Part I: Audiobooks

A. Audiobook Article


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<td>Personal Author:</td>
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<td>Abstract:</td>
<td>Audiobooks may be used with adolescent readers to improve fluency, expand vocabulary, activate prior knowledge, develop comprehension, and increase motivation to interact with books. Removing the restraints of word recognition and decoding allows a very positive focus on the meaning behind an author's words. This provides an opportunity for many students, including those with special needs, to experience the same books as the other students. Best practices may be adapted to develop literacy skills before, during, or after listening. Specific skills that can be demonstrated include recalling details, understanding sequence, making predictions, drawing conclusions, making inferences, and retelling. For proficient readers, audiobooks present opportunities to develop comprehension skills and strategies in critical and creative thinking. [ABSTRACT FROM AUTHOR]</td>
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B. Book List from YALSA: Young Adult Library Services Association (www.ala.org/yalsa)

2010 Amazing Audiobooks for Young Adults

Nonfiction

We Are the Ship: The Story of Negro League Baseball by Kadir Nelson, read by Dion Graham, Brilliance Audio, 2009, 1 hour, 55 minutes, 3 discs (includes bonus disc), ISBN: 978-1-4233-7537-1, $42.97.

Fiction


Identical, by Ellen Hopkins, read by Laura Flanagan. High Bridge Audiobooks, 2008, 8 hours 45 minutes, 7 discs, ISBN: 978-1-59887-735-9, $29.95

If I Stay, by Gayle Forman, read by Kirsten Potter. Listening Library, 2009, 4 hours 48 minutes, 4 discs, ISBN: 978-0-7393-8084-0, $45.00
The Indigo Notebook, by Laura Resau, read by Justine Eyre. Listening Library, 2009, 8 hours 25 minutes, 7 discs, ISBN: 978-0-3075-7981-2, $55.00


Living Dead Girl, by Elizabeth Scott, read by Kate Reinders, Brilliance Audio, 2009, 2 hours 54 minutes, 3 discs, ISBN 978-1-4233-9751-9, $49.97

Marcelo in the Real World, by Francisco X. Stork, read by Lincoln Hoppe. Listening Library, 2009, 10 hours 8 minutes, 8 discs, ISBN: 978-0-7393-7991-2, $40.00


Slumdog Millionaire, by Vikas Swarup, read by Christopher Simpson. BBC Audiobooks America, 2009, 10 hours 47 minutes, 9 discs, ISBN: 978-0-7927-6162-4, $89.95

Solace of the Road, by Siobhan Dowd, read by Sile Bermingham. Listening Library, 2009, 7 hours 5 minutes, 6 discs, ISBN: 978-0-7393-8591-3, $50.00

The Spectacular Now, by Tim Tharp, read by MacLeod Andrews. Brilliance Audio, 2009, 8 hours 19 minutes, 7 discs, ISBN: 978-1-4233-9963-6, $87.97

Tree Girl: A Novel, by Ben Mikaelson, read by Amber Sealey. Listening Library, 2009, 4 hours 37 minutes, 4 discs, ISBN: 978-0-7393-7265-4, $30.00

C. Comparing Types of Audiobooks

I listened to *Along for the Ride* by Sarah Dessen, read by Rachel Botchan from TeachingBooks.net and *Boy Meets Boy* by David Levithan from fullcastaudio.com. Audio books are a great resource for students with reading difficulties as well as students who are visually impaired. Beyond these obvious uses, audio books can help students to understand some of the nuances of a story from the way the narrator(s) use voice to create meaning and emotion. However, there are also disadvantages to using audiobooks. For me, one of the biggest is the proliferation of abridged audiobooks. Students can miss out on a lot of information when sections of the book are edited out. Even if no sections of the book are edited out, the abridged version loses part of the author’s style and voice. Another problem with audiobooks is the fact that it is easy to “tune out” after a while, especially for students who need the visual cues of traditional print books. A single narrator is helpful for students who get confused by different voices coming in and out of the story. The single narrator can change the tone, speed, emphasis, etc. of his or her voice to indicate different characters. On the other hand, single narrators can be confusing for students who need different voices to know who is speaking. This is especially true with complicated text such as a Shakespearean play. A full cast can be more dynamic for some listeners and make the book sound like the television shows they are so used to hearing.

Part II Lesson plan

*Marsha Waldman – ELA Lesson Plan*
marshawaldman.com

**Found Poetry in Fever 1793**

**Overview**
Students compose found poems based on descriptive passages they have chosen from *Fever 1793* by Laurie Halse Anderson. They pick out words, phrases and lines from the prose passage then arrange and format the excerpts to compose their own poems. This lesson uses *Fever 1793* as an example, but would work well with any fiction using language rich in poetic techniques.

**Rationale**
This process of recasting the text they are reading in a different genre helps students become more insightful readers and develop creativity in thinking and writing. While this lesson may seem to focus on writing, the primary objective is to make students more aware of the extent to which techniques usually associated with poetry are regularly used in fiction. It will encourage them to read fiction more closely, conscious of the author’s art.
Student Objectives
Students will:
• Review the basic techniques of poetry.
• Select a particularly descriptive passage in a piece of prose fiction.
• Identify significant words, phrases and sentences in the passage.
• Arrange the excerpts into a found poem.
• Revise found poems.
• Recite poems, sharing with classmates.

Instructional Plan Resources
• Copies of Fever 1793
• Large print excerpts for motivational activity
• Overhead projector and acetates with sample passages and found poems
• Copies of Found Poem Instructions
• Copies of Rubric

Preparation
• Students will be well into reading Fever 1793
• Prepare sample passages and poems

Instruction and Activities

Session One
1. Introduction: Fever 1793 has passages that are so rich and moving that they are like poems. We are going to find some of these poems in the text today.

2. Motivational activity: the following lines are printed on separate pieces of paper, in large type. Student volunteers hold up the sheets while their classmates instruct them to arrange themselves in order to create a poem. Students explain their reasons for placement; for example, images go together, one line seems to wrap it all up, lines have a similar rhythm.

   The rhythmic turning of the wagon wheels
   The beat of his heart
   The hum of insects in the barley fields My head rested on his chest
   Blended in a lullaby

3. Define found poem: A found poem takes existing writing and reshapes it, reorders it, and presents it as a poem. Like a collage created from words, found poetry is often made from newspaper articles, street signs, graffiti, speeches, letters, or even other poems. The writer decides how to break up the lines and arrange them on the page.

4. Discussion: What are we looking for?
   • A passage with a clear theme or message of its own.
   • A passage that uses poetic techniques.
   • Review poetic techniques and provide handout

5. Using sample passages displayed on an overhead projector, step students through the
process of composing original found poems, using the Found Poem Instructions.

6. Assignment: students search through the text, select a passage, and write a found poem.
Finish for homework

Session Two
1. Students work with a partner for a peerediting session, using the Found Poem Instructions to make suggestions for improvement.
2. Students share their found poems with the class. Students make positive comments regarding one another’s work.

Closing:
Remind students to look for the poems within other genres whenever they read.

Assessment:
Evaluate the students’ poems based on the rubric.

NY State ELA Standards
Standard 2: Language for Literary Response and Expression Listening and reading for literary response involves comprehending, interpreting, and critiquing imaginative texts in every medium, drawing on personal experiences and knowledge to understand the text, and recognizing the social, historical and cultural features of the text.
Students:
• read and view independently and fluently across many genres of literature from many cultures and historical periods
• identify the distinguishing features of different literary genres, periods and traditions and use those features to interpret the work
• recognize and understand the significance of a wide range of literary elements and techniques, (including figurative language, imagery, allegory, irony, blank verse, symbolism, stream-of-consciousness) and use those elements to interpret the work
• understand how multiple levels of meaning are conveyed in a text
2. Speaking and writing for literary response involves presenting interpretations, analyses, and reactions to the content and language of a text. Speaking and writing for literary expression involves producing imaginative texts that use language and text structures that are inventive and often multilayered.
Students:
• present responses to and interpretations of literature, making reference to the literary elements found in the text and connections with their personal knowledge and experience
• write stories, poems, literary essays, and plays that observe the conventions of the genre and contain interesting and effective language and voice

Found Poem Instructions
1. Select a passage that has rich language and strong emotions that focuses on a single theme.

2. Carefully re-read the text you have chosen, and look for 50–100 words that stand out in the prose passage. Highlight, underline, or copy words and phrases that you find particularly powerful, moving, or interesting. Keep them in the order that you found them.
3. Lookback over your list and cut out everything that is dull, unnecessary, or that just doesn’t seem right for your poem.

4. Make any minor changes necessary to create your poem. You can change punctuation and make little changes to the words to make them fit together (such as change the tenses, possessives, plurals, and capitalizations).

5. Read aloud as you arrange the words! Arrange the words so they make a rhythm you like. Test the possible line breaks by pausing slightly. If it sounds good, it’s probably right. Make any deletions or minor changes.

6. Pay attention to line breaks, layout, and other elements that will emphasize important words or significant ideas in the poem.

7. You can also put key words on lines by themselves.

8. When you’re close to an edited down version. If you absolutely need to add a word or two to make the poem flow more smoothly, to make sense, to make a point, you may add up to two words of your own.

9. Choose a title—is there a better title than “Found Poem”? You might want a title that emphasizes your theme.

10. Rewrite your final version on a separate page.

11. At the bottom of the poem, tell where the words in the poem came from.

Instructions adapted from “Found and Headline Poems” from Getting the Knack: 20 Poetry Writing Exercises by Stephen Dunning and William Stafford.

Found Poems Rubric

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<tr>
<td>Focus on One Theme</td>
<td>The entire poem is related to a distinct theme.</td>
<td>Most of the poem is related to the one theme.</td>
<td>Some of the poem is related to the theme.</td>
<td>No attempt has been made to focus on a theme.</td>
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<tr>
<td>Use of Details</td>
<td>The poem uses effective details from the original prose passage that go beyond the obvious or predictable.</td>
<td>The poem uses effective details from the original prose passage.</td>
<td>The poem uses obvious or predictable details from the original prose passage.</td>
<td>The poem does not use details from the original prose passage.</td>
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<tr>
<td>Logical Progression or</td>
<td>The poem is presented in a</td>
<td>The poem is presented in a</td>
<td>The poem is presented in a</td>
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### Basic Poetry Techniques

- **Imagery:** word or sequence of words representing a sensory experience
  - Example: "bells knelling classes to a close" (auditory)
- **Simile:** a comparison of two things using like or as
  - Example: She is beautiful like the morning sun.
- **Metaphor:** a comparison of two things without using like or as
  - Example: Lies are a friend to some.
- **Personification:** an inanimate object is given human like characteristic
  - Example: The trees danced in the wind.
- **Hyperbole:** a great exaggeration
  - Example: She ate a mountain of mashed potatoes.
- **Alliteration:** at the beginning of words, there is a repetition of consonants
  - Example: The swimmer's skin sizzled in the sun.
- **Assonance:** anywhere in the words, there is a repetition of vowels
  - Example: Please bake me a date cake.
- **Consonance:** anywhere in words, there is repetition of consonant sounds
  - Example: Write a great paper on by the due date.
- **Onomatopoeia:** words that sound like the name of the word
  - Example: The cereal snapped, crackled, and popped.
- **Repetition:** words or phrases are repeated
  - Example: Because there is hope, because there is love, because there is beauty, I can go on
- **Rhyme:** sound alike endings of words
  - **End rhyme:** At the end of lines, words rhyme.
    - Example: Jars and cans lined the rack;
    - They tumbled down on my back
  - **Internal rhyme:** Words that rhyme are in the middle of the line.
    - Example: I carry a gold locket in my pocket.

### Sample Found Poem:

In Memory of Polly
She had been a cradle friend,
The girl I played dolls with.
We sang nonsense songs together.
We churned butter,
My small hands and Polly’s
Together
On the handle of the churn.
I took a deep breath. And closed my eyes.
Dead? Polly’s dead?
Our Polly?
The sweat on my neck turned to ice.
I shivered.
That can’t be.
*From Fever 1793 by Laurie Halse Anderson*

**Part III Online Books**

**A. View and Listen**

After reading *Abra Cadabra and the Tooth Witch* (written and illustrated by Karlin, Nurit Tumblebooks.com) and *The Age of Innocence* (Wharton, Edith TumbleTalkingBooks http://www.tumblebooks.com/talkingbooks) it is obvious Tumblebooks has some wonderful features that could be useful in a school setting. Built in quizzes for comprehension and a template for book reports make it easy for teachers to know what their students have learned. The number of books offered allows students of all ages and abilities to find something they like. Books from every level from picture books to complex books for American or British Literature allow students to see the text and hear the words. The site makes it easy for teachers to offer recorded books for their students without having to buy every title.

**B. BookFlix.**

Bookflix does a wonderful job of combining fiction and non-fiction books for early readers. By adding the read-along feature, it is easy for students to become independent readers. The games help develop understanding of the various topics. However, it is the lesson plans and other teacher supports that truly make this website shine. Having the program based in the SLMC allows for maximum usage while still being convenient to teachers. Being able to access the program at home reinforces that reading is more than something one does in the classroom or during library time, but is a part of their everyday lives.
C. International Children's Digital Library Foundation (ICDL Foundation)

Living in a university town, I can appreciate the need for quality books for ESL (English as a second language) students and their families to read in their own language. Even when they’re more proficient in English, they still need to hold onto their own culture. This site is a good way to introduce our children to the vast body of literature available from other countries. I can also see exchange students using this site or parents reading aloud a book in their native tongue and then translating it for the children as they listen.

Part IV TeachingBook.net

For the author Judy Blume, I found the following resources: a link to the author’s website, an audio of the author reading from one of her books, and a book guide from Random House Books. The website contains everything from writing tips to a annotated list of books, to a section just for kids. The audio was a clip, but the three-plus minute clip is sufficient for a SLMS or teacher to decide if it is worth gaining access to an audio version of the entire book. Beyond the usual questions and interview with the author, the readers’ guide includes a section about bullying, suggesting reading, and related websites.

For the book Uglies, I found the following resources: an audio clip, a book guide from Rhode Island Teen Book Award, and a Publishers Weekly interview with the author. The audio clip is long enough for a SLMS or teacher to decide if it is worth gaining access to the entire audio version of the book. The book guide has a quick book talk, several reviews, related websites, a list of additional books students may like, and a list of books by the author. While the interview with the author does not address this book in particular, teens can, nonetheless, learn about the author, including why he enjoys writing YA book rather than the book for adults that began his career.

V Dear Reader

This week’s book is Blood Ninja by Nick Lake (fiction) and has covered the prologue and the first two chapters. I can see why teens would like this “book club.” The book is exciting and there is a sense of suspense while waiting for the next installment. The forums are a great way for teens to communicate their thoughts and feelings about the books without having to go out on a limb and speak in a group. Because only the first few chapters are e-mailed, an SLMS can gauge student reaction to a particular title to decide if he or she would like to offer a full-fledged book club for that book. The short “Dear Reader” column before the story excerpt is a good anticipatory set and engages the reader, especially since it is written by readers. I would love having access to this service as yet another way to turn teens on to books. The idea of putting posts on Facebook and Twitter are excellent ways to engage students in their own environment.
VI Graphic Novels

A. Graphic Novel Article


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B Book List from YALSA: Young Adult Library Services Association (www.ala.org/yalsa)

2010 Top Ten Great Graphic Novels for Teens

Hardison, Jim and Bart Sears. The Helm. Dark Horse. 2009.


Because graphic novel collections are still relatively rare in school libraries, it is helpful to have a list of high quality graphic novels. A SLMS or teacher will be able to use this list as a starting point to begin or add to a graphic novel collection. The books are all of high caliber, making it easy to defend, an important consideration when too many people think of graphic novels as glorified comic books. Students will like having a well-rounded list of good books in a style they like.

C. A Christmas Carol by Charles Dickens


In this well-known story, the tight-fisted Scrooge is visited by the ghost of his dead partner Marley one Christmas Eve with a warning that Scrooge will be visited by three spirits over the course of the next three nights. He is visited by the ghosts of Christmas Past, Christmas Present, and Christmas Future. The visits force Scrooge to take measure of his life and change his ways. Instead of hating merriment in general and Christmas in particular, Scrooge is excited about his second chance and takes full advantage, including
a visit to his employee’s home for a Christmas feast. This rendition of *A Christmas Carol* is beautifully illustrated. The color illustrations are cast in rather somber colors such as mauve and tan and take on the look of the mid-nineteenth century. Cole does an excellent job illustrating both the various characters and London itself. Characters all have “speech bubbles” as necessary while the rest of the story is told in blocks of text on each page. With the addition of several blocks of prose on each two-page spread, the pages take on a cluttered appearance that might have been avoided if the illustrator was not set on reproducing the original story word-for-word.

Having a graphic novel collection in the SLMC is a way to engage a reluctant reader, allowing the illustrations to help tell the story. These books are also an excellent resource for students who, as one of my former students once said, “don’t see pictures in their head” when reading traditional text. In addition, it is easy for students to use graphic novels as “brain candy,” especially popular styles such as manga. (One of my daughter’s friends would read a manga book in an afternoon and still get all her class work done.) The SLMS must be careful when creating and adding to the collection to insure that the books are not so visually “busy” that they detract from understanding the story or go the other direction and choose books that do not have any substance. The idea is to use graphic novels as a tool to push reluctant readers, a unique way to tell a story, and a source of entertainment for all students at any ability levels. Graphic novels are not meant to be confusing or to be beefed-up comic books.