic rigor. Students verified these notions in a November 2014 study (www.achieve.org/rising-challenge-powerpoint) conducted for Achieve by Hart Research Associates. In the study, 13–15 percent of entry-level college students and/or workforce entrants indicated that their high school did not prepare them well for college or the working world. A full 49 percent believed “large gaps” (preparation for school or work) existed in one or more subject areas, with 27–30 percent believing that these gaps existed in “reading and understanding complicated material” and a full 50 percent in “work and study habits.” We believe that the ideas in this article present several ways to mitigate the lack of readiness that students demonstrate when moving on to post-high school education. Library staff—school, public, and academic—can create 21st century “rites” in the form of Alex book club discussions, thereby encouraging young adults to progress through both developmental and high school to college-ready reading stages in a healthy manner. The happy result is voracious young adult (or is that adult?) readers who are comfortable and at peace in both their new life and their new libraries!
Hot Spot: Connecting & Collecting

Amazing Audiobooks for Young Adults

Nonfiction


Fiction


* Divided We Fall by Trent Reedy, read by Andrew Eiden. Scholastic Audio, 2014. 978-0-5535-5638-4.


2015 Selected Lists

*Top Ten pick

While these materials have been selected for ages 12–18, the titles on these lists span a broad range of reading and maturity levels. We encourage adults to take an active role in helping individual teens choose those books that are the best fit for them and their families.


*We Were Liars by E. Lockhart, read by Ariadne Meyers. Listening Library, 2014. 978-0-8041-6841-0.


<table>
<thead>
<tr>
<th>B<strong>est Fiction for Young Adults</strong></th>
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<tr>
<td><strong>100 Sideways Miles</strong> by Andrew Smith. Simon &amp; Schuster, 9781442444959.</td>
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<tr>
<td><strong>The Accidental Highwayman</strong> by Ben Tripp. Tor, 9780765335494.</td>
</tr>
<tr>
<td><strong>Afterworlds</strong> by Scott Westerfeld. Simon &amp; Schuster/Simon Pulse, 9781481422345.</td>
</tr>
<tr>
<td><strong>Althea &amp; Oliver</strong> by Cristina Moracho. Viking, 9780670785391.</td>
</tr>
<tr>
<td><strong>And We Stay</strong> by Jenny Hubbard. Delacorte, 9780385740579.</td>
</tr>
<tr>
<td><strong>Breakfast Served Anytime</strong> by Sarah Combs. Candlewick, 9780763667917.</td>
</tr>
<tr>
<td><strong>Complicit</strong> by Stephanie Kuehn. St. Martin’s/Green, 9781250044594.</td>
</tr>
<tr>
<td><strong>Conversion</strong> by Katherine Howe. Putnam, 9780399167775.</td>
</tr>
<tr>
<td><strong>Gabi, a Girl in Pieces</strong> by Isabel Quintero. Cinco Puntos, 9781935955948.</td>
</tr>
<tr>
<td><strong>Half Bad</strong> by Sally Green. Viking, 9780670016785.</td>
</tr>
<tr>
<td><strong>The Impossible Knife of Memory</strong> by Laurie Halse Anderson. Viking, 9780670012091.</td>
</tr>
<tr>
<td><strong>In the Shadows</strong> by Kiersten White and Jim Di Bartolo. Illus. by Jim Di Bartolo. Scholastic, 9780545561440.</td>
</tr>
<tr>
<td><strong>Jackaby</strong> by William Ritter. Algonquin, 9781616203535.</td>
</tr>
<tr>
<td><strong>Lost Girl Found</strong> by Leah Bobois and Laura DeLuca. Groundwood, 9781554984169.</td>
</tr>
<tr>
<td><strong>Mortal Heart</strong> by Sarah Fine. Simon &amp; Schuster/Margaret K. McElderry, 9781442483583.</td>
</tr>
<tr>
<td><strong>Putnam, 9780399167836.</strong></td>
</tr>
</tbody>
</table>
Great Graphic Novels for Teens

Nonfiction

Above The Dreamless Dead; World War I in Poetry and Comics edited by Chris Duffy. Illus. by the author. First Second, (9781626720657).

Andre the Giant: Life and Legend by Box Brown. Illus. by the author. First Second (9781936976553.)


Strange Fruit—Uncelebrated Narratives from Black History by Joel Gill. Illus. by the author. Fulcrum, (9781938486296).

Woman Rebel: The Margaret Sanger Story by Peter Bagge. Illus. by the author, Drawn and Quarterly, (9781770461260).

Fiction

Adventure Time by Ryan North. Illus. by Braden Lamb and others.

V.4. KaBOOM! (9781608863518)
V.5. KaBOOM! (9781608864010).


All Star by Jesse Lonergan. Illus. by the author. NBM, (9781561638352).


Bad Machinery by John Allison. Illus. by the author.


*47 Ronin by Mike Richardson. Illus. by Stan Sakai. Dark Horse, (9781595828954).

The Gigantic Beard that was Evil by Stephen Collins. Illus. by the author. Picador, (9781250050397).


V.1. harper Collins, (780062194817)
V.2. harper Collins, (9780062194831).


*My Little Monster* by Robico. Illus. by the author.

V.1. Kodansha Comics, (978-1612625973)
V.2. Kodansha Comics, (9781612625980)


*The Return of Zita The Spacegirl* by Ben Hatke. illus. by the author. First Second, (9781596438767).


*Sally Heathcote: Suffragette* by Mary M. Talbot. Illus. by Kate Charlesworth. Dark Horse, (9781616555474).


*Seraph Of The End: Vampire Reign* by Takaya Kagami. Illus. by Yamato Yamamoto.

*This Strange Wilderness The Life and Art of John James Audubon* Nancy Plain $19.95 • paperback


Summer Wars by Mamoru Hosoda. Illus. by Iqura Sugimoto


*This One Summer* by Mariko Tamaki. Illus. by Jillian Tamaki. First Second, (9781626720947).

*Three Thieves* by Scott Chantler. Illus. by the author.

V.4: *The King’s Dragon., Kids Can Press, (9781554537785).


*The Undertaking of Lily Chen* by Danica Novgorodoff. Illus. by the author. First Second, (9781596435865).


V.2. Viz, (9781421559711).
V.5. Viz, (9781421559742).


*World Trigger* by Daisuke Ashihara. Illus. by the author.


*X-Men: Battle of the Atom* by Brian Michael Bendis and others. Illus. by Frank Cho and others. Marvel, (9780785189060).
Popular Paperbacks for Young Adults

Book To Movie: Ripped From The Pages

Speak by Laurie Halse Anderson. Square Fish, 2011; 9780312674397

Tiger Eyes by Judy Blume Random House, 2013; 9780449816462

Ender’s Game by Card, Orson Scott. Tor, 1994; 9780765337320; $12.99.

*Catching Fire* by Suzanne Collins. Scholastic Press, 2013; 9780545586177

Jurassic Park by Michael Crichton. Ballantine Books, 2012; 9780345538987

Before I Die by Jenny Downham. Random House, 2009; 9780385751834

If I Stay by Gayle Forman. Speak, 2010; 9780142424156

Beautiful Creatures by Kami Garcia and Margaret Stohl Little. HarperTeen, 2006; 9780064472272

The Lightning Thief by Rick Riordan. Disney Hyperion, 2006; 9780786838653

Divergent by Veronica Roth. Katherine Tegen Books, 2012; 9780062024039

Fast Food Nation: The Dark Side of the All-American Meal by Eric Schlosser. Mariner Books, 2012; 9780547750530

Lovely Bones by Alice Sebold. Back Bay Books, 2009; 9780316044936

The Hobbit: or, There and Back Again by J.R.R. Tolkien. Houghton Mifflin Harcourt, 2012; 9780547928227

Memories of a Teenage Amnesiac by Gabrielle Zevin. Square Fish, 2009; 9780312561284

The Book Thief by Markus Zusak. Knopf, 2007; 9780375842207

Mysteries: Murder, Mayhem, and Other Adventures

White Cat by Holly Black. Margaret K. McElderry Books, 2011; 9780807001233

Strings Attached by Judy Blundell. Scholastic, 2012; 9780545221276

Shift by Jennifer Bradbury. Simon and Schuster: Atheneum, 2012; 9780316125834

Born of Illusion by Teri Brown. Balzer & Bray, 2014; 9780062187550

The Dark Unwinding by Sharon Cameron. Scholastic, 2008; 9780545327879

Etiquette & Espionage by Gail Carriger. Little, Brown Books for Young Readers, 2013; 9780316190107


Blackfish Sky by Kat Ellis. Running Press, 2014; 9780762454013

The Butterfly Clues by Kate Ellison. Egmont, 2013; 9781860844175

Clockwork Scarab by Colleen Gleason. Chronicle Books, 2014; 9781452128733

Clarity by Kim Harrington. Point, 2012; 9780545230513

The Night She Disappeared by April Henry. Square Fish, 2013; 9781250016744

Fire and Hemlock by Diana Wynne Jones. Firebird, 2012; 9780142420140

Death Cloud: The Legend Begins by Andrew Lane. Square Fish, 2011; 9780312563714

The Agency: A Spy In The House by Y.S. Lee. Candlewick, 2011; 9780763652890

*I Hunt Killers* by Barry Lyga. Little, Brown Books for Young Readers, 2013; 9780316125833


The Rithmatist by Brandon Sanderson. Tor Teen, 2014; 9780765388400

The Archived by Victoria Schwab. Disney Hyperion, 2014; 9781423157311

Midwinterblood by Marcus Sedgwick. Square Fish, 2014; 9781250040077

Lockwood & Co: The Screaming Staircase by Jonathan Stroud. Disney Hyperion, 2014; 9781423186922


The Space Between Trees by Katie Williams. Chronicle Books, 2013; 9781452128542

In the Shadow of Blackbirds, by Cat Winters. Amulet, 2014; 9781419710230

Lock Up: Teens Behind Bars

A Question of Freedom: A Memoir of Learning, Survival, and Coming of Age in Prison, by Dwayne Betts. Avery Publishing Group, 2010; 9781583333969

I Don’t Wish Nobody to Have a Life Like Mine: Tales of Kids in Adult Lockup by David Chura. Beacon Press, 2011; 9780807001233

Airman by Eoin Colfer. Disney Hyperion, 2009; 9781423107514

2015 Selected Lists
2015 Selected Lists

**Take Me There** by Carolee Dean. Simon Pulse, 2012; 9781416989509

**Leaving Paradise** by Simone Elkeles. Flux, 2007; 9780738710181

**Real Justice: Sentenced to Life at Seventeen: The Story of David Milgaard** by Cynthia Farson. Lorimer, 2013; 9781552774335

**Bad** by Jean Ferris. Square Fish, 2004; 9780374404758

**Hole in My Life** by Jack Gantos. Square Fish, 2012; 9780312641573

**What Happened to Cass McBride?** by Alexander Gordon Smith. Square Fish, 2012; 9780312611934

**Stay With Me** by Paul Griffin. Speak, 2012; 9780142421727

**The Twelve-Fingered Boy** by John Hornor Jacobs. Carolrhoda Books: Carolrhoda Lab, 2014; 9781467737067

**Juvie 3** by Gordon Korman. Disney Hyperion, 2010; 9781423101628

**No Choirboys: Murder, Violence, and Teenagers on Death Row** by Susan Kuklin. Macmillan: Square Fish, 2014; 9781250034274


**Criminal** by Terra Elan McClay. Simon & Schuster, 2014; 9780316094641

**Lockdown** by Walter Dean Myers. HarperCollins, 2010; 9780061214820

**Monster** by Walter Dean Myers. HarperCollins, 2001; 9780064407311

**The Knife and the Butterfly** by Ashley Hope Perez. Carolrhoda Books: Carolrhoda Lab, 2012; 9781467716246

**House of Stairs** by William Sleator. Penguin: Puffin, 2004; 9780140345803

**Lockdown: Escape From Furnace 1** by Alexander Gordon Smith. Square Fish, 2010; 9780312611934

**Boot Camp** by Todd Strasser. Simon & Schuster, 2012; 9781442433588

**Rikers High** by Paul Volponi. Speak, 2011; 9780142417782

**Surviving Hitler: A Boy in the Nazi Death Camps** by Andrea Warren. HarperCollins, 2002; 9780060007676

**Girl in a Cage** by Jane Yolen. Speak, 2004; 9780142401323

**Narrative Non-Fiction: Inspired By Actual Events**

**George Washington, Spymaster: How the Americans Outspied the British and Won the Revolutionary War** by Thomas B. Allen. National Geographic, 2007; 9781426300417


***My Friend Dahmer** by Derf Backderf. Atria, 2006; 9780743492829

**Booth: Murder, Moonshine, and the Lawless Years of Prohibition** by Karen Blumenthal. Square Fish, 2013; 9781250034274

**Pincas Gage: A Gruesome but True Story About Brain Science** by John Fleischman. Houghton Mifflin Harcourt, 2004; 9780679748403

**The Diary of A Young Girl: The Definitive Edition** by Anne Frank. Random House, 1995; 9780553577129


**Charles and Emma: The Darwins’ Leap of Faith** by Deborah Heiligman. Square Fish, 2011; 9780142661045

**Titanic: Voices From The Disaster** by Deborah Hopkinson. Scholastic, 2012; 9780545116756

**Into Thin Air** by Jon Krakauer. Anchor, 1999; 9780385494786

**Freedom’s Children: Young Civil Rights Activists Tell Their Own Stories** by Ellen S. Levine. Penguin: Puffin, 2000; 9780698118706

**Destiny of the Republic: A Tale of Madness, Medicine, and Murder of a President** by Candice Millard. Random House: Imprint Books, 2012; 9780767929714

**Yummy: The Last Days of a Southside Shorty** by G. Neri. Lee and Low Books, 2010; 9781584302674

**127 Hours: Between a Rock and a Hard Place** by Aron Ralston. Atria, 2005; 9780743492829

**Beyond Courage: the Untold Story of Jewish Resistance During the Holocaust** by Doreen Rappaport. Candlewick, 2014; 9780763669287

**Three Little Words** by Ashley Rhodes-Courter. Atheneum Books for Young Readers, 2009; 9781416948070

**The Pregnancy Project** by Gaby Rodriguez. Simon & Schuster, 2013; 9781442446236

**Maus I: A Survivor’s Tale** by Art Spiegelman. Pantheon, 1986; 9780679748403

**The Glass Castle** by Jeannette Walls. Scribner, 2006; 9780743247542

**I Am Malala: The Girl Who Stood Up For Education and Was Shot by the Taliban** by Malala Yousafzai. Little Brown & Company, 2013; 9780316286633

**Frozen in Time Lp: An Epic Story of Survival and a Modern Quest for Lost Heroes of World War II** by Mitchell Zuckoff. Harper Perennial, 2014; 9780062269379
Quick Picks for Reluctant Young Adult Readers

Non-Fiction


Trade, 978-0-399-16659-4.


Who’s Your Style? Series

Hipster Fashion by Karen Latchana Kenney. 2014. Lerner Publishing Group, 978-1-4677-1468-6


What’s Your Style? Series


Fiction

*Famous Last Words by Katie Alender. 2014. Scholastic, Inc./Point, 978-0-545-63997-2.


2015 Selected Lists


*Can’t Look Away* by Donna Cooner. 2014. Scholastic Inc./ Point, 978-0-545-42765-4.


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**Teen's Top Ten Voting Starts Aug. 15**

Tell your teen patrons that Teens’ Top Ten voting begins August 15 and ends October 24 (the last day of Teen Read Week”). The votes will determine the 2015 Teens’ Top Ten booklist, which will be announced online the week after Teen Read Week.

The nominee list features 25 titles and can be found on the Teens’ Top Ten website at www.ala.org/teenstopten.

Library workers seeking new titles for readers' advisory, collection development, or simply to give to their teens as part of summer reading/learning programming can find the list of the nominated titles, including annotations, on the Teens’ Top Ten website.

### YALSA 2015 Election Results

- **President-Elect**
  - Sarah Hill

- **Division Councilor**
  - Todd Krueger

- **Board of Directors**
  - Diane Colson
  - Kate McNair

- **Edwards Award Committee**
  - Betsy Crane
  - Jeanette Johnson
  - Joy Millam

- **Nonfiction Award Committee**
  - Meaghan Darling
  - Jennifer Longee

- **Printz Award Committee**
  - Melanie Koss
  - Jeanne McDermott
  - Kefira Philippe
  - Jessi Schulte-Honsta

- **New Ready-to-Use Readers’ Advisory Tool: 2015 Reads 4 Teens**

YALSA’s latest readers advisory tool, 2015 Reads 4 Teens recommended reading pamphlets and bookmarks, is now available as a digital download in the ALA store at www.alastore.ala.org. This reproducible digital download is a collection of the best and latest in teen literature and comes with 32 pamphlets and four bookmarks, each featuring a different theme or genre.

### Fall Committee & Taskforce Appointments

This fall, President-Elect, Sarah Hill, will be making appointments to the following YALSA committees and taskforces:

- 2017 Atlanta Midwinter Marketing & Local Arrangements Taskforce
- 2017 Midwinter Trends in YA Presentation Planning Taskforce
- Alex Award
- Amazing Audiobooks for Young Adults
- Awards Nominating Committee
- Best Fiction for Young Adults
- Governance Nominating Committee
- Great Graphic Novels for Teens
- Morris Award
- Odyssey Award
- Popular Paperbacks for Young Adults
- Quick Picks for Reluctant Young Adult Readers

To be considered for an appointment, you must be a current personal YALSA member and submit a volunteer form by Oct. 1st. If you are appointed, service will begin on February 1, 2016. Serving on a committee or taskforce is a significant commitment. Before filling out a volunteer form, review the resources on our website to make sure that committee work is a good fit for you at this point in time: www.ala.org/yalsa/getinvolved/participate. If you have any questions, feel free to contact Sarah Hill at gsarahthelibrarian@gmail.com

### End Your Summer Reading/Learning Program with a Bang!

Unless we show them, policy makers do not know all the good we do to help teens prepare for college, careers and life. District days—the time when representatives in Congress are back in their home district—present a great opportunity to get to know elected officials and to help them understand your important work. Teens rely on you to inform elected officials about their needs and how libraries are helping them. If members of Congress don’t know how libraries help teens, then support for
them could go away and the teens will suffer. District Days take place between Aug. 1 and Sept. 6, 2015, so invite your members of Congress to come to one of your summer reading/learning events! Everything you need to invite and host your members of Congress can be found on YALSA’s wiki at http://wikis.ala.org/yalsa/index.php/District_Days

What are YOU Passionate About?
Do you feel like there’s a home for you in YALSA that focuses on your interests and passions? If the answer’s no, consider starting an Interest Group! Whether your passion is makerspaces, graphic nonfiction, youth services management, creating badges for summer reading/learning, or something else relating to serving teens through libraries, an Interest Group can help you pursue your passion and connect with others who share the same interest. Starting an Interest Group is as easy as 1-2-3!

1. Find 14 fellow YALSA members who share the same interest
2. Get them to sign an e-petition (found at www.ala.org/yalsa/workingwithyalsa/faq)
3. Submit the petition to YALSA’s Board to make it official

Find out more on the YALSA web site at: www.ala.org/yalsa/workingwithyalsa/faq

New Literacies Programming Grant
YALSA’s Margaret Edwards Trust Literacies Programming Grant, which is funded by the Margaret Edwards Trust, awards up to five grants worth $5,000 each for libraries to use towards launching a new or expanding an existing successful program to help teens master text-based literacies. Successful applicants will address teen needs beyond traditional print reading comprehension and be inclusive of activities that help teens build skills to successfully navigate text-based literacies in both a print and digital world. Potential activities include but are not limited to involving teens in: navigating nonlinear text, regularly evaluating resources, sifting through a range of materials, inferring meaning, and using a range of features to compose unified messages. Apply online at http://tinyurl.com/YALSAmaegrant.

Teen Book Finder App Now Updated with 2015 Book Titles
YALSA’s Teen Book Finder app’s latest version, which includes the titles from our 2015 book and media awards and selected lists, can now be downloaded for free via both Google Play and the Apple App Store.

First time Teen Book Finder app users can download the updated app via Android or iOS to find the latest and most popular young adult literature titles as named in YALSA’s selected book lists and awards. Anyone who already has the app installed on a device can now update it.

The android and iOS version of the Teen Book Finder app is made possible through generous support from the Dollar General Literacy Foundation.

Guidelines for Authors
Young Adult Library Services is the official publication of the Young Adult Library Services Association, a division of the American Library Association. Young Adult Library Services is a vehicle for continuing education of librarians working with young adults (ages twelve through eighteen) that showcases current research and practice relating to teen services and spotlights significant activities and programs of the division.

For submission and author guidelines, please visit http://yalsa.ala.org/yals and click on “Submissions.”

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