

mary burkey



audiobooks for youth

A Practical Guide to Sound Literature

audiobooks for youth

A Practical Guide to Sound Literature

Mary Burkey



An imprint of the American Library Association
CHICAGO 2013

MARY BURKEY is a National Board–certified teacher-librarian from Columbus, Ohio. She is the past chair of the American Library Association’s Notable Children’s Recordings, was part of the Odyssey Award Task Force, and served as the chair of ALA’s first Odyssey Award for Excellence in Audiobook Production Committee. She currently serves as a judge for the Audio Publishers Association’s Audie Awards, reviews for *Booklist* magazine and *The Horn Book* magazine, and writes *Booklist*’s audiobook column “Voices in My Head.” Her Audiobooker blog (<http://audiobooker.booklistonline.com>) serves as an online scrapbook of audiobook minutiae, digital literature ramblings, and reflections on audio productions and performances.

© 2013 by the American Library Association. Any claim of copyright is subject to applicable limitations and exceptions, such as rights of fair use and library copying pursuant to Sections 107 and 108 of the U.S. Copyright Act. No copyright is claimed for content in the public domain, such as works of the U.S. government.

Printed in the United States of America
17 16 15 14 13 5 4 3 2 1

Extensive effort has gone into ensuring the reliability of the information in this book; however, the publisher makes no warranty, express or implied, with respect to the material contained herein.

ISBNs: 978-0-8389-1157-0 (paper); 978-0-8389-9587-7 (PDF); 978-0-8389-9588-4 (ePub); 978-0-8389-9589-1 (Kindle). For more information on digital formats, visit the ALA Store at alastore.ala.org and select eEditions.

Library of Congress Cataloging-in-Publication Data

Burkey, Mary.

Audiobooks for youth : a practical guide to sound literature /

Mary Burkey.

pages cm

Includes bibliographical references and index.

ISBN 978-0-8389-1157-0 (alk. paper)

1. Libraries—Special collections—Children’s audiobooks. 2. Children’s audiobooks—United States. I. Title.

Z688.A93B87 2013

025.2’882—dc23

2012022639

Cover design by Kirstin Krutsch. Cover images © Shutterstock, Inc.

Text design by Kimberly Thornton in Miso Light and Charis SIL.

© This paper meets the requirements of ANSI/NISO Z39.48–1992 (Permanence of Paper).



CONTENTS

| | | |
|---------------|--|----|
| CHAPTER ONE | A History of Children’s Audiobooks | 1 |
| CHAPTER TWO | What Is an Audiobook? Why Listen? | 13 |
| CHAPTER THREE | The Art of the Audiobook Setting the Stage, Speaking the Page | 19 |
| CHAPTER FOUR | Continuing the Path to Production Editing, Marketing, and the Creativity of Business | 29 |
| CHAPTER FIVE | Developing and Maintaining an Audiobook Collection | 37 |
| CHAPTER SIX | Listening with a Critical Ear | 51 |
| CHAPTER SEVEN | Audiobook Awards and Recognition | 63 |
| CHAPTER EIGHT | Into the Future, Listening to the Past | 71 |
| | Appendix A: Audiobook Lexicon | 79 |
| | Appendix B: Recommended Reading | 89 |
| | Index | 95 |

1

A History of Children's Audiobooks

ONCE UPON A TIME, there was the word. The word was shaped into the sound of story and flowed through time and place, carried by the teller's voice. In daily life, spoken word served as the foundation of culture. Mother soothed her child with story; heroes were immortalized in legend; elders passed along their knowledge of the land through myth and tale. As sound took shape on the page, teachers and students recited lessons together, while religious leaders chanted holy words. The very act of reading was a social activity until the end of the Middle Ages, as the literate processed the meaning of text aloud until Western society instituted the practice of "private reading."¹ Well into the twentieth century, reading remained an aural activity as the newest serialized Sherlock Holmes tale was read aloud in the family parlor and Mark Twain traveled the country reciting his books on stage. Much of the language of literature recognizes this oral tradition; we speak of an author's *voice*, a work's *intended audience*, the writer's *tone*, *narrative sequence*, and *rhetorical mode*. The sound of story serves as a constant throughout history, conveyed by bard, safeguarded in script, captured by recording device, and transmitted by digital signal. Audiobooks connect us to literature in its original form, returning the listener to the virtual storyteller's circle.

Thomas Edison envisioned the power of aural literature to educate as well as amuse when he described the practical uses for recorded sound in his 1878 *North American Review* article “The Phonograph and its Future”:

Books.—Books may be read by the charitably inclined professional reader, or by such readers especially employed for that purpose, and the record of such book used in the asylums of the blind, hospitals, sick-chamber, or even with great profit and amusement by the lady or gentleman whose eyes and hands may be otherwise employed; or, again, because of the greater enjoyment to be had from a book when read by an elocutionist, than when read by the average reader. The ordinary record sheet, repeating this book from fifty to a hundred times as it will, would command a price that would pay the original reader well for the slightly increased difficulty in reading it aloud in the phonograph.

Educational Purposes.—As an elocutionary teacher, or as a primary teacher for children, it will certainly be invaluable. By it, difficult passages may be correctly rendered for the pupil but once, after which he has only to apply to his phonograph for instructions. The child may thus learn to spell, commit to memory a lesson set for it, etc.²

With a stretch of the imagination, Edison might be credited with recording the first children’s audiobook more than a century ago when, as he explains in a sound clip available on Project Gutenberg, Sarah Josepha Hale’s poem “Mary Had a Little Lamb” was selected as the first experimental recording on his original tin cylinder phonograph in 1877.³

TALKING BOOKS EVOLVE

The publishing trade saw the first true combination of book-plus-recording in 1917 when Harper Columbia released *The Bubble Book*, a volume for children. This production was the twenty-sixth recording recognized by the Library of Congress National Recording Registry, established, as stated in the National Recording Preservation Act of 2000, to “maintain and preserve sound recordings and collections of sound recordings that are

culturally, historically, or aesthetically significant.”⁴ The National Recording Registry citation reads:

The Bubble Books, published by Harper Columbia between 1917 and 1922, was the first series of books and records published together especially for children. Authors were Ralph Mayhew and Burges Johnson, while Rhoda Chase provided the beautiful, full-color line drawings. Each book contained three 5½-inch discs to accompany the three nursery rhymes printed in the books. The singer is not listed on the discs, but is thought to be Henry Burr. Millions of the books were sold to delighted children in the U.S. and abroad.⁵

The charming Bubble Book series featured illustrated rhyming text, ranging from Mother Goose to *A Child's Garden of Verses*, in child-sized books with color-illustrated pages, which were joined within the book to serve as disc sleeves for small records containing the sung and spoken text. A November 1919 advertisement in *The Atlantic Monthly* notes that Bubble Books were available for one dollar at “any bookstore, Columbia Grafonola store, gift shop, toy shop, music store, or department store” while the 1919 Sears catalog priced the titles at 89 cents. A massive November 1920 promotional effort in book trade journals described Harper Columbia’s consumer push of the Bubble Books as “the largest campaign ever devoted to books” and created a rage for the recordings, which were marketed, despite copyright wrangles, into the early 1930s. In an early example of multimedia marketing, the vastly popular productions were endorsed by celebrity child actors, heralded at Bubble Book story times in bookstores, and played on the radio. The Bubble Books form the foundation of children’s readalong audiobooks, creating a model of text, image, and words plus music that continues into the twenty-first century.⁶

As the sales of the Bubble Books succumbed to the Great Depression, the United States government took action on Edison’s recommendation to use recorded books for the blind. In 1931, the Pratt-Smoot Act established the National Library Service for the Blind and Physically Handicapped (NLS), which charged the Librarian of Congress to establish a system to distribute Braille books through “local or regional centers for the circulation of such books, under such conditions and regulations as he may prescribe.” In 1933, the NLS and the American Foundation for the Blind developed

the Talking Book, a “recording on a disc of the voice of a good reader, and its reproduction at will through the instrumentality of a reproducing machine or phonograph.” For decades, the NLS served only blind adults but was amended to include blind children in 1952 and expanded in 1966 to include those who have physical limitations, including reading disabilities that prevent the reading of standard print.⁷

The end of the Depression heralded a resurgence of recordings for children, bolstered by new nonbreakable vinyl 78 rpm discs and the development of long-playing LP records in 1948. In that pretelevision age, families gathered around the phonograph listening to releases from major labels which featured top stars and full orchestral accompaniment. Early children’s recordings popularized abridged and adapted favorites such as Jean de Brunhoff’s *Babar Stories* (Decca 1936), Dr. Seuss’s *The 500 Hats of Bartholomew Cubbins* (RCA Victor 1940), Robert McCloskey’s *Lentil* (Young People’s Records 1946), and actor Jimmy Stewart’s storybook-and-album of a pre-Disney *Winnie-the-Pooh* (RCA Victor 1953). Some standout examples of fully produced recordings include *A Christmas Carol* with Basil Rathbone (Columbia 1942); Orson Welles’s adaptation of Oscar Wilde’s fairy tale *The Happy Prince*, narrated by Welles and Bing Crosby, with original music composed by Academy Award–winner Bernard Herrmann (Decca 1946); and Ludwig Bemelmans’s *Madeline* accompanied by Franz Schubert’s symphonic music (RCA Victor 1953). Many a baby boomer will fondly recall their bright yellow, 25-cent unbreakable Little Golden Records of *The Poky Little Puppy* (1948) or *The Little Engine That Could* (1954).⁸ In 2009 The National Recording Registry selected the Decca recording of *The Churken-doose* (1947), a classic representative from this era of children’s recordings, for preservation in the Library of Congress, describing the work as “a children’s tale of tolerance, compassion and diversity, written by Ben Ross Berenberg for his daughter. The recording features the voice of Ray Bolger, music composed by Alec Wilder, and a supporting cast of farm animals.”⁹

SPOKEN WORD PUBLISHERS

Caedmon, the first publisher dedicated to recording spoken word literature, was founded by Barbara Cohen Holdridge and Marianne Roney in 1952. In a 2002 interview with Renee Montagne for National Public Ra-

dio, the pair recalled the recording session with poet Dylan Thomas that launched the company.

Several missed recording studio appointments later, there stood Dylan Thomas, poems in hand. But not enough, it turned out, to fill a long-playing record. A catastrophe in the making, remembers Barbara Holdridge, since the B side had to have something on it, or they couldn't put out the record. They asked the poet if he had anything else he could record. Holdridge says: "He thought for a minute, and he said, 'Well, I did this story that was published in *Harper's Bazaar* that was a kind of Christmas story.'" It was "A Child's Christmas in Wales." They borrowed the only known file copy from the magazine. "That was dusting off something that undoubtedly would have remained buried and that became one of the most loved and popular stories recorded in the 20th century and certainly gave us the start that we needed to become a viable company," Holdridge says.¹⁰

The National Recording Registry noted the lasting importance of this captivating childhood remembrance in a citation for the recording: "It became one of Caedmon's most successful releases and has been credited with launching the audiobook industry in the United States."¹¹ Interestingly, in 1986 Caedmon was acquired by HarperCollins, a company that traces its roots back to the Bubble Books.

The year 1953 marked the launch of Weston Woods, the venerable children's film and audiobook producer that continues to publish award-winning titles more than a half-century after its first release, *Andy and the Lion*. Mort Schindel, the company founder, dedicated his life to translating the best in children's picture book literature into audiovisual media, fulfilling a role described as "teacher to millions."¹² Schindel's meticulous attention to every aspect of filmmaking included the creation of a soundtrack that integrated stellar narration, original music, and sound effects that enhanced a child's understanding of the story. The first incarnations of Weston Woods's audiobooks were vinyl LPs released under the series title *Read Me a Story* in 1959. The first series consisted of sixteen stories, four to a disc, containing the soundtrack of early Schindel films such as *Make Way for Ducklings*, *Mike Mulligan and His Steam Shovel*, and *Millions of Cats*. Later, the soundtracks to Weston Woods children's literature filmstrips were also

released as audio-only cassette tapes. In 1987, Weston Woods developed entirely new readalong (book-plus-cassette) versions of previously released titles by remastering the original or rerecording a new soundtrack, with the resulting audiobooks—such as *Where the Wild Things Are*—distributed by Scholastic. From that point forward, as each film was produced, the soundtrack elements were reedited and mixed to make the audiobook version its own entity.¹³ (Weston Woods was acquired by Scholastic in 1996.)

In 1955, Anthony Ditlow, a former teacher who was losing his eyesight, founded Listening Library in partnership with his wife, Helen. Ditlow combined his knowledge of Talking Books for the vision impaired with his awareness of the curricular needs of students by developing a list of spoken word titles marketed to schools and libraries, such as perennial young adult favorite *Lord of the Flies* narrated by author Sir William Golding. From its first production, *Around the World in Eighty Days*, to its first recording of a children's book in 1962, *Pippi Longstocking*, Listening Library built its reputation on providing an experience that Anthony Ditlow, on the packaging of his first LP recording in 1955, compared to “a personal friend reading aloud—flawlessly, tirelessly, and with dramatic feeling.” The founders' son Tim Ditlow joined the firm in 1979, his expert ear selecting the best in children and young adult literature for unabridged recording, which soon became the firm's sole focus. Listening Library blazed new trails under the guidance of Tim Ditlow, named company president in 1986. Listening Library produced consumer editions of children's audiobooks meticulously faithful to the original text in full-color packaging, which were sold in Waldenbooks stores and released the first full-cast recordings of unabridged novels for children. It also instituted a lifetime replacement policy for library editions and pioneered the inclusion of bonus material such as author interviews and visual images on computer-playable discs. Listening Library's 1998 acquisition of *Harry Potter and the Sorcerer's Stone*, combined with Ditlow's casting of Jim Dale as narrator, resulted in a series that shattered all previous audiobook sales records. Part of the Random House Audio Publishing Group since 1999, the company continues its tradition of excellence into the twenty-first century, maintaining the high standards set by its founder. On Listening Library's behalf, Helen Ditlow accepted the Lifetime Achievement Award from the Audio Publishers Association in 2005.¹⁴

Lucien Adès broke new ground when he combined pop culture with children's recordings, developing record albums with attached readalong pages, which were based on licensed Walt Disney films. Adès originally developed his product in 1953 as a bookseller in Paris, and later established a marketing partnership of his Adès Editions label with the Walt Disney Productions French office.¹⁵ In 1957, Disney brought the idea to the United States, releasing the first in the Storyteller line of LP albums that combined the songs and story adaptations of such films as *Bambi*, *Dumbo*, and *Pinocchio*. These recordings, with the cover slogan "See the pictures / Hear the record / Read the book," coached a generation of listeners in the how-to technique of readalong audiobooks with this phrase: "You can read along with me in your book. You will know it's time to turn the page when Tinker Bell rings her little bells like this . . . Let's begin now."¹⁶

FEDERAL SUPPORT

Children's audiobooks received support through Eisenhower-era federal programs that recognized the educational benefits of recorded literature envisioned by Edison in the previous century. The National Defense Act of 1958 provided grants for radio, television, film, and audiovisual media, thus contributing to the growth of children's audiobook production. The Elementary and Secondary Education Act of 1965, in effect through reauthorization for over forty subsequent years, was established to equalize educational opportunities for the disadvantaged, improve libraries, and provide programs for accelerated and struggling learners. These federal funds created an audiovisual boom in school libraries and classrooms, supplying students with new multimedia to enhance learning while transforming school librarians into media specialists. Audiobooks became an established part of literacy learning, whether as part of a readalong package or in the form of a filmstrip-and-cassette production. The strength of the school and library market for audiovisual adaptations of literature was such that in "1973 filmstrips with cassettes were the fastest growing media format in terms of commercial sales."¹⁷

TECHNOLOGICAL ADVANCES

New technologies revolutionized the way listeners experienced audiobooks and changed the audiobook-publishing playing field. The lull between the introduction of the long-playing record in 1948 and the introduction of the cassette tape by the Philips Corporation in 1963 soon gave way to a tsunami of competing formats.¹⁸ Cassettes hastened the death of the LP and led to the demise of small independent companies that recorded children's literature on records. Gone were companies such as Newbery Award Records and Joseph Berk's one-man company Pathways to Sound, which in 1961 produced Jessica Tandy and Hume Cronyn reading *The Wind in the Willows*, Julie Harris narrating *Stuart Little* in 1965, and E. B. White reading his iconic *Charlotte's Web* in 1970¹⁹ (after rejecting Berk's casting actress Hume for the recording, preferring to speak his own words without drama²⁰). The availability of the cassette tape deck and the introduction of the Sony Walkman in 1979 revolutionized the audiobook world, allowing listeners to become mobile. After the brief mid-1960s lifespan of the eight-track tape, both portable and car cassette players became ubiquitous, making the cassette tape the dominant world format after two decades, outselling the vinyl LP by 1983.²¹

The rise of the cassette provided the technology that gave birth to Recorded Books, a company founded as a way for commuters to experience great books while behind the wheel. The shift from LP to cassettes led to a change in audiovisual hardware in the classroom, and tape players soon outnumbered turntables. Recorded Books recognized a new market and established a K–12 school division in the early 1990s with their first releases public domain children's classics, adding current best sellers and original educational content as the youth division grew.²² Sony and Phillips jointly developed the compact disc in 1982, and Sony's first portable CD player was launched in 1984. A mere four years later, CD sales surpassed LP records, yet the cassette tape remained a viable audiobook format into the twenty-first century.²³ The new media formats stimulated growth in the audiobook publishing field, with the establishment of Live Oak Media in 1980, Blackstone Audio in 1987, Audio Bookshelf in 1992, Listen & Live Audio in 1997, and Full Cast Audio in 2001.

Digital audio players first appeared in 1997, and Apple's release of the iPod in 2001 marked the beginning of the MP3 era. Audiobooks quickly migrated to the digital format, with Audible.com developing the concept

of download retail sales in 1995, and the first library download service, OverDrive, providing online checkout of audiobooks in 2002. All-in-one units—such as the Playaway, which debuted in 2005—offered the digital audiobook in a preloaded package that eliminated the need for CDs or playback unit. Whatever the container, twenty-first century audiobooks allow listeners to carry literature along in an ever-changing array of formats, transmuting the ageless appeal of storytelling into an outward form that echoes the prediction made in 1650 by the writer Cyrano de Bergerac:

On opening a box, I discovered in it a metal object, not unlike one of our clocks, which was filled with all manner of tiny springs and mysterious machines. It was a book indeed, but a miraculous book, with neither pages nor letters; it was, in short, a book where the eyes were useless for reading and for which only the ears were needed. When someone desires to “read,” he winds up this machine with a great quantity of little threads of all kinds, then he turns the needle to the chapter he wishes to hear and at once there issue from it, as from the mouth of a man or from a musical instrument, all the distinct and different sounds which the great lunarians employ for the expression of their language.²⁴

SPOTLIGHT REFLECTION

A Good Story, Well Told BY PAUL GAGNE

LOOKING BACK OVER MY thirty-two-year history of working on children’s recordings for Weston Woods Studios, I’ve observed some pretty significant changes in the audiobook world. I don’t know if *audiobook* was even a standard term when I started as a sound editor in 1978. At the time I was only peripherally aware of some of the other producers doing book recordings—Caedmon, Listening Library, Books on Tape. I became more aware of the audiobook as its own entity when we started producing readalong recordings in the late 1980s, when we needed to go back and rerecord many of the titles in the Weston Woods catalog because the narrations for some of the older film soundtracks weren’t always verbatim recordings of the text from the books.

I'd say one of the biggest changes I've noticed is that there is a far greater awareness of the audiobook as a respected art form, not only for me personally, but in the educational and consumer markets overall. And it's still growing, through the efforts of such organizations as the Audio Publishers Association, which formalized a community of audiobook producers and narrators; the Audio Publishers Association's Audie Awards; and the American Library Association's Odyssey Medal, which, in particular, has given the audiobook the kind of formal recognition and respect that motivates producers to strive for quality.

The other major change I've seen is in production technology. When I started in this field, recordings were done using reel-to-reel tape, and editing involved several weeks in a room with razor blades and splicing tape. Digital recording technology and computer applications have revolutionized all of that with easy-to-use, flexible tools that streamlined the editing, mixing, and mastering process from weeks to a matter of days, with no degradation of sound quality, resulting in equally flexible digital master files that can be converted to any of the digital formats currently in use—from an audio CD to downloadable MP3 files—with a few mouse clicks.

As the process of producing audiobooks has become easier and more flexible from a technology standpoint, we as producers have become freer to focus on the fundamentals that have always been at the heart of any good book recording. These are finding strong, well-told stories in the books we choose to adapt and casting readers with the kind of well-honed storytelling skills that can unlock and bring good literature to life for the listener.

Morton Schindel, the founder of Weston Woods, focused his original mission on finding the best literature for children, adapted as faithful reflections of the books themselves and preserving the integrity of the original. This is still very much at the heart of what we do at Weston Woods, and I think that any producer doing quality work in the audiobook field today has their focus on content rather than container. The more things have changed technologically, the more they've remained the same in terms of what lies at the foundation of any successful audiobook recording—a good story, well told.

*Paul Gagne is the director of production at
Weston Woods/Scholastic Audio.*

NOTES

1. Paul Henry Saenger, *Space between Words: The Origins of Silent Reading* (Stanford: Stanford University Press, 1997): 243.
2. "The Telephone," *The Thomas Edison Papers*, Rutgers University, <http://edison.rutgers.edu/NamesSearch/SingleDoc.php3?DocId=SM029074>.
3. "Mary Had a Little Lamb by Thomas Edison" (MP3 audio file), Project Gutenberg, www.gutenberg.org/ebooks/10137.
4. U.S. Government Printing Office, H.R. 4846 Engrossed Amendment Senate (EAS), October 25, 2000, www.gpo.gov/fdsys/pkg/BILLS-106hr4846eas/html/BILLS-106hr4846eas.htm.
5. "The National Recording Registry 2003," National Recording Preservation Board of the Library of Congress, www.loc.gov/rr/record/nrpb/registry/nrpb-2003reg.html.
6. Merle Sprinzen, "Little Wonder Records and Bubble Books," accessed May 24, 2012, www.littlewonderrecords.com/index.html.
7. "NLS: That All May Read," National Library Service for the Blind and Physically Handicapped, Library of Congress, March 30, 2011, www.loc.gov/nls/about_history.html.
8. Peter Muldavin, *The Complete Guide to Vintage Children's Records Identification and Value Guide*, (Paducah KY: Collector Books, 2007).
9. "The Sounds of American Life and Legend Are Tapped for the Seventh Annual National Recording Registry," Library of Congress, June 25, 2009, www.loc.gov/today/pr/2009/09-108.html.
10. Renee Montagne, "Caedmon: Recreating the Moment of Inspiration Label Brought Words of Dylan Thomas, Other Writers to Life," NPR, December 5, 2002, www.npr.org/templates/story/story.php?storyId=866406.
11. The Full National Recording Registry, Library of Congress, www.loc.gov/rr/record/nrpb/registry/nrpb-masterlist.html.
12. John Cech, *Imagination and Innovation: The Story of Weston Woods* (New York: Scholastic, 2009).
13. Paul Gagne, in discussion with the author, February 8, 2009.
14. Tim Ditlow, in discussion with the author, January 22, 2011.
15. "Lucien Adès Bio," Disney, <http://disney.go.com/disneyinsider/history/legends/lucien-ades>.

16. Tim Hollis and Greg Ehrbar, *Mouse Tracks: The Story of Walt Disney Records* (Jackson: University Press of Mississippi, 2006).
17. “In the 20th Century: A Brief History,” Association for Educational Communications and Technology, www.aect.org/About/History/.
18. “An Audio Timeline: 1997,” Audio Engineering Society, www.aes.org/aeshc/docs/audio.history.timeline.html.
19. Tom Long, “Joseph P. Berk, 77, of Cambridge; Gave Voice to Children’s Classic Books,” *Boston Globe* (March 16, 2004): C 10.
20. E. B. White, *Letters of E.B. White Revised Edition*, ed. by Dorothy Lobrano Guth. Revised and updated by Martha White (New York: Harper Collins, 2007), 548.
21. Meagan Haire, “A Brief History of the Walkman,” *Time*, July 1, 2009, www.time.com/time/nation/article/0,8599,1907884,00.html.
22. Troy Juliar, in discussion with the author, February 1, 2011.
23. Toby Sterling, “Compact Disc Celebrates 25th Anniversary,” *USA Today*, August 17, 2007, www.usatoday.com/tech/news/techinnovations/2007-08-16-compact-disc-anniversary_N.htm.
24. Cyrano de Bergerac, *Other Worlds: The Comical History of the States and Empires of the Moon and of the Sun*, trans. by Geoffrey Strachan (London: Oxford University Press, 1965), 88–89.

INDEX

A

- Abbott, Robert D., 89
- abridged, defined, 14, 79
- accents
- defined, 79
 - dialects and, 54
 - maintaining, 53
- acquisition of audiobooks,
- by librarians, 29–31
 - by audiobook producers, 19–21
- actors, voice types, 14
- actuality audio, defined, 79
- Adès, Lucien, 7
- Adès Editions, 7
- adult listener demands, 75
- adult vs. children's titles, 22–23
- Airborn series (Oppel), 57
- Almasy, Jessica, 54
- Alvin Ho series (Look), 54
- Amazing Audiobooks for Young Adults, 64–65
- Amazon (vendor), 39
- ambience, defined, 79
- American Association of School Librarians, 46
- American Library Association, awards and recognition, 63–66
- American Library Association, grants and, 41
- American Library Services for Children (ALSC), 63–65
- Andy and the Lion* (Daugherty), 5
- apps, audiobooks as, 34–36
- Araminta Spookie series (Sage), 27
- Around the World in Eighty Days* (Verne), 6
- “At Leisure: Rediscovering the Classics—through Audiobooks” (Saricks), 92
- The Atlantic Monthly* (journal), 3
- attributives, defined, 79
- “The Audible Art of Poetry” (Burkey), 89
- Audible.com (download service), 8, 29, 39
- Audie Award, 66
- audience defined, 1
- audio
- cue mismatch, defined, 79
 - originals (core component), 15
- “Audio Books in Visual Culture” (Kozloff), 91
- Audio Bookshelf (publisher), 8
- “Audio 2008” (Kaye), 91
- “Audio Paradiso” (Kuzyk), 91
- “Audio Poetry” (Jemtegaard), 91
- Audio Publishers Association (APA), 25, 45, 66, 72, 74
- Audiobook Community (social network), 45, 76
- audiobook components
- core content, 14–15
 - literacy impact, 15–17
 - narration, 13–14
- Audiobook of the Year (award), 66
- Audiobook Reference Guide, 39
- audiobooks
- awards and recognition, 63–70

audiobooks (continued)
 collections development, 37–49
 critical components of, 51–61
 defining, 13–18
 future of, 71–78
 history of, 1–12
 lexicon, 79–89
 original, defined, 80
 production of, 29–36
 recommended reading, 91–95
 setting and speaking, 19–28
 “Audiobooks: Four Styles of Narration” (Beavin), 89
 “Audiobooks Alive with the Sound of Music” (Burkey), 90
 “Audiobooks and Literacy Toolbox” (Books on Tape), 89
 “Audiobooks and the Reassertion of Orality” (Bednar), 89
 “Audiobooks for Children” (Clark), 90
 “Audiobooks 2.0” (Maughan), 92
 AudioFile (journal), 39, 68, 76
 AudioGo (publisher), 64, 76
 auditory learners, 38
 “Auditory Processing Disorder” (Collet et al.), 90
 auditory stamina, 16
 awards
 industry types, 66–67
 recognition and, 63–70

B

Babar Stories (Brunhoff), 4
Bambi (Walt Disney Studio), 7
 Barnes & Noble (vendor), 39
 Beauregard, Sue-Ellen, 40
Beauty Queens (Bray), 57
 Beavin, Kristi, 89
 Bednar, Lucy, 89
 Beers, Kylene, 89
 Bemelmans, Ludwig, 4
 Berenberg, Ben Ross, 4
 Berk, Joseph, 8
 Berninger, Virginia W., 89
 Best Album for Children (award), 67
 Best Children’s Album (award), 67
 Best Musical Album for Children (award), 67
 Best Spoken Word Album for Children (award), 66–67
 Bird, Elizabeth, 89
 Blackstone Audio, 4

Boisvert, Precille, 92
 Bolger, Ray, 4
 Bolinda (publisher), 64
 Bologna Children’s Book Fair, 20
 Bomer, Randy, 89
 bonus material
 as core component, 15
 defined, 80
 book app, defined, 80
The Book Thief (Zusak), 54–55
Booklist (magazine), 40, 65, 67
 “The *Booklist* Odyssey Interview: Dan Musselman” (Burkey), 90
 “The *Booklist* Odyssey Interview: Troy Juliar” (Holley), 91
 Books on Tape (publisher), 89
 Bower, Humphrey, 55
 Bray, Libba, 57
 break point, defined, 80
 breathy, defined, 80
 Breeding, Marshall, 73
 bright, defined, 80
 The Bubble Books (series), 2–3
 Burkey, Mary, 89–90
 Burleigh, David, 74
 Burr, Henry, 3
 business models, 29–31
 business of audiobooks, 29–36

C

cadence, defined, 80
 Caedmon (publisher), 4–5
 Campbell, Robyn, 90
 “Can You Hear Me Now?” (Doctorow), 90
 Cardillo, Arnie, 65
Carter Finally Gets It (Crawford), 54
 cassette tapes, introduction of, 8
 cast. *See* fully cast
The Cat in the Hat (app), 35
 censorship, guidelines for, 46
 character voicing, 53
Charlotte’s Web (White), 8
 Chase, Rhoda, 3
Chato’s Kitchen (Soto and Guevara), 54
 Chelton, Mary K., 92
 children vs. adult titles, 22–23
 children’s awards, 67
 “A Child’s Christmas in Wales” (Thomas), 5
A Child’s Garden of Verses (Stevenson and Tudor), 3
 choppy edit, defined, 80
A Christmas Carol (Dickens), 4

- The Churkendoose* (Berenberg and Cunningham), 4
- clam shell, defined, 80
- clarity
 of narration, defined, 80
 of production, defined, 80
- Clark, Ruth Cox, 90
- Clegg, Johnny, 57
- Click Clack Moo* (Cronin, Lewin, and Travis), 58
- clipped edit, defined, 80
- Cobb, Michele, 76
- Colebank, Laura, 29–31
- collections
 maintenance and development, 37–49
 marketing and promotion, 43–45
 policy guides, 45–46
 purchasing, 40–42
 title considerations, 37–40
 user need, 42–43
- Collet, Lionel, 90
- Collins, Suzanne, 76
- Colon, Willie, 54
- Commission on Reading, 17
- Common Sense Media (website), 47
- compact discs (CD)
 production, 56
 technological advances and, 8
- comprehension skills, 15, 16
- consistency, defined, 80
- consumer demand, 74–77
- context of line, defined, 80
- continuous record, defined, 80
- Cooney, Joan Ganz, 43
- Cooney Center, 43
- Corduner, Allan, 54–55
- core content, 14–15
- corporate organizations, resources and, 41
- Countdown* (Wiles), 57
- cover art, defined, 80
- Coville, Bruce, 17–18, 65–66
- cross-checking, 24
- cultural components
 authenticity, defined, 81
 considerations, 53
- Cylke, Frank, 90
- Cyrano de Bergerac, 9
- D**
- Dale, Jim, 6, 55
- de Brunhoff, Jean, 4
- defining audiobooks, 13–18
- Delawari, Ariana, 55
- Dessoff, Alan, 90
- “Developing Listening Skills to Improve Reading” (Thompson), 92
- dialects
 accents and, 54
 defined, 81
- dictionaries, online, 24
- digital components
 audio players, 8
 distortion, 81
 download, defined, 81
 editing, 31–34
 readers, 72
 shift in, 73–74
- digital-only, defined, 81
- direct-to-consumer digital, defined, 81
- direction of audiobooks, 21–25
- directors, defined, 21–22, 81
- disabilities, learning types, 16
- Disney Digital Books, 72
- Distinguished Achievement in Production (award), 66
- distribution media, defined, 81
- Ditlow, Anthony, 6
- Ditlow, Helen, 6
- Ditlow, Tim, 6
- Doctorow, Cory, 90
- Donohue, Nanette, 90
- download service vendor, defined, 81
- downloading illegally, 33–34
- Doyle, Gerard, 55
- dramatic dynamic range, defined, 81
- dramatization, defined, 14, 81
- DRM, defined, 82
- dry mouth, defined, 81
- Dumbo* (Walt Disney Studios), 7
- E**
- e-books, 30, 45, 52–53, 73
- early education, audiobooks and, 2, 8
- “Earphone English” (Goldsmith), 91
- Edison, Thomas, 2
- editing
 audiobooks, 29–36
 digital, 31–34
- education vs. entertainment audiobooks, 37
- “The Effects of Audiobooks on the Psychosocial Adjustment” (Milani et al.), 92
- eight-track tapes, 8

Elementary and Secondary Education
 Act of 1965, 7
 emotion, defined, 81
 “Encouraging Family Listening”
 (Burkey), 90
 energy, defined, 82
 English–language learners, 16
 enhanced product, defined, 82
 entertainment vs. education audiobooks, 37
 equalization, defined, 82
 Erdman, Jacquelyn Marie, 90
 Ethnic and Multicultural Information
 Exchange Round Table, 40
 executive producer, defined, 21–22, 82
 expression, defined, 82
 extras, defined, 82

F

fade in, fade out, defined, 82
 Fader, Ellen, 65
 Farrell, Beth, 90
 federal support, 7
 Fistick, Robert E., 90
The 500 Hats of Bartholomew Cubbins
 (Seuss), 4
 flat, defined, 82
 fluency, building, 15
 formatting
 defined, 82
 future and, 71–73
Frankenstein (Shelley), 53
Frog and Toad Audio Collection (Lobel), 53
 Frum, David, 90
 Fues, Marianne Cole, 91
 Full Cast Audio (software), 8, 32, 54,
 57, 65
 fully cast
 narration, defined, 82
 production, defined, 14
 fully voiced
 defined, 82
 narration, defined, 14
 funding audiobook collections, 41
 fundraising efforts, 41
 future of audiobooks, 71–78
 “The Future of Reading” (Green), 91

G

Gagne, Paul, 9–10
 Gaiman, Neil, 55
 Gantos, Jack, 55, 69–70

Genco, Barbara A., 73–74
 “Getting Teens to Read with Their Ears”
 (Fues), 91
 gifted readers, 16
 gluey, defined, 82
 Golden Voice (award), 68
 Golding, Sir William, 6
 Goldsmith, Francisca, 91
 Grammy (award), 66–67
 grants, audiobooks and, 41
 Great Depression, audiobooks and, 3–4
 Green, John, 91
 Grover, Sharon, 40, 91
 “Guidelines for Dealing with Censorship
 of Nonprint and Multimedia
 Materials,” 46
 “Guidelines for Media Resources in
 Academic Libraries” (policy), 46
 Guinness World Records, 55

H

Hachette Audio, 57
 Hale, Sarah Josepha, 2
 Hannegan, Lizette, 40, 91
The Happy Prince (Wilde), 4
 hardware, defined, 82
 Harmon, Amy, 91
 Harper Columbia, 2
 HarperCollins, 5
Harper’s Bazaar, 5
Harry Potter and the Deathly Hallows
 (Rowling), 47
Harry Potter and the Sorcerer’s Stone
 (Rowling), 6
 “Hear and Now” (Grover and
 Hannegan), 91
 Heller, Johnny, 55
Here in Harlem (Myers), 57
 Herrmann, Bernard, 4
 hiss, defined, 82
 history of audiobooks
 federal support, 7
 Great Depression and, 3–4
 publishers and, 4–7
 talking book evolution, 2–4
 technological advances, 8–9
 Hoban, Brett, 32
 Hobin, Todd, 31–34
 Holdridge, Barbara Cohen, 4–5
Hole in My Life (Gantos), 69
 Holley, Pam Spencer, 65, 91
 hollow, defined, 82

Hooper, Brad, 40
The Horn Book Magazine, 68
 hot, defined, 82
 Hoy, Susan, 91
The Hunger Games (Collins), 76

|

ID3 tags, defined, 82
 idioms, 51–52
 illegal downloading, 33–34
 incidental music, defined, 83
 index points/track points, defined, 83
 inflection, defined, 83
 intellectual freedom, guidelines for, 46
 International Reading Association, 43
 Internet & American Life Project, 43
 intro, defined, 57, 83
 iPod, 8
 Irwin, William, 91
 Ivey, Judith, 55

J

Jackson, Shirley, 76
 Jacky Faber series (Meyer), 27
 January Best Audiobooks, 68
 jargon, 51–52
Jazz (Myers), 57, 65
 Jemtegaard, Kristi, 91
 Jenkins, Henry, 34
 Joey Pigza series (Gantos), 69–70
 Johnson, Burges, 3
 juicy, defined, 83
The Jungle Book (Kipling), 24–25

K

Kaye, Alan L., 91
 Kellgren, Katherine, 25–28
 Kim, Bohyun, 92
 Kipling, Rudyard, 24
Kirkus Reviews, 68
 Kozloff, Sarah, 91
 Kripalani, Michel, 34–36
 Kurt, Michael M., 92
 Kuzyk, Raya, 91

L

“LA: Essentials of Listening Advisory”
 (Saricks), 92
 Lamia, Jenna, 55

Learning Ally, 16, 91
 learning disabilities, 16
 learning styles, audiobooks and, 15
 “Learning through Listening” (Learning Ally), 91
 Lee, Harper, 55
Lentil (McCloskey), 4
 Lesesne, Teri S., 47–48
 libraries, sound types, 32–33
 Library Grants blog, 41
Library Journal, 68
 LibriVox, 92
 “LibriVox: Free Audiobooks” (LibriVox), 92
 licensed audiobook, defined, 83
 lifeless, defined, 83
 liner notes, defined, 83
 lingo, 51–52
 lip smacks, defined, 83
 Listen & Live Audio, 8
 Listen-Up Award list, 68
 “Listen While You Read” (Beers), 89
 listener engagement, defined, 83
 “Listening Comprehension,
 Oral Expression, Reading
 Comprehension, and Written
 Expression” (Berninger and
 Abbott), 89
 Listening Library, 6, 19–20
Listening to Learn (Grover and
 Hannegan), 40
 “Literacy Debate” (Rich), 92
 “Literature and the Phonograph”
 (Wells), 93
The Little Engine That Could (Piper and
 Long), 4
 Little Golden Records, 4
 Live Oak Media, 8, 57, 65
 “Long-Form Listening” (Burkey), 90
Lord of the Flies (Golding), 6
 Lorusso, Maria Luisa, 92
The Lottery (Jackson), 76
 “Loud, Proud, Unabridged” (Harmon),
 91
 “Louder, Please” (Wysocki), 93
 “The Lowdown on Audio Downloads”
 (Farrell), 90
 LP records, 4–8

M

MacManus, Richard, 72
 Macmillan (publisher), 72

Madeline (Bemelmans), 4
 Mahlasela, Vusi, 57
Make Way for Ducklings (McCloskey), 5
 marketing
 audiobooks and, 29–36
 promotion and, 43–45
 web-based, 31
 Martin, Albert T., 92
 materials selection policy, 46
 Maughan, Shannon, 92
 Mayhew, Ralph, 3
 McCloskey, Robert, 4
 media recognition, 67–68
 Mediatore, Kaite, 40, 92
 medium, defined, 83
 Member of the Order of the British
 Empire, 55
 Meyer, L. A., 27
Mike Mulligan and His Steam Shovel
 (Burton), 5
 Milani, Anna, 92
 Miles, Robin, 55
Millions of Cats (Gag), 5
 missing text, defined, 83
 mix, defined, 83
 Molteni, Massimo, 92
 Montagne, Renee, 4
 mood, defined, 83
 Moodie, Michael M., 90
 Morris, Cassandra, 55
 Mother Goose, 3
 mouth click, defined, 83
 Moving Tales (publisher), 72
 Moyer, Jessica E., 40
 MP3s
 defined, 83
 technological advances, 8
 muddy, defined, 83
 multivoiced
 audiobooks, defined, 14
 production, defined, 84
 mushy, defined, 84
 music
 bed, defined, 84
 considerations, 57–58
 cue/tag, defined, 84
 intro, defined, 84
 library, defined, 84
 outro, defined, 84
 “My Odyssey Voyage” (Vardell), 92
 Myers, Christopher, 65
 Myers, Walter Dean, 57, 65
 Myrick, Ellen, 92

N

narration
 art of, 25–28, 52–55
 defining, 13–14
 styles, 52–55
 narrative sequence, 1
 narrator
 defined, 84
 match, defined, 84
 National Academy of Recording Arts
 and Sciences, 66
 National Council of Teachers of English, 46
 National Defense Act of 1958, 7
 National Library Service for the Blind
 and Physically Handicapped
 (NLS), 3, 16, 23
 National Public Radio, 4–5
 National Recording Preservation Act of
 2000, 2–3
 National Recording Registry, 5
 Naxos Audio (publisher), 64
 Naxos Audiobook Young Adult Classic,
 53
*Nelson Mandela’s Favorite African
 Folktales* (Mandela), 57
 Newbery Award Records, 8
 “The Next Battleground: Audiobooks and
 Censorship” (teachers guide), 47
 noise-gating, defined, 84
North American Review (journal), 2
 “Not Just for Listening” (Grover and
 Hannegan), 91
 Notable Children’s Recordings (NCR), 63
 “Nurturing Your Media” (Donohue), 90

O

Oceanhouse Media, 34–36, 72
 Odyssey Award for Excellence in
 Audiobook Production, 40, 65
 off-mic, defined, 84
 Office of Intellectual Freedom (OIF),
 46–47
The One and Only Shrek! (Steig), 55
 Online Computer Library Center, 39
 online dictionaries, 24
 “The Oral Interpreter and the
 Phonograph” (Martin), 92
 original music, defined, 84
 out-of-sync, defined, 84
 outro, defined, 57, 84
 OverDrive (download service), 9, 74

P

pacing

- of narration, defined, 84
- of production, defined, 85
- tempo and, importance of, 53

 page rate, defined, 85

page turn/paper noise, defined, 85

partially voiced, defined, 14, 85

Pathways to Sound, 8

Patton, Will, 55

peaky, defined, 85

The Pedlar Lady of Gushing Cross (Rogers), 72

Pew Research Center, 43

Philips Corporation, 8

phonographs, tin cylinder, 2

Pinocchio (Walt Disney Studios), 7

Pippi Longstocking (Lindgren), 6

pitch range, defined, 85

“Planet APP” (Bird), 89

Playaway (format), 9, 39, 41–42, 45, 86

playback device, defined, 85

plosive or wind pop, defined, 85

Podehl, Nick, 54

podiobook, defined, 85

The Poky Little Puppy (Sebring), 4

policy guides, 45–46

postproduction, 31–34

The Power of One (Courtenay), 55

“The Power of the Listening Ear” (Campbell), 90

Pratt-Smoot Act, 3

Prebble, Simon, 55

preloaded audio playback device, defined, 85

presence, defined, 85

pretelevision era, 4

private reading, defined, 1

producer, defined, 21–22, 85

production

- of audiobooks, 21–25
- audiobooks as apps, 34–36
- business models, 29–31
- fully cast, 14
- postproduction, 31–34
- quality of, 56

 Project Gutenberg, 2

“Promoting Early Literacy for Diverse Learners” (Skouge et al.), 92

pronunciation

- importance of, 24
- skills needed, 15

prosody, defined, 85

public domain, defined, 85

Public Library Association, 46

publishers, 4–7

Publishers Weekly (magazine), 68

punch-in, punch and roll, defined, 85

purchase and selection, 40–42

R

Random House Audio Publishing Group, 6, 19–21

Ranganathan’s Laws of Library Science, 77

Rao, Kavita, 92

Rapkin, David, 21–25

Rathbone, Basil, 4

“Read around the World with Your Ears” (publication), 40

Read Me a Story (audiobook series), 5

Read On . . . Audiobooks (Saricks), 40

readalongs

- about books, 6
- and apps, 58–59
- defined, 14–15, 86

 reader engagement, defined, 86

The Readers’ Advisory Handbook (Moyer and Stover), 40

“Readers vs. Listeners” (Jemtegaard), 91

“Reading Audio Books” (Irwin), 91

“Reading by Ear” (Frum), 90

reading fluency, building, 15

“Reading with the Mind’s Ear” (Bomer), 89

“Reading with Your Ears” (Mediatore and Chelton), 92

recognition and awards, 63–70

Recorded Books (publisher), 8, 23, 38, 72, 92

Recording Academy, 67

Recordings for the Blind and Dyslexic, 16, 39

repeated sentence/word, defined, 86

“Resources to Support Disabled Learners” (Dessoiff), 90

The Revenge of the Whale (Philbrick), 57

rhetorical mode, 1

rich, defined, 86

Rich, Motoko, 92

“The Role of Audiobooks in Academic Libraries” (Stern), 92

Roney, Marianne, 4

S

Sage, Angie, 27
 Santangelo, Michael, 73
 Saricks, Joyce, 40, 59–61, 92
 “Say It with Music” (Myrick), 92
 Schindel, Mort, 5
 Scholastic (publisher), 6, 55, 57, 72
School Library Journal, 68
 Schubert, Franz, 4
 sequence announcement, defined, 86
 “Serving the Blind and Physically Handicapped” (Cylke et al.), 90
 settings, creating, 19–28
 sibilant, defined, 86
 side tags, defined, 56
 silent interval, defined, 86
 simultaneous release, defined, 86
 single-voiced narration, defined, 14
 Skouge, James, 92
 sleeve, defined, 86
The Small Adventure of Popeye and Elvis (O’Connor), 54
 social media, promotion and, 44–45
 Sony Walkman, 8
 sound
 editing, 31–34
 effects, 58–59, 86
 levels, defined, 87
 libraries, 32–33
 soundscape, defined, 86
 Sowers, Scott, 54
 Spacek, Sissy, 55
 special or bonus feature, defined, 86
 spoken word performance, defined, 86
 stamina, auditory, 16
 Stern, Catherine, 92
 Storyteller series (Disney), 7
 Stover, Kaitie Mediatore, 40, 92
 straight read, defined, 87
 streaming audio, defined, 86
 Streep, Meryl, 55
 stress, defined, 87
Stuart Little (White), 8
 studio noise, defined, 87
 Sync (download service provider), 75–76

T

tag line, defined, 87
 tags, defined, 57

tail, defined, 87
 talent, defined, 87
 Tales2Go (app subscription service), 72
 Talking Books
 evolution of, 2–4
 production and, 23
 program defined, 87
 technological advancement and, 6
 Tantor Media, 29–31, 53
 “Teacher Resource List” (Recorded Books), 92
 technology, advances in, 8–9
 teens
 appealing to, 64, 68
 listener demands and, 75
 text decoding, 16
 text-to-speech, 59, 72, 87
 thin, defined, 87
 Thomas, Dylan, 5
 Thompson, Richard A., 92
 throat swallow, defined, 87
 tinny, defined, 87
 titles
 adult vs. children, 22–23
 entertainment vs. education, 37–40
To Kill a Mockingbird (Lee), 47, 55
 TOC file, defined, 87
 tone defined, 1
 top, defined, 87
Top of the News (journal), 64
 Topping, Paul, 23–25
 track point/index point, defined, 87
 transmedia storytelling, defined, 34
 Travis, Randy, 58
 Tucci, Stanley, 55
 TumbleBooks (digital service provider), 72
 tummy rumble, defined, 87

U

unabridged, defined, 14, 87
 underscore, defined, 87
 unvoiced, defined, 87
 upcut, defined, 88
 user needs, identifying, 42–43

V

value-added, defined, 88
 Vance, Simon, 53
 Vardell, Sylvia, 92

vinyl, audiobooks and, 4–5, 8
 vocable, defined, 88
 voice
 actor, defined, 88
 components of, 52–55
 defined, 1
 see also fully voiced
 voice actors
 defined, 88
 narration and, 14
 Voice of Choice (honor), 67–68
Voice of Youth Advocates (review), 68

W

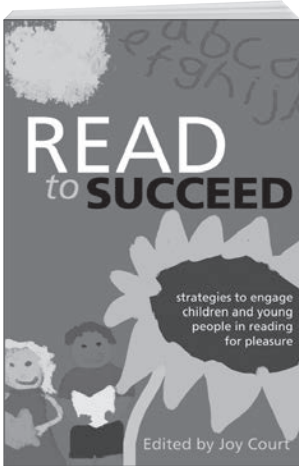
wall of performance, defined, 89
 Walt Disney, 7, 24–25
 Waugh, Rebecca, 19–21
 web-based marketing, 31
 Wells, Henry W., 93
 Welles, Orson, 4
 Weston Woods (publisher), 5–6, 9–10
 “What Is Your Library Doing about
 Emerging Technologies?”
 (Erdman and Kim), 90
 “What Talking Books Have to Say”
 (Hoy), 91

Where the Wild Things Are (Sendak),
 6
 Whitten, Robin, 68
 widows and orphans, defined, 89
 Wilde, Oscar, 4
 Wilder, Alec, 4
 Wiles, Deborah, 57
The Wind in the Willows (Graham),
 8
 Winnie-the-Pooh, 4, 47
 woofing the microphone, defined, 89
 word count, defined, 89
Words in the Dust (Reedy), 55
 “Workbook for Selection Policy Writing”
 (ALA), 46
 WorldCat (website), 39
 wrap, defined, 89
 Writing Reviews for Readers’ Advisory
 (Hooper), 40
 Wysocki, Barbara, 93

Y

Young Adult Library Services
 Association (YALSA), 47, 64,
 65
 Youth Media Awards, 65

You may also be interested in

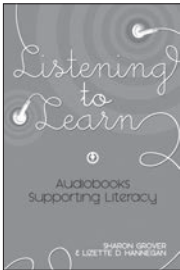


Read to Succeed: Strategies to Engage Children and Young People in Reading for Pleasure

EDITED BY JOY COURT

This much-needed collection covers all aspects of promoting reading to and with young people, along with models of current practices and inspiration for future developments.

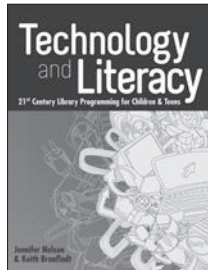
ISBN: 978-1-8560-4747-0
288 pages / 6" x 9"



LISTENING TO LEARN: AUDIOBOOKS SUPPORTING LITERACY

SHARON GROVER AND
LIZETTE D. HANNEGAN

ISBN: 978-0-8389-1107-5



TECHNOLOGY AND LITERACY: 21ST CENTURY LIBRARY PROGRAMMING FOR CHILDREN AND TEENS

JENNIFER NELSON AND
KEITH BRAAFLADT

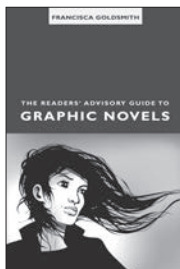
ISBN: 978-0-8389-1108-2



YOUNG ADULT LITERATURE: FROM ROMANCE TO REALISM

MICHAEL CART

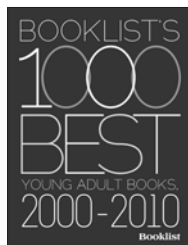
ISBN: 978-0-8389-1045-0



THE READERS' ADVISORY GUIDE TO GRAPHIC NOVELS

FRANCISCA GOLDSMITH

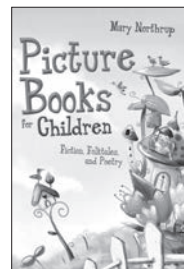
ISBN: 978-0-8389-1008-5



BOOKLIST'S 1000 BEST YOUNG ADULT BOOKS, 2000-2010

EDITORS OF BOOKLIST

ISBN: 978-0-8389-1150-1



PICTURE BOOKS FOR CHILDREN: FICTION, FOLKTALES, AND POETRY

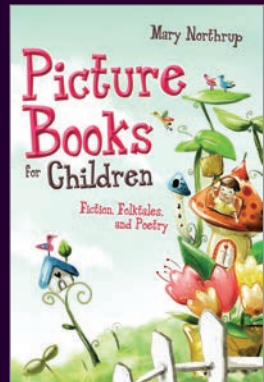
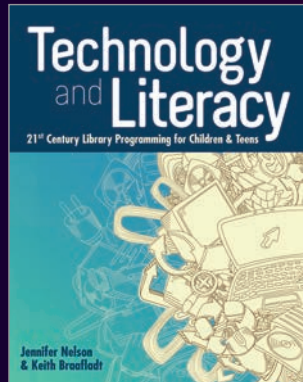
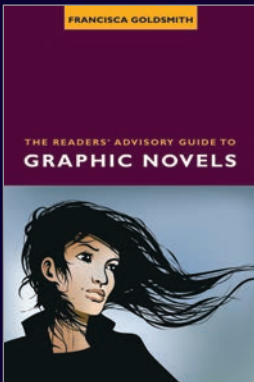
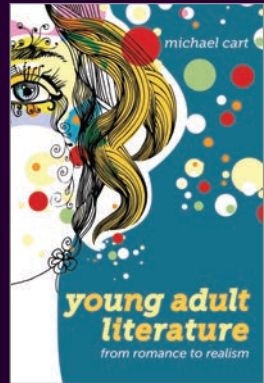
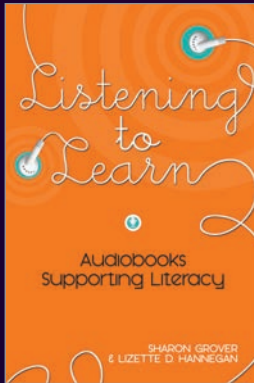
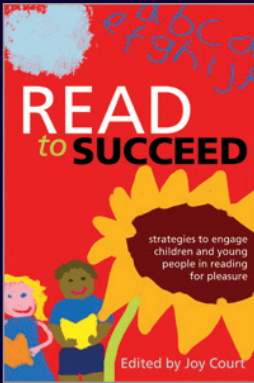
MARY NORTHRUP

ISBN: 978-0-8389-1144-0

Order today at alastore.ala.org or 866-746-7252!

ALA Store purchases fund advocacy, awareness, and accreditation programs for library professionals worldwide.

You may also be interested in



alastore.ala.org



AMERICAN LIBRARY ASSOCIATION / alastore.ala.org
50 E. Huron Street, Chicago, IL 60611
1 (866) SHOPALA (866) 746-7252

