



**C**hapbook...

**Volume 51, Spring 2005**

**Quarterly Journal of the Children's Services Section  
North Carolina Library Association**

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### **Message from the Chair.....by Carol Liang McNeil**

Hello CSSers,

It is hard to believe that we are about to embark on our 3<sup>rd</sup> NCLA state conference in as many years. Most of us conference planners will breathe a sigh of relief once we finish this marathon of conferences, although we have surprised ourselves with how well we have stood up to the challenge of three back-to-back conferences. In fact, our upcoming state conference is perhaps the best we have ever presented. Even so, we are looking forward to returning to biennial conferences, so that we can once again offer our off-year retreat in Brown Summit. Lots of you have let us know how much you miss this chance to have specialized youth services training, as well as commune with nature and friends. That is good to know because we miss it too! But let's turn our attention to this year's fall conference in Winston-Salem, September 20 – 23, 2005.

Our traditional Thursday morning breakfast will feature Janice Del Negro, past State Youth Consultant for the State Library of North Carolina. Janice's keynote address, *Literature for Youth: A Means to the Endless*, will speak about "the tension between the dark and light of children's literature". Janice will also lead a session on Thursday afternoon entitled, *Finding the Good Stuff: Locating the Best in Children's Literature*. In this talk she will give tips for developing a great collection for young patrons. Janice served for many years as the Director for the Center of Children's Books and taught at the Graduate School of Library and Information Science at the University of Illinois at Urbana-Champaign. Beginning this fall she will be a professor of Children's Literature at Dominican University in Chicago.

Our author panel on Friday morning, *From Sidewalk Chalk to Itty Bitty Spiders: African-American Children's Writers Today*, will star Carole Boston Weatherford and Kimberly Johnson. Carole Boston Weatherford is an accomplished journalist, writer, and poet. Her latest book, *Freedom on the Menu: The Greensboro Sit-ins*, has received wide praise. She lives with her husband and their two teenage boys in High Point, North Carolina. Currently, she is a visiting professor at Fayetteville State University.

Kimberly P. Johnson is an energetic storyteller, writer and teacher. She was born in Shelby, North Carolina, but currently resides in York, South Carolina. She has written several picture books, including Itty Bitty Spider and the Itty Bitty Mouse. Both writers will be available for a book signing after the presentation.

*Book Clubs for Kids* will be held on Wednesday afternoon. This program is one that members have been asking us to do. It is still a work in progress, but we plan to have a panel comprised of children's librarians who have experience with different age groups. For example, I will give tips on running a book club for transitional readers. We hope our audience will jump in with their suggestions and observations.

Lastly, we will offer two literacy programs on Thursday, *Encouraging Literacy @ Your Library* and *Grow and Learn @ the Library*. These programs will be presented by the good people of Charlotte-Mecklenburg Public Library. With the emphasis on literacy across the nation, we feel these are timely programs to make available to North Carolina youth services staff.

Now that you have a little glimpse into the future, we hope to see you at the conference! We have worked hard to create conference programs that will resonate with our membership. Most of our ideas came from suggestions given in surveys from last year's conference. If you want us to plan a program on a topic that we haven't addressed recently, let us know. We want conferences to be as relevant as possible to our committee members. See you in the fall!

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## Chapbook...

### ....Quarterly Journal of the NCLA/Children's Services Section

**The mission of Chapbook is to inform those involved in Children's Library Services about:**

- **Statewide trends in Youth Services**
- **Workshops for professional development**
- **Successful programs and upcoming events**

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### From the Editor.....

I invite our readership to submit articles to the Chapbook; to share your tried and true special programs, or interesting projects, or upcoming events whereby all readers may be informed or even motivated to try something new. There is no deadline.

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## From the State Library . . . by Jim Rosinia, State Library Youth Consultant

In the past few columns, I've focused on single topics. This time, I have a variety of things to tell you about. An assortment. A cornucopia. A potpourri. A veritable mélange. Some might call it a hodge podge. In other words, a whole bunch o' stuff.

### Summer Reading 2005

I hope you've been having fun with the "Dragons, Dreams and Daring Deeds" and "Joust Read" programs this summer. I've heard that some of the websites listed in the manual are "dead links." Such is the result when the time necessary to write/produce/distribute a print publication collides with the dynamic and ever-changing nature of the Web. If you haven't done so by now, you might want to check out the links the Collaborative Summer Library Program (CSLP) has provided (where else?) on their "Links" page <<http://www.cslnreads.org/links.htm>>. Grouped according to the chapters of the manual, there are links here to websites that will help you:

- build a castle <<http://www.yourchildlearns.com/castle.htm>>,
- settle disputes about the pecking order of the monarch <<http://www.factmonster.com/spot/royaltitles1.html>>,
- find a wide variety of fantasy and medieval coloring pages <<http://www.dltk-kids.com/fantasy/mfantasyposter.html>>,
- download a dragon <<http://www.rain.org/~philfear/download-a-dragon.html>>,  
and
- (as the marketing types say) much, much more!

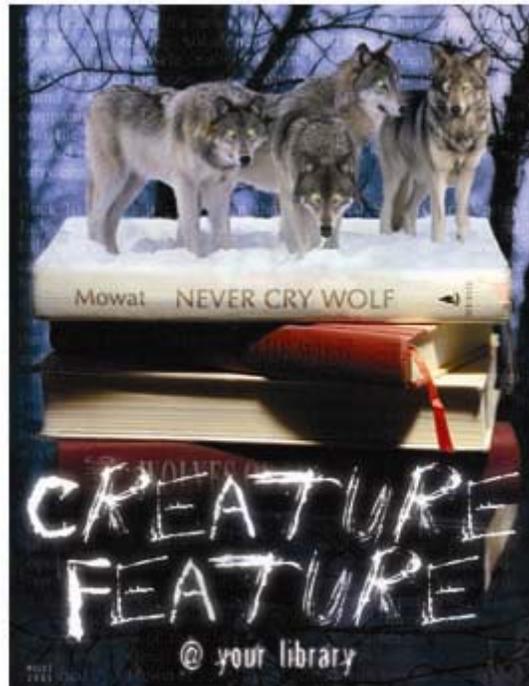
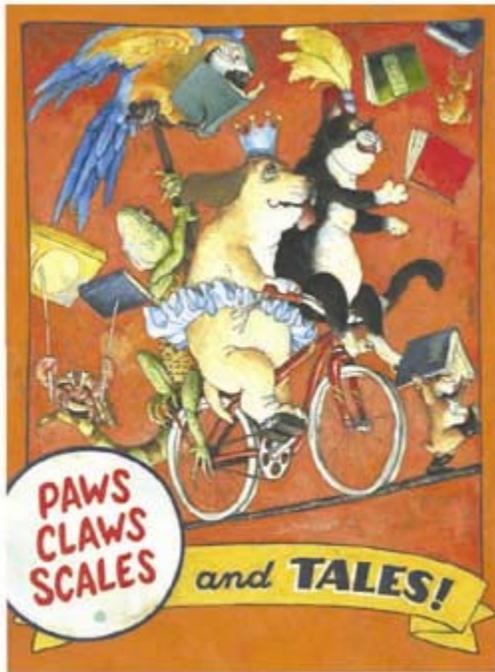
If it's too late for this summer, there are sites here that might well help with future programs.

## Summer Reading 2006, 2007, and 2008

Even though you're still busy with this summer's program, it might be helpful (or at least interesting) to know what the future holds.

Next year, the Summer Reading Program is going to the dogs. And the cats. And the goldfish. And the hamsters. And the wolves. ("The wolves?")

The pet-related theme for the children's program will be "Paws Claws Scales and Tales." The [appropriately-somewhat-wilder-but-still-animal-related] teen program will be "Creature Features." The poster for the former was intended to resemble a circus poster while a poster for a monster movie was the look we wanted for the latter. (And that's where the wolves come in. . . .)



Collaborative Summer Library Program is the sponsoring organization for the 2006 Summer Library Programs. Artwork is for use by CSLP members only. Copyright ©2005 by Highsmith® Inc. All rights reserved. No images may be reproduced without written permission.

[David Shannon](#) will do the art for the children's program and [Russell Walks](#) will do the art for the teen program.

Want to really plan ahead? At each annual CSLP meeting, state representatives choose a concept for the Summer Reading programs three years in advance. The following year,

we suggest/brainstorm wording for themes and then debate, discuss, argue over, lobby for, and finally vote on the actual wording of the themes.

The themes for 2007 are a puzzle. No, not literally – the basic concept chosen at the 2004 CSLP Annual Meeting was puzzles/mysteries.

Among the themes suggested for the children's program were "Mystery by the Book"; "The Room with a Clue"; "Clues, Capers and Cases"; "Solve It @ Your Library", and the one that got the most votes, "Get a Clue @ Your Library".

Personally, I thought the theme chosen for the children's program would have been a natural for the teen program but I couldn't get the votes. (Curse you democracy in action!) As we began to submit themes for the teen program, some form of group madness swept through the room and I watched in horror as my colleagues – seemingly rationale and intelligent women – took leave of their senses.

The night before our third day of meetings, somebody had the misguided idea of using "Instant Messaging" abbreviations – you know, things like LOL (Laughing Out Loud) – for the teen program. (Perhaps it was something she ate.) She was so enamored of this idea that she spent time in her room after dinner using her laptop to crawl around on the Web. (Why, oh why, do they give us high-speed internet connections in our rooms?!?) She assembled a list of far-too-many IM abbreviations and brought them with her to the meeting the next morning where, as she read them, the contagion spread. (You know, as I think about it, it must have been something in the food. I had to opt out of the group dinner that night and I was one of the few who seemed immune from the ensuing psychotic break the following morning. Perhaps the other voices of sanity chose a different entrée the night before. . . .)

Anyway, too many of the group agreed that it would be really "cool" to use IM abbreviations – librarians could show how "hip" we are to the teen lingo. We actually used precious time discussing SITD (Still In The Dark) and AOAS (All Of A Sudden) and YNK (You Never Know). That last one, "YNK", actually garnered the most votes and was selected as the 2007 teen theme. (Curse you democracy in action!)

But, as *The Hitchhiker's Guide* recommended, "Don't Panic" – yet. No art has been commissioned. The manual hasn't been written. There's still time for the YA committee (of which yours truly is a member) to come to its collective senses and to recommend to the group that the theme be changed. We're talking about the 2007 program. While there's still time, they may yet hear my concerns:

- not every teen uses IM;
- given the speed with which technology changes, IM may not be popular in 2007;
- given the speed with which teen slang changes, "YNK" may be passé (and what could lose us street cred faster than trying to be "hip" by using passé slang); and
- how do we think about translating "YNK" into Spanish?

I'm not sure how it works if we need to change the theme. The minutes of the meeting list the other top vote getters but, believe it or not, there were a bunch of IM abbreviations. (Moral: order carefully when dining out in Bismarck, ND.) We may need

to start from scratch. So send me your suggestions for a teen theme related to the mysteries/puzzles concept. And think of the concept broadly – all sorts of mysteries from Agatha Christie to *The DaVinci Code*.

As I said, the concept is chosen 3 years in advance. At the meeting this year, we also voted on a concept for 2008. It's "bugs" – and I don't mean "Bunny." I'll be looking for your suggestions for themes to take with me to the next meeting in April 2006. . . .

## **Every Child Ready to Read @ Your Library**

Are you familiar with this joint project of the Public Library Association (PLA) and the Association for Library Service to Children (ALSC)? The partnership and the project <<http://www.pla.org/ala/pla/plaissues/earlylit/earlyliteracy.htm>> grew out of the Early Literacy Initiative <<http://www.ala.org/ala/pla/plaissues/earlylit/background/overviewearly.htm>>. Since public libraries have the ability to reach thousands of parents, caregivers and children and to greatly impact the early reading experiences of preschool children, a model program was developed. The premise was to enlist parents and caregivers as partners in preparing their children for learning to read and to provide the most effective methods to achieve this end. Pilot programs were evaluated <<http://www.ala.org/ala/pla/plaissues/earlylit/researchandeval/projectevaluation.htm>> and the results showed that the information contained in these programs was incorporated into the behaviors of parents. This helped the parents be more effective "first teachers" with their children and increased the public library's impact in early literacy development with children.

During the week of October 17, the State Library will be bringing in a PLA trainer to conduct a series of three daylong trainings across the state. After attending the training, participants will be able to present Every Child Ready to Read workshops for parents and child care providers in the library or as part of outreach efforts. The trainings will provide an overview of all three workshops: for parents and caregivers of Early Talkers (Newborn to Two-Year-Olds), Talkers (Two- and Three-Year-Olds), and Pre-Readers (Four- and Five-Year Olds). The trainings include current research on early literacy development, the role of the parent/caregiver, and examples of the ways in which each of the six early literacy skills develop at each level. Participants will also have an opportunity for hands-on practice with parts of the workshops for Talkers and Pre-Readers. The trainings also include information on using the workshops to start new partnerships and to strengthen existing ones.

We are also looking into buying library systems across the state their own copy of the "Every Child Ready to Read" training kit. The kits may be used exclusively of participation in the trainings but also complement the trainings for those who attend.

Details concerning the availability of the kits, the exact dates and locations of the trainings, and the process of registering to attend the trainings will be released later this summer via NCKIDS and to the NC Public Library Directors Association (NCPLDA).

### **Youth Services Advisory Committee (YSAC)**

Last, but certainly not least: the YSAC is an ad hoc subcommittee of the State Library Commission <<http://statelibrary.dcr.state.nc.us/about/commiss.htm>>. At a recent meeting, the YSAC was convened and charged with a review of the State Library's support for youth services. The committee will consist of a fairly small but diverse group: public library directors and front-line staff, school library media specialists and district level personnel, library educators, State Library consultants. Ed Sheary, a member of the State Library Commission and director of the Asheville-Buncombe Library System, has agreed to chair the YSAC. Over the next few months, the members of the YSAC will be looking at all the State Library's current programs, both those funded by the State of North Carolina as well as those supported with federal funds through LSTA programs.

Once again, watch this space and NCKIDS for more information.

# ***Graphic Novels and Libraries***

by **Ian Rennie, Information Specialist**

North County Regional Library

Public Library of Charlotte and Mecklenburg County

## **Introduction**

They seem to be the latest thing. All across the country, library shelves are filling up with brightly colored volumes. Young Adult patrons (and a lot of adults too) check them out by the armload. Next to the magazines and periodical shelves there are new displays featuring costumed heroes fighting dastardly villains. If you work in a public library, comic books and graphic novels are becoming harder and harder to ignore.

Although libraries are just now getting into the trend in a big way, comic books and graphic novels have been growing in popularity over recent years. The highest grossing movies at the box office include Spider-Man 2, X-Men 2, and Hellboy. Robert Rodriguez, one of Hollywood's most acclaimed directors, recently "translated" Frank Miller's Sin City graphic novels to film, recruiting some of the hottest stars in the business. Pixar's The Incredibles has shown that kids still love superheroes, while books like "The Amazing Adventures of Kavalier and Clay" and movies like "American Splendor" have shown that comics and their creation can provide drama. If you switch on your TV on Saturday mornings, you'll see the animated adventures of the Justice League, and Japanese cartoons like Yu Gi-Oh that are based on the Manga comics in publications like Shonen Jump.

For people who don't read comic books, their popularity and purpose can be confusing. In the past, comic books have been demonized as encouragers of social evils, from discouraging literacy to being a factor in the rise of violent crime. Opponents of comic books have even made bizarre accusations against them such as a claim that they encourage homosexuality. In this essay I will attempt to cut through some of the confusion and give a balanced introduction to what comic books and graphic novels are, who reads them, and what value they have to the library system.

## **Graphic what now?**

Confusion often arises for new readers of comic books and graphic novels when it comes to the different terms used to refer to them. What's sequential art? What's a comic book? Is that the same thing as a graphic novel? If not, what's the difference? Is Spider-Man a character in a comic book or a graphic novel? What in the world is Manga? What in the world is Anime? Comic books are the ones with the superheroes in, and graphic novels are the ones done in black and white, right?

To begin this discussion, it's worth defining a few of the terms we will be using. Lots of people think that the difference between comic books and graphic novels is one of content; that comic books are the superhero stories and graphic novels are the ones that are thought of as more literate. In fact, the difference is strictly one of medium. A *comic book* is a small booklet, around 32 pages long, with pages that are usually 7½" by 10".

Rather than being bound, these pages are usually stapled together. The paper quality ranges between magazine stock (such as is used for *People*) and high quality glossy pages. A *graphic novel* is bound like a regular novel and often has higher quality paper than a comic book. Its pages are often 7½” by 10”, can range in size from as small as credit cards to as large as newspapers. Comic books and graphic novels are different ways of displaying fundamentally the same information. The vast majority of graphic novels that are published every year in the USA have previously been published as comic books and compiled into single volumes. Some people still use *Graphic novel* and *comic book* as indications of genre, but we’ll look at that issue in more detail later.

*Sequential art* is a series of words and pictures telling a story. A page of sequential art, such as would be found in a comic book or a graphic novel, is usually divided into smaller pictures, referred to as “Panels” which need to be read in a particular order for the story to make sense. Usually this order is fairly simple and mirrors the reading of text on a page. Left to right, top to bottom. This is not always the case. “Manga” comics are translations of Japanese original works, and Japanese character and comics read right to left. Rather than reverse the images and possibly lose some of their meaning, Manga publishers keep their comics reading right to left when they are translated. You can immediately tell if a title is a Manga title or not by looking at the cover. If the book is bound on the right instead of the left, it’s Manga.

In all comic books and graphic novels, words and pictures combine to tell a story in literary and visual terms. Sometimes the words and images are used to represent a single thing (two people having a conversation, for example). Sometimes the words and pictures contradict each other to make a point (if we want the reader to know someone is lying, we can contrast his words with what actually happened). However they are used, combining images and words is the trademark of sequential art.

So far we’ve shown the form of comics but not their content. Sequential art as a medium covers as wide an area as sequential prose. Historically, superhero comics have been most popular. Characters like Batman and Superman created an environment in which superheroes thrived. Even from the start, though, there were other types of comic books. Batman’s adventures started “Detective Comics”, a title devoted to crime and adventure tales. The biggest seller for Marvel in the 1950s were romance comics. That said, historically superhero and science fiction titles have been the most popular American comic books. The simple images and bold colors of 50s and 60s comics lent themselves very well to the fantastic.

While fantasy and science fiction are still the largest comics market, every genre of fiction is represented in the sequential art form, from romance to thriller to mystery to more introspective and literate titles. This is especially true of the Japanese Manga comics. Comics have always been much more popular in Japan than in the USA, and there are comics aimed at every market imaginable. These range from comedic school stories like *Azumanga Daioh* to sports and games stories like *Haruko No Go* and *Prince Of Tennis* to more adult titles like *Battle Royale*. Even in mainstream American comics there is a great deal of diversity. One of my favorite comic books, a Neil Gaiman story called *Ramadan*, is actually a poem. The writer Alan Moore once wrote a comic book called “This Vicious Cabaret” that was a song, complete with sheet music.

As well as the mainstream comic books and the Manga titles, there are works of sequential art that are colloquially known as “graphic novels”. These tend to be more literary, and address areas rarely covered by mainstream comics. Books like Maus, Jimmy Corrigan, Jar Of Fools and Persepolis tend to be introspective and experimental in nature. They use the sequential art medium in ways that are a great distance away from most superhero comics. The same divide, of course, exists between mainstream and literary novels, but it is perceived as being more pronounced between comics and graphic novels.

Sequential art takes many forms and many styles. It can be fantasy, crime, romance, or day to day life. Like any other form of storytelling it can be trashy and throwaway or monumental and timeless.

### **Novels, graphic novels, what kind of kids like graphic novels?**

Many people think that comic books are popular with teenage boys and nobody else. It’s certainly true that the stereotypical comic book fan is the nerdy teenage boy arguing about which hero would win in a fight. These readers do exist, and they check out an awful lot of titles from libraries. They are not, however, the entirety of the comic book audience. To understand comics, it is useful to understand their audience.

One of the largest audiences that comic books and graphic novels have are teenagers of both genders. Mainstream comics have a larger male than female audience, although this is changing. Many fans of superhero comics have been reading them their whole lives. Mainstream comics are often considered to be kid’s stuff, but many of the most frequent users of the collection are adults who grew up with comics. Teenagers range from casual readers to fanatical comic book fans. They tend to be fairly literate with reading passions outside of comic books. There is a lot of audience crossover between comics, science fiction, and fantasy; other genres that have fanatical followings.

Teenage girls make up a large part of the comic book audience. Stereotyping reading habits by genre is not always helpful, but there are certain comics that appeal more strongly to girls than others. Neil Gaiman’s “Sandman” series is especially popular amongst teenage girls, as are other titles that deal more with how characters feel than who characters fight. Teenage girls are also a sizeable audience for Manga. Books like Azumanga Daioh, Please Save my Earth, Ranma ½ and others have strong female followings.

Most adult comic readers started reading them when they were younger and either kept up their interest or rediscovered them at a later date. This doesn't just mean that the people who started reading Superman when they were 10 are still reading Superman. The mature side of comic books has greatly diversified over the last twenty years, and even some mainstream comic books contain sophisticated themes that are definitely not aimed at children. The recent series Identity Crisis, written by popular crime writer Brad Meltzer, deals with uncomfortable aspects of the lives of superheroes, including bereavement, and the psychological damage caused by rape. Many pieces of mature sequential art draw a strong adult audience. This is especially true for the graphic novels written by people like Chris Ware and Daniel Clowes.



**Since the 1980s, Batman has changed from a colorful cartoon character to a dark knight.**

Comic books are and probably always will be popular amongst young boys. With the recent and upcoming movies based on their characters, Spider-Man, Batman, X-Men and the Fantastic Four have large child audiences.

TV shows like Teen Titans and The Batman have popular comic book tie-ins. Recently Marvel have created two different lines of comic books aimed specifically at a younger audience, the Ultimate comics and Marvel Adventures. The rise in popularity of Manga over the last five years has been drastic and fairly unexpected, especially amongst children. Aided by cartoons like Dragonball Z, Yu Gi Oh and Shaman King, Japanese animation and comics have become increasingly popular with children. This is a little surprising considering that most Japanese comics read right to left, thus making them more difficult to read. However for an eight year old child who is adapting to new ways of accepting stories and information this may not be as much of a shock as for a 30 year old who has read left to right their whole life.

Manga titles are popular amongst both boys and girls. The Manga artistic style and book form have become so popular that American comic publishers frequently release Manga-style books. The Marvel titles "Runaways" and "Sentinel" are great examples of American comics adapting themselves to a new form, and are popular amongst both younger kids and teenagers. It's worthwhile to note, though, that not all Manga titles are suitable for children. A similar artistic style is used for the children's Manga and the adult titles. Luckily most US Manga publishers voluntarily put an age code on their titles.

The audience for comics is as broad as the range of comics available. Comic readership seems to reduce considerably after around age 30, but as current readers get older, this is likely to change. Comics have rarely been more popular amongst young people of various ages and interests, and across both genders.

### **Why should the library stock graphic novels?**

Many librarians, especially those not very familiar with the form, may not entirely see the need for graphic novels in their collections. Various horror stories exist about the effects of graphic novels on literacy. “Comic book” is still used as a pejorative about something seen as over-simplistic and dumb. Certain graphic novels seem to just be about sex and violence. So why would you want them in your collection?

The simplest reason for wanting graphic novels in your library’s collection is that they are popular. Graphic novels circulate heavily and are often in strong demand. The average graphic novel almost certainly checks out more times than the average hardback book, and usually costs less. If you are looking for the most checkouts for your dollar, graphic novels are a great investment for your library.

Of course, the worth of a collection in a library is not merely determined by how often items will circulate. If it were then collection managers would always go for the extra John Grisham book rather than something that looks interesting or worthwhile. Circulation is part of the value of an item or a collection, but we also have to look at the other qualities an item may have. Is it educational? Is it of reasonable quality? These questions are especially important when you look at a children’s or young adult collection.

One of the biggest advantages of a graphic novel collection is that it can bring in people who are not typical library users. There are a lot of teens who think libraries are “boring”. Making comic books and graphic novels available at the library free of charge (as long as they bring them back) will bring teens into the library. Once they have been brought in by the graphic novels, books and other materials might catch their eye. If you are lucky they might sign up for YA programs. One of the roles of any public library is to be inclusive. Libraries are still sometimes seen as silent dusty places filled with old books. If you can get teenagers through the door, the place loses some of its stigma, and they are more likely to come back. If they come back, they are on the road to being lifelong patrons.



Titles like Runaways appeal across age and gender groups.

Thus far we have looked at the attractive aspects of graphic novels. Teens like them. They circulate well. We should also look at some of the intrinsic positive qualities of graphic novels themselves, not just how many people like them.

Comic books and graphic novels can be a great literacy aid. Because they operate on both the visual and the word level, they can help children who are having trouble getting interested in books. This is especially true of Marvel and DC kids titles, which combine attractive pictures with uncomplicated language. Many educators and librarians have started to use comics as literacy aids. The New York City Comic Book Museum has laid out a lesson plan for the use of comics in New York schools, and schools in Maryland have started using them in the classroom. Comic books also have a degree of “cool” about them, invaluable when working with reluctant readers who think everything you give them is “boring”. The presence and use of comic books in libraries can help create lifelong readers and users of the library.

Ultimately the reason for using comic books in your collection is the reason for using any other type of material in your collection. There is an audience for them, and used correctly they can be of great value. Comic books and graphic novels can, of course, be simple books with enjoyment value but no lasting worth, but this is true of any type of material, indeed of any genre of fiction. A graphic novel collection in your library will enrich the service offered to the community by reaching out to those who feel excluded by the library, aiding with literacy efforts, and taking a step towards making the library a fun place to be for children and young adults. And, of course, it will provide comic book geeks like myself endless amounts of fun.



## North Carolina Children's Book Award Nominees

### North Carolina Children's Book Award 2006

Nominees for the 2006 North Carolina's Children's Book Award have been announced.

#### Picture Books

- **Wallace's Lists** by Bottner, Barbara and Kruglik, Gerald. Illustrated by Olof Landstrom. New York: Harper Collins, 2004.
- **Pinduli** by Cannon, Janell. New York: Harcourt, 2004.
- **Apples to Oregon** by Hopkinson, Deborah. Illustrated by Nancy Carpenter. New York: Atheneum, 2004.
- **Girl Wonder: A Baseball Story in Nine Innings** illustrated by Terry Widener. New York: Atheneum, 2003.
- **The Giant Hug** by Horning, Sandra. Illustrated by Valeri Gorbachev. New York: Alfred A. Knopf, 2005.
- **What do You do with a Tail Like This?** by Jenkins, Steve and Page, Robin. Boston: Houghton Mifflin, 2003.
- **My Lucky Day** by Kasza, Keiko. New York: G.P. Putnam's Sons, 2003.
- **Armadilly Chili** by Kettman, Helen. Illustrated by Will Terry. Morton Grove, IL: Albert Whitman, 2004.
- **Manana, Iguana** by Paul, Ann Whitford. Illustrated by Ethan Long. New York: Holiday House, 2004.
- **Mrs. Chicken and the Hungry Crocodile** by Paye, Won-Ldy, and Margaret H. Lippert. Illustrated by Julie Paschkis. New York: Henry Holt, 2003.
- **The Dot** by Reynolds, Peter H. Cambridge, MA: Candlewick, 2003.
- **Almost Late to School and More School Poems** by Shields, Carol Diggory. Illustrated by Paul Meisel. New York: Dutton, 2003.
- **Wild About Books** by Sierra, Judy. Illustrated by Marc Brown. New York: Alfred A. Knopf, 2004.
- **Falling for Rapunzel** by Wilcox, Leah. Illustrated by Lydia Monks. New York: G. P. Putnam's, 2003.
- **Coming on Home Soon** by Woodson, Jacqueline. Illustrated by E. B. Lewis. New York: G. P. Putnam's Sons, 2004.

#### Junior Books

- **Chasing Vermeer** by Balliett, Blue. Illustrated by Brett Helquist. New York: Scholastic, 2004.
- **The World According to Humphrey** by Birney, Betty G. New York: G. P. Putnam's, 2004.
- **Togo** by Blake, Robert J. New York: Philomel, 2002.
- **The Last Holiday Concert** by Clements, Andrew. New York: Simon & Schuster, 2004.
- **The Legend of Spud Murphy** by Colfer, Eoin. Illustrated by Glenn McCoy. New York: Hyperion, 2004.
- **D is for Democracy: A Citizen's Alphabet** by Grodin, Elissa. Illustrated by Victor Juhasz. New York: Sleeping Bear Press, 2004.
- **The Get Rich Quick Club** by Gutman, Dan. New York: Harper Collins, 2004.
- **Henry and the Dragon Kite** by Hall, Bruce Edward. Illustrated by William Low. New York: Philomel, 2003.
- **Ida B . . . and Her Plans to Maximize Fun, Avoid Disaster, and (possibly) save the World** by Hannigan, Katherine. New York: Greenwillow, 2004.
- **Fourth-Grade Fuss** by Hurwitz, Johanna. Illustrated by Andy Hammond. New York: Harper Collins, 2004.
- **The Boy on Fairfield Street: How Ted Geisel Grew Up to Become Dr. Seuss** by Krull, Kathleen. Illustrated by Steve Johnson and Lou Fancer. New York: Random, 2004.
- **Freedom on the Menu: The Greensboro Sit-Ins** by Weatherford, Carole Boston. Paintings by Jerome Lagarrigue

**2005 Winners:(Picture Book) Bad Boys by Margie Palatini**

**(Junior Book) The Secret Knowledge of Grown-ups: The Second File by David Wisniewski**

## **NCLA CHILDREN'S SERVICES SECTION BOARD**

**3-2005**

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