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CBC FEATURES

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1991 National Children's Book Week
Poster by Paul O. Zelinsky
Featuring
TRADE BOOKS IN THE CLASSROOM

CBC Features is available from The Children's Book Council, Inc., 568 Broadway, New York, NY 10012. Telephone 212-966-1990. Orders for CBC materials should be sent to Children's Book Council, Order Center, 350 Scotland Rd., Orange, NJ 07050. Telephone: 201-674-4422; credit card orders 1-800-999-2160. The Council is the official sponsor of National Children's Book Week, first observed in 1919. It engages in reading development activities both independently and with other national and international organizations. CBC maintains a new book examination center and library open 9:30 am-5:00 pm weekdays. The library is closed many days during the year for meetings; call before planning a visit. The library and offices are closed November 27-29, and December 23-31, 1991.

BOOKS REMEMBERED

Patricia MacLachlan

I have friends who don't remember their childhoods fondly, and some who don't remember their childhoods at all. Not me. My childhood is still with me, so utterly sharp and clear that I can still smell the smells of prairie summers, taste the hot tar that we pried off the streets to chew like gum, and hear my mother's soft voice chanting "Trot, Trot to Boston, Trot, Trot, Trot to Lynn" as I sat on her knees, my father singing songs in German as I sat in the back seat of the car as we traveled, surrounded by books. It follows me, my childhood, my past; and when I turn around it is there. And it is always full of stories; always full of books.

Photo by Judith Nulty

The earliest stories I remember, those that are part of my most hidden self, are the stories my mother and father told me when I was old enough to ask for them over and over again. My father's stories were about the prairie, the animals, the one room schoolhouse where he went to school and later taught—stories about Jack, the horse the family kept though he did nothing well. He couldn't be ridden; he was too independent. He couldn't be used for plowing because he ran off with the plow. One evening, during a storm, a frightened chicken fell down through the hay, startling Jack in his stall so that he reared up, hit his head on a rafter and fell down dead. My father always referred to him as "Jack, the horse who killed himself." There is a bittersweet quality to this story. Why do I love it? Why do our children love it? I think it is because of what it says about my father's humor and about his family, who kept a horse that was of no use to them. They kept him and looked on him with a sort of amused acceptance and tolerance for his eccentricities. My mother's stories were raucous and sweet and moving; about the depression when families came together and never thought they were poor except for money; of being chased by the family pet turkey; of a horse that always looked in the window of their Kansas home. It was my mother who showed me that I was connected to all the people in these stories; they were my past as well as hers. They were part of who I was and what I could become. But it was my father who took me one step further—into books that carried me beyond my family and out into the world.

There are many books I remember vividly. Among the first was *The Story of Ferdinand,* by Munroe Leaf, a book I read and reread so many times that my mother bought me three copies; one for my room, one for the car, and one extra in case I couldn't find the other two. Even now I sometimes buy favorite books in twos or threes, and when she was very little my daughter asked me about a book she was buying: "How many of these may I have?" The landscape of Ferdinand drew me in somehow, and I remember making the startling connection between character and place.

The book with perhaps the most personal impact, the one that taught me about the power of the marriage of art and words was Robert Louis Stevenson's *A Child's Garden of Verses.* I had a wonderful edition, sadly lost now, that became my world. I truly believed that I was the child swinging up in the air and down again; that I was the child in bed with the wonderful quilt on which armies marched. When I was grown my mother and I had a conversation about an old treasured quilt. "Where *is* that quilt?" I asked her. She smiled. "That quilt was in *A Child's Garden of Verses,"* she said. She's wrong, I know. Someday I will open a trunk and there will be that quilt, still fresh from childhood.

The Tale of Peter Rabbit was a treasured book, mostly because my father and I acted it out each day, some days as many as a dozen times. My father, a philosopher, educator, and existentialist, would play a fierce Mr. McGregor who would chase me out of the garden that was the living room, into the coat closet that was rabbit safety. To this day I cannot open a closet door without feeling goosebumps come up along my arms, remembering how it was to be zipped into the fur of Peter Rabbit. After the play was over my father and I would engage in what he called a "dialogue" where he would question me. "Say, Peter, why are you so mischievous? Why are you so much trouble? Are you bored? Alienated?" Then we would switch roles, me playing Mr. McGregor and my father a splendidly lively Peter Rabbit. Once again, when the play was over, we would have a "dialogue." My father would ask me, "Why so angry at this little thing, a rabbit, Mr. McGregor? Are you bored? Alienated?"

What I learned from this was there are truths in fiction; and there were choices made in books that had much to do with the choices made in *my* life. Books were real, often more real than everday life. Fact and fiction lived side by side. Once, when my oldest son was very small, he was having such a wonderful time that he stopped, looked up at my husband and said, "Is this real?!" I know that feeling because I have cried with my mother over the death of Charlotte in *Charlotte's Web.* My father found us and was much alarmed. "Oh," he said, after we explained about Charlotte, "I thought it was someone real." "Charlotte *is* real," answered my mother firmly.

It occurs to me that my childhood lasted a long time, longer than most childhoods last these days. Perhaps it was because we didn't have television. I gained access to adolescence, then adulthood through books, marching through the *Five Little Peppers, Little Women, Little Men,* Laura Ingalls Wilder; traipsing through all the books on art my parents owned, sitting behind the big living room chair next to my parents' bookshelves, joyfully out of order so that Bible stories sat next to travel books and Margaret Mead sat next to *Black Beauty* and fantasy lived with cookbooks. All those stories, all those voices, out of twenty-six little letters!

What I remember most, truthfully, is not one book but *all* books. Not one moment, but *all* time spent surrounded by stories and characters and places visited through books.

Patricia MacLachlan is the author of the 1986 Newbery Medal Winner Sarah, Plain and Tall *(HarperCollins).* Journey *(Delacorte) and* Three Names *(HarperCollins) will be published in Fall, 1991. Ms. MacLachlan lives in Massachusetts.*

LITERATURE IN THE CLASSROOM: The Library Media Specialist - Teacher Connection

Eliza T. Dresang

Complex and many faceted are the ways teachers and school library media specialists work together to achieve a literature-rich curriculum. In such a program, the library media center (LMC) and the classroom become arenas for challenging, relevant, motivating, emotionally satisfying and authentic literary experiences for young people. Recent developments in the philosophies governing both the classroom and the LMC accentuate a partnership between the LMC and the classroom. At either end, just as Katherine Paterson says about the magic kingdom in *Bridge to Terabithia* (HarperCollins), is not so much a place as a state of mind, a state of imagination, joy, and discovery brought about by books.

Photograph by Mike Wetzel

Eliza Dresang and teacher, Mark Hanson, discuss 1990 Notable Children's Books and Best Books for Young Adults with multicultural content.

The whole language approach to language arts, cognitively guided instruction in math, inclusiveness in science and social studies, and a movement to intertwine art, music and literature fling open doors for children's books to permeate the classroom. Curricular areas, once disparate, are integrated, and often literature provides the cement for bonding. *Book Links,* the new American Library Association publication edited by Barbara Elleman, explains these trends in its subtitle: *Connecting Books, Libraries and Classrooms.*

The highly interactive relationship between the teacher and the library media specialist emphasized by literature-based instruction depends on successful execution of the library media specialist's three roles described in the national standards for library media programs, *Information Power: instructional consultant, teacher* and *information speciliast.*

Instructional Consultant

The carefully constructed consultative role of the library media specialist is a firm foundation on which to build the other two. On district and building curriculum committes, as well as in individual planning sessions with teachers, the library media specialist becomes the advocate for innovative ways to integrate literature into the curriculum. Who could be more valuable to a planning team than an individual bringing knowledge of educational trends, child development, and an in-depth expertise with literature? One library media specialist of my acquaintance, consulting with the staff, played a significant part in designing a literature-based curriculum for the talented and gifted program in her school. She demonstrated how the content and structure of books like David Macaulay's *Black and White* (Houghton), Natalie Babbitt's *Tuck Everlasting* (Farrar), and Virginia Hamilton's *Sweet Whispers, Brother Rush* (Philomel) intrinsically promote higher level thinking and help define instruction to emphasize analysis, synthesis, and evaluation of literature studied.

Teacher

The teacher and the library media specialist must connect as partners in teaching. From more than a decade ago, I recall a co-teaching experience focused on literature which a teacher of children with developmental disabilities, a kindergarten teacher, and I carried out. A semester plan centered around several favorite folk tales and took place in both the classroom and the LMC. The children had a rich literary as well as an emotionally satisfying social experience. Another example from my past involved a small group of fifth graders disinterested in classroom reading. The teacher and I developed a several weeks long program during which I taught various storytelling techniques to these young people who in turn shared stories with the primary unit children. Students involved became visibly excited about reading and literature.

Teachers and library media specialists complement and supplement each other's teaching as literary experiences center upon author studies, genre studies, studies of literary elements, thematic and topical studies. The library media specialist can participate in co-teaching many units through booktalks focused on the curriculum or by thematic storytelling.

Additionally, as a teacher of teachers, the library media specialist presents staff development sessions on literature in classrooms. Attention may be directed to current literature and newer trends such as picture books for older readers.

Information Specialist

A panoramic view of literature places the library media specialist in the position to provide the teacher information about a wide variety of resources. A goal of many school districts across the United States—the support of multicultural instruction—illustrates how this function of the library media specialist works. Literature with specific cultural content is increasing so rapidly that teachers may have only selective knowledge of it. Library media specialists can provide background reading for teachers to assist in evaluating materials about different ethnic groups, e.g. *Substance and Shadow* by Rudine Sims (NCTE); can direct teachers to awards and distinctions for books with multicultural content e.g., thirty percent of the 1990 ALA Notable Children's Books; and can make specific recommendations, e.g. *Columbus and the World Around Him* (Watts) by Milton Meltzer to provide sensitivity to American Indian issues in an explorer unit. Teachers will make literature a significant classroom component if they can depend on assistance in selection and identification of specific titles as well as information about what other resources exist.

I must share a final, emphatic word. Open access to library media specialists and to the LMC is crucial for synergistic literary connections to occur. The principal holds the key to success by insisting upon flexible scheduling of LMC activities and by including the library media specialist in all curriculum meetings. In days of old the school librarian operated on the periphery of instruction. Old patterns must fade as new ones become the norm.

And now, a parting thought: Says one teacher about her library media specialist: "He gave me his favorite authors; I gave him mine." A fundamental connection remains: sharing a good read.

Eliza T. Dresang has headed the library media program for the Madison (WI) Metropolitan School District for ten years. She has regularly taught courses on literature for children and young adults at the UW-Madison School of Library and Information Studies since 1978. For the American Library Association, in 1982 she served on the Newbery Committee and in 1990 on the Caldecott Committee. From 1983 to 1985 she was on the Notable Books Revisited Committee, and in 1987 chaired the Batchelder Committee.

THE WHOLE LANGUAGE CLASSROOM: Teaching with Real Books

Dianne Monson

The call for literature-based reading instruction has become an important movement within education, supported by people who believe that children must have many experiences with books in order to become successful readers. Although learning to read from a literature base is part of the whole language philosophy, developing that skill, does not, by itself, constitute whole language teaching. Whole language instruction goes on throughout the entire day and has implications for every part of the curriculum.

The whole language classroom offers children an environment that is rich in print.[1] There is plenty of literature, to be sure, but informational print, such as television guides and telephone books, also contribute to a classroom that is a natural learning environment. Workbooks and worksheets are not among those materials. In whole language classrooms, teachers and students have control of the curriculum. Children are engaged in learning from intact texts and a print-rich environment as a replacement for workbooks and basal materials. According to whole language philosophy, when children read, the act is purposeful and meaningful. Reading has a close relationship to writing. In whole language programs, children engage in many writing activities that may include reading response journals, in which they record their responses to the books they are reading. The sense of story and the new vocabulary gained from independent reading translate into tools for writing.

As in the case with any move from established practice, critics have raised questions, asking whether children in whole language classrooms do learn to read as well as those in traditional basal programs. From the beginning, teacher researchers in whole language classrooms described episodes that showed children as successful and motivated readers. Recent research continues to support the belief that children in whole language classrooms and in literature-based reading programs make significant gains in reading and language development.[2] In the primary grades, there is evidence that children gain more sight words when they learn to read from predictable storybooks rather than reading-readiness basal readers.[3] There is some indication that children in whole language classrooms read better than children in traditional reading programs at the end of first grade,[4] and that second graders taught by a whole language approach are better writers, in terms of the content of their writing, than those in traditional classrooms.[5] Furthermore, as children write, they also investigate and learn about the letter-sound relationships that form the basis for our written language. Independent reading of library materials is another important component of whole language instruction, both in primary and intermediate grades. The amount of time spent on independent reading in school has been shown to contribute significantly to gains in reading achievement for intermediate grade students.[6]

What is happening in literature-based programs and whole language classrooms to encourage successful and purposeful reading? The rich print resources and the active involvement of students and teachers in curriculum planning are two major components. The primary teacher whose daily program involves both a writing workshop and a reading workshop offers her second graders the opportunity to read and discuss many books and to have the experience of choosing books from a selection of materials dealing with a common theme. These children meet daily in reading response groups to discuss stories, an activity that enriches their writing and their use of oral language. The kindergarten teacher who organizes units around major events like a trip to the local post office encourages the same kind of purposeful language learning. The classroom library includes books that deal, in some way, with writing and sending letters. Classroom talk based on reading and hearing those books develops vocabulary as well as the ability to ask good questions and seek answers from print.

In an intermediate classroom, the integrated, literature-based reading may stem from social studies or science topics that offer interesting opportunities to read or write for purposes set by the students. A group of fifth graders studying the westward movement created their own mining town. The work involved research about the historical setting and the process of mining. This led them to investigate the kinds of buildings, services, and people that were needed to support a mining community. The rich resource of historical fiction and informational books on these topics was supplemented with copies of newspapers from the 1800s. Students became involved in talking and writing about the roles of townspeople. They wrote scripts and created murals and dioramas to communicate the information they had found. In the process, they talked, asked questions and read, they engaged in vocabulary development, both oral and written, and in reading for meaning.

Whole language instruction offers a challenge to teachers. They must be familiar with a large number of children's books and be willing to take responsibility for creating a classroom environment that will integrate many kinds of learning within a reading/language program. They need sources for identifying books that are appropriate for whole books reading instruction and they must often search for books that fit a theme, such as the westward movement. Teachers who are successful in promoting literature based reading must be willing to read a great many books and be able to read with a sense of what their students can gain from the material. They must be able to encourage the kinds of discussion and writing activities that help children capture the essence of a piece. Such understanding does not come from worksheets or their equivalent. These teachers do not need lengthy teaching guides for a piece of literature, guides filled with activities that may turn children against reading. Instead, they need access to many good books and time to read reflectively. And so do their students.

[1]See *What's Whole in Whole Language?* by Ken Goodman. Portsmouth, NH: Heinemann, 1986.

[2]Tunnell, M.O. & Jacobs, J.S. "Using 'real' books: research findings on literature based reading instruction," in *The Reading Teacher,* 42, 470-477, 1989.

[3]Bridge, C.A., Winograd, P.N. and Haley, D. "Using predictable materials vs. preprimers to teach beginning sight words," in *The Reading Teacher,* 36, 884-891, 1983.

[4]Reutzel, D.R. & Cooter, R.B. "Whole language: comparative effects of first-grade reading achievement," in *Journal of Educational Research,* 83, 252-257, 1990.

[5]Varble, M.E. "Analysis of writing samples of students taught by teachers using whole language and traditional approaches," in *Journal of Educational Research,* 83, 245-251, 1990.

[6]Taylor, B.M., Frye, B.J. & Maruyama, G.M. "Time spent reading and reading growth," in *American Educational Research Journal,* 27, 351-362, 1990.

Dianne Monson teaches courses in children's literature, language arts and integrating the reading/language arts curriculum at the University of Minnesota. She is former President of the US Board on Books for Young People (USBBY) and the National Conference on Research in English. She is currently chair of the International Reading Association's Teachers' Choices Committee.

SCIENCE TRADE BOOKS AND TEACHERS

Lazer Goldberg

"To see a World in a grain of sand
And Heaven in a wild flower;
Hold infinity in the palm of your hand
And Eternity in an hour."
—William Blake, Auguries of Innocence

Science trade books can be invaluable in any well-planned science education program. But to serve children well in such a program, teachers must select trade books judiciously, guided by five considerations: intellectual and esthetic quality, appropriate developmental level, helpfulness in widening and deepening children's understanding of the science program, helpfulness in making connections between science and the rest of the curriculum, and usefulness to children with particular interests or needs.

Intellectual and esthetic quality

When determining the intellectual and esthetic quality of potential book selections, teachers must remember that however attractive a book may be, misinformation is a sufficient reason to reject it. Facts, generalizations, and theories must be accurate. The presentation of information should provide the reader with reasonable grounds for belief. The reader should learn that nothing is true simply because it is asserted in a book. Whenever it is needed, evidence should be provided to support assertions, especially those that are critical to an understanding of the science under discussion. When possible, evidence ought to be adduced from the history of science. Scientific ideas are often counter-intuitive. For example, to ask children to believe, without supportive evidence, that the earth spins, is not teaching science, but repeating a latter-day catechism. The conventional demonstration of a flashlight on a spinning globe does not constitute evidence.

It is also unscientific to use teleological and anthropomorphic formulations inapropriately. Purpose is an attribute of sentient creatures, and human characteristics should be restricted to human beings.

Art is not a frill. It has a strong intellectual component, and can also help children learn to distinguish the beautiful from the pedestrian and from the ugly. Ideally, the writing in science trade books selected by teachers should be felicitous, and the illustrations not merely eye-catchers, but significant contributors to understanding and feeling.

Developmental level

In determining whether a potential book selection is appropriate for the developmental level of the intended readers, teachers must examine the book's content and style. Like good lessons, good books require that the readers stretch within their capacities to reach understanding.

The science program

Science trade books must also help widen and deepen children's understanding of the science program. They need to learn not only *what* scientists have discovered, but *how* they have done so. Having learned how scientists go about their work, it is more likely that they may emulate, in a modest way, scientific endeavor in their everday experience. They are more likely to ask questions about commonplace phenomena, especially if the teacher rewards insightful questions as well as clever answers. Perhaps some children will wonder how we can blow both warm and cool air with the same breath, what pushes the water up that comes out of the faucet; what makes glass marbles bounce; why we so casually insert an arm to turn a roast in an oven at 350 degrees when we are most reluctant to insert a finger into boiling water at 212 degrees. Finding a productive question is the single most difficult step in *doing* science. Doing science—including reading, reflecting about what has been done and communicating the reflections to peers—is the means whereby children are educated in science.

Connections

Good science trade books should also help make connections between science and the rest of the curriculum. Some connect science to math, the language of science. After reading such books, children may then more readily find it reasonable to count and measure in their own investigations.

Biographies of scientists can be part of the reading program, helping to dispel the common stereotype of scientists. Children will learn that scientists can be of either gender, of any racial or ethnic origin, and that they display a great variety of personalities and temperaments; that no one is excluded who is able to join in scientific work. Because scientific work requires that it be communicated to peers, it connects naturally with writing, speaking, and listening.

Trade books that connect science with history are also valuable because they reveal that science did not pop up suddenly like a cork out of a bottle. They disclose that science is a cooperative activity across space and time.

Trade books can also assist children to make connections between science and the graphic and musical arts, physical education and sports, and health.

The fundamental connection is that between science and human values, beliefs about right and wrong, good and bad that cannot be verified by logical argument. Like all genuine learning, values cannot be imposed and must be freely chosen. Expedient technology or a sustainable environment, the sanctity of life, how much money for what kind of research are among the value-laden issues children can confront in trade books. They can examine their own values, judge the likely consequences and decide whether they are satisfying.

Special interests or needs

Last, science trade books can help children with particular interests or needs that even excellent science activities in the classroom cannot satisfy. The yearning of the inner-city child for outdoor gardening, the curiosity of a child about that new "star" on that famous Christmas night, the desire of a child who wants to do novel things with balloons—all of these and more can be satisfied by reading relevant science trade books.

Trade books can also help reduce the mystery surrounding certain topics, and perhaps relieve the anxiety of children confronted with medical problems (their own, their relatives' and their friends'), fear of menarche, and innocence about human sexuality.

Fortunately, we are blessed with a wide range of excellent science trade books. Teachers may use the annual list of *Outstanding Science Trade Books for Children* and reviews in magazines such a *Science and Children,* and *Appraisal* to guide their selection of appropriate books. Teachers should also take advantage of the resources offered by their school and public librarians. Cultivating a warm relationship with these experienced professionals will help teachers find the right books to enhance the classroom science program as well as the right book for a particular child.

Lazer Goldberg is Professor Emeritus of Education from Hofstra University (NY). In recent years, he has been Chariman of the annual selection committee for Outstanding Science Trade Books for Children, *a project of the National Science Teachers Association-Children's Book Council Joint Committee.*

MATERIALS AVAILABLE

From CBC Member Publishers

Where you get it	What you get	What you send to get it
BANTAM BOOKS FOR YOUNG READERS Marketing Department/23rd Fl. 666 Fifth Avenue New York, NY 10103	a. Poster featuring *Siegfried* by Diane Stanley, illustrated by John Fanford b. Easel-backed poster of cover of *Frida Kahlo* by Malka Drucker c. Poster showing the *Anne of Green Gables* series in addition to many other L.M. Montgomery titles d. Poster featuring *Just Plain Fancy* by Patricia Polacco e. Mobile featuring the *Witch's Hat* by Tony Johnston, illustrated by Margot Tomes f. Up to 100 bookmarks of *Anatole* by Eve Titus, illustrated by Paul Geldon. Available while supplies last	A request for the item/s with your name and address.
CAROLRHODA BOOKS, INC. Attn: Promotions Asst. 241 1st Avenue N. Minneapolis, MN 55401-1639	a. Poster featuring Carolrhoda titles b. An assortment of 30 postcards featuring Carolrhoda titles c. An assortment of 30 bookmarks featuring Carolrhoda titles	a. Self-addressed 8½ x 11 envelope with 75¢ postage affixed b. Self-addressed business size envelope with $1.21 postage affixed c. Self-addressed business size envelope with 75¢ postage affixed
CLARION BOOKS Attn: Alison Wood 215 Park Avenue South New York, NY 10003	Packet of four posters featuring: *The Orphan Boy: A Maasi Story* by Tolowa M. Mollel with illustrations by Paul Morin; *Tuesday* by David Weisner; *Aunt Flossie's Hats* by Elizabeth Fitzgerald Howard with illustrations by James Ransome; and *Five Little Monkeys Sitting in a Tree* by Eileen Christelow.	Self-addressed 10 x 13 envelope with 75¢ postage affixed.
GREENWILLOW BOOKS Attn: Children's Marketing Department-CBC 1350 Avenue of the Americas New York, NY 10019	Poster featuring *Bigmama's* by Donald Crews	Self-addressed label with 75¢ postage enclosed
HARCOURT BRACE JOVANOVICH Attn: Judy Karem Children's Books Marketing 1250 Sixth Avenue San Diego, CA 92101	Informational sheet about HBJ's Creative Curriculum Connections. Lists 18 guides available along with their corresponding titles.	Self-addressed #10 envelope with 29¢ postage affixed
JOY STREET BOOKS Attn: Children's Marketing Little, Brown & Co. 34 Beacon St. Boston, MA 02108	Packet including posters featuring *The Family Read-Aloud Holiday Treasury,* by Alice Low and *The Hippopotamus Song* by Nadine Bernard Westcott; postcards featuring *Antler, Bear, Canoe: A Northwoods Alphabet* by Betsy Bowen and *Moving to Town* by Mattie Lou O'Kelly; and a bookmark featuring *Here's Hermione* by Sheila Greenwald	Self-addressed 10 x 13 (min. size) envelope with $2.13 postage attached
LERNER PUBLICATIONS Attn: Promotions Assistant 241 First Avenue N. Minneapolis, MN 55401-1639	a. Poster promoting Lerner titles b. Assortment of 20 postcards featuring the Visual Geography series and other Lerner titles. c. Assortment of 30 bookmarks featuring Lerner titles	a. Self-addressed 8½ x 11 envelope (min. size) with 75¢ postage affixed b. Self-addressed business size envelope with $1.21 postage affixed c. Self-addressed business size envelope with 75¢ postage affixed
LITTLE, BROWN & CO. Attn: Children's Marketing 34 Beacon St. Boston, MA 02108	Packet including a poster featuring *A Wish for Wings that Work* by Berkeley Breathed; postcards featuring *Portraits of Women Artists for Children—Georgia O'Keefe and Rosa Bonheur,* by Robyn Montana Turner; postcard featuring *On the Farm* by Laurel Molk	Self-addressed 10 x 13 (min. size) envelope with $2.13 postage affixed
LOTHROP, LEE & SHEPARD Attn: Children's Marketing Department - CBC 1350 Avenue of the Americas New York, NY 10019	Poster featuring *Lady Bugatti* by Joyce Maxner, illustrated by Kevin Hawkes	Self-addressed label with 75¢ postage enclosed

MORROW JUNIOR BOOKS Attn: Children's Marketing Department - CBC 1350 Avenue of the Americas New York, NY 10019	Poster featuring *Jack and the Beanstalk* retold and illustrated by Steven Kellogg.	Self-addressed label with 75¢ postage enclosed.
PELICAN PUBLISHING COMPANY 1101 Monroe St. P.O. Box 189 Gretna, LA 70053	Poster featuring the new *Jessie Wilcox Smith Mother Goose: Enhanced Edition, With Five Full-Color Prints Added.* May request up to three posters while supplies last.	Self-addressed label with $1.90 enclosed.
PLEASANT COMPANY Attn: Mark Bock 8400 Fairway Place Middleton, WI 53562	Packet including a special events Party Planner and information on the American Girls Collection Doll Lending Library for special events at school and libraries. A set of the American Girls Collection dolls may be borrowed for up to one week to coincide with an event.	Request Party Planner and/or participation in Doll Lending program on school/library letterhead. Include description and date of the special event; allow at least 4 weeks for scheduling.
PUFFIN BOOKS Penguin USA Attn: CBC Features 375 Hudson St. New York, NY 10014	"Welcome to Nancy Carlson's Neighborhood" poster featuring Carlson's characters	Self-addressed 10 x 13 envelope with 75¢ postage affixed
THE PUTNAM & GROSSET BOOK GROUP Attn: Marketing Services Dept./LF 200 Madison Ave. New York, NY 10016	Four posters featuring *The Owl and The Pussycat* by Jan Brett; *Bonjour, Mr. Satie* by Tomie dePaola; *Gwinna* by Barbara Helen Berger; and *Up, Up and Away* by Ruth Heller.	Self-addressed 10 x 13 envelope (min. size) with $1.67 postage affixed.
SCHOLASTIC, INC. / SCHOLASTIC HARDCOVER Attn: Jane Lenard 730 Broadway New York, NY 10003	Packet including six posters featuring *Frog medicine* by Mark Teague; *Moonclock* by Matt Faulkner; *Of Swans, Sugarplums and Satin Slippers: Ballet Stories for Children* by Violette Verdi, illustrated by Marcia Brown; *A Young Painter: The Life and Paintings of Wang Yani* by Zheng Zhensun and Alice Low, with illustrations by Wang Yani; *Read Me A Story; A Child's Book of Favorite Tales* by Sophie Windham; and *Westward With Columbus* by John Dyson, illustrated by Peter Christopher and Ken Marshall. Also one brochure each on *The Magic School Bus* and *Wang Yani.*	Self-addressed adhesive label and $1.90 postage
SIMON AND SCHUSTER BOOKS FOR YOUNG READERS Attn: Paul Rougas 1230 Avenue of the Americas New York, NY 10020	Packet including posters for *Where Does The Trail Lead?* by Burton Albert, illustrated by Brian Pinkney; *Greenbrook Farm* by Bonnie Pryor, illustrated by Mark Graham; 20 bookmarks of *Uncle Albert's Flying Birthday* by Sarah Wilson, and 50 assorted postcards	Self-addressed 10 x 13 (min. size) envelope with $2.36 affixed
FRANKLIN WATTS Attn: Publicity 387 Park Ave. South New York, NY 10016	a. Two wildlife bookmarks b. Packet of an on-going series of brief Young Adult author biographies	a. Self-addressed #10 envelope b. Self-addressed 9½ x 12 (min. size) envelope

From the CBC

Children's Choices for 1991 (a project of the IRA-CBC Joint Committee) is an annotated list of favorite books chosen by students. It is available in October for a self-addressed, 9 x 12 envelope with 52¢ postage affixed from the International Reading Association, Public Information Office, Dept. N, 800 Barksdale Road, Box 8139, Newark, DE 19714.

"Start Reading" is a CBC reading encouragement theme for 1991-1992. Shirley Hughes, Lillian Hoban, Margaret Miller and Barbara Samuels have created four posters emphasizing the pleasure of reading for very young children. This set of 13" x 19" full-color posters is ideal for use in preschool and early childhood settings. The "Start Reading" four poster set is available for $15.00 from the Children's Book Council.

Shirley Hughes

CHAIRMAN'S PROFILE

Regina Hayes: Perspectives from an International Publisher

Regina Hayes, President of Viking Children's Books/Penguin USA, is the 1991 Chairman of the Children's Book Council. *CBC Features* asked her to talk about children's book publishing as an international publisher and about future directions of the CBC.

In your experience, what are the positive aspects of being associated with a big international publishing firm like Penguin, and some of the problems?

Since 1982, when I joined Viking, I've been closely involved with both the theory and the practice of international publishing. The theory of it was and is very exciting to me: publishing on a grand scale, in the English language world-wide. Surely one could attract the best and most prestigious authors and publish them with the maximum marketing impact, benefit from economies of scale, keep books in print longer by sharing stock, introduce authors from Australia, the UK and Canada to American readers and vice versa. In practice, however, all of this is much more difficult than it seems and, ultimately, dependent upon personalities. The plain fact is that relatively few books "travel" well. Unless one decides simply to distribute the entire list of a sister company, someone has to decide which of the books published by that company are most likely to succeed in another country. Feathers are ruffled, tastes differ radically, marketing styles differ, each side can feel taken for granted by the other. Each side fears that subsidiary rights sales on books not taken by the sister company will suffer due to a perception that the cream is being skimmed off. It's rare that one list is a perfect fit for another. In the end, each book has to be considered separately and its chances realistically appraised. And slowly one reaches an accommodation which isn't perfect but is a step along the way to achieving the grand vision. And every now and then a book comes along that succeeds brilliantly all around the world, and faith is renewed that international publishing can be a reality. A list such as Frederick Warne which is built around Beatrix Potter, an internationally revered figure, is an example of an area in which international publishing *can* work.

In what ways do you think paperbacks have grown editorially in the past five years, and has marketing and promotion kept pace?

I've been favorably impressed by the editorial growth in paperbacks. So many houses are publishing paperbacks that it makes for a tremendous diversity of available books. Picture books led the way, and now middle readers and YA fiction have followed. It must seem a bonanza to teachers, librarians, and parents to have such a wealth to choose from. The question is, how many of those now publishing paperbacks will find it viable to continue? The battle for bookstore shelf space, the pressure for greater discounts, the cost of acquiring "name" properties, the more sophisticated marketing and selling demanded with accompanying high costs, will inevitably bring about some sort of shake-out. The same pie exists, but more of us want a piece of it. We are following the adult model to an uncomfortable degree.

You have been part of a discussion by the CBC Board of Directors in 1990 about the Council's priorities in the century's last decade. In your opinion, what are the most interesting possibilities?

Historically, CBC has led the way in developing liaisons between publishers and many of the groups that make up our market: librarians, booksellers, and teachers among them. Interesting proposals have been put forward for CBC to develop links with PTO groups, with preschool educators, with teachers involved with the whole language movement, and I am sure many of these will prove useful. But I also feel that one of the most important functions CBC will fill for us is simply to provide a common ground on which we meet specifically as children's publishers. With the boom of the 80s, we have all seen dramatic increases in sales, often at a time when sales of adult books are falling. This means new attention has been focused by management on children's books, formerly the safe, reliable staple of many houses. Many expectations have been created. Our very success is making it all the more important to have a trade association just for ourselves. In children's books, our priorities are a little different—or so I like to believe—and it is essential for us to have the opportunity to discuss problems unique to our end of the business, and perhaps reaffirm our commitment to children and books.

It is quite amazing to see the rate at which book sales have accelerated. For decades, the demise of reading has been predicted, the victim of television. And yet this has not happened and book sales have never been healthier. Where it might have taken thirty years or more for a highly successful book to reach the million mark, we now see it happen in a very few years. My concern is that we remain vigilant about the quality of the books we are able to disseminate so widely, and not disappoint the vast audience we can now reach.

CHILDREN'S CHOICES MAKES STUDENTS AVID READERS

Peggy Compton Moberly

"Hooray! Children's Choices (CC) books are here! May I borrow one right now?" "Oh, look! Here's one called *The Town Mouse and the Country Mouse* (Janet Stevens, Holiday House). I wonder if it's the same version we know? I'll read it and let the class know!" "Wow! A new dinosaur story called *We're Back: A Dinosaur's Story* (Hudson Talbott, Crown). I have first dibs on any dinosaur book!" These are some reactions from students who were going to vote on the books for the CC list.

As a reading specialist who helped coordinate the work of two CC teams in Seattle I had children K-6 in my classes, so we were able to evaluate books at all the grade levels. All the children were encouraged to borrow books for sustained silent reading or at-home reading, then vote whether they liked the book, didn't like the book, or didn't have an opinion. The ballot had smiling faces, frowning faces, and straight mouth faces. I encouraged the readers to write what they liked or disliked about the book on the back of the ballot.

The books were displayed on large tables so the covers could be seen. The students chose any level book that interested them, so parents reading to children entered the sharing process. The upper grade children loved reading the easier books in one sitting. This led them to compare illustrators and picture books that would normally have been circulated in primary grades.

Children would bring books they had enjoyed and beg me to read them to the class. Once a book was shared, the children wanted to extend it in some way. Many visual arts and writing projects resulted, but the favorite sharing strategy was story theater with someone telling the story while others mimed or acted it. Hence, a book like *Bossyboots* (David Cox, Crown) was acted out many times. The children never tired of being Flash Fred arguing with Bossyboots. Whole class involvement with pairs writing and sharing arguments between Fred and Bossyboots gave me the opportunity to stress effective use of oral and written language, and to teach language mechanics, such as quotation marks, in a meaningful way, using a book children loved.

Another follow-up to teacher reading was creative dramatics for purposes of prediction and drawing conclusions. Often I stopped before the end of the book and divided the students into groups to compose and perform their own endings. Favorite books for this included *Goodbye, Max* (Holly Keller, Greenwillow), *Class Clown* (Johanna Hurwitz, Morrow), and *Norma Jean, Jumping Bean* (Joann Cole, Random). Sometimes I incorporated the probable passage strategy of giving key words from the book and requiring that each skit include those words. Students liked this!

Finding different versions of the same story and comparing them appealed to my CC readers. *Stone Soup* (Tony Ross, Dial) was one such title. When the story was different except for the basic plot of making soup with a stone, the children were delighted with the new approach and with the character of Mr. Wolf and Mrs. Hen. This led to discussions of what Mr. Wolf would do with the stone once he stole it. The readers agreed that he would be very frustrated and would contact Mrs. Hen again. First graders had fun writing letters to Mrs. Hen as if they were Mr. Wolf: "Dear Mrs. Hen, I tried making the soup and it tasted terrible. Could you be my cook? I promise not to eat you."

The intermediate books, being longer, did not rotate as often as the primary books, so they did not get the exposure I thought they should. To help remedy this, the librarian and I taught fourth, fifth, and sixth graders how to give book talks. They would read a CC book such as *There's a Boy in the Girls' Bathroom* (Louis Sacher, Knopf), *Just As Long As We're Together* (Judy Blume, Orchard, Dell paperback) or *Mufaro's Beautiful Daughters: An African Tale* (John Steptoe, Lothrop), then give a book talk to an intermediate classroom. Right then they would offer the book to someone to borrow. Never was a book refused. Instead, there was a waiting list of readers who wanted it next.

I also used the CC books for genre writing models. For example, when I wanted to teach mystery writing, I might choose a mystery such as *Murder for Her Majesty* (Beth Hilgartner, Houghton) and read selected passages to demonstrate how to develop a mysterious setting, or how to use descriptive adjectives that would add chilling visual and auditory experiences for the reader. There was always a demand for genre books used in this way. *Exposure* is the key to student involvement in the CC selections. No matter how good a book is, if attention is not called to it or if it is not shared in some way, it may stay on the table. I think this is what happened to the mystery mentioned above, for though my students gave it high votes, it was not chosen for the national CC list! Once a book is read by one student, enjoyed, and shared, it changes hands rapidly.

CC non-fiction books often fit into themes being taught. When first graders were studying animals, I used peer fifth and sixth graders to read the non-fiction animal books, share the information with the younger children and guide them to write or dictate a report. When these reports and the matching illustrations were shared, it was hard to see who were the proudest—the first graders or their older helpers. Both groups would vote on the CC books used, such as *The Age of Dinosaurs* (David Lambert, Random).

My students benefited by having the CC selections in our room. They were immersed in language. They read more, and interacted more with each other using language in myriad ways, both oral and written. The motivation to read was higher than at any other time of the year. They felt their opinions of the books mattered, and they took their responsibility seriously. They read, enjoyed, discussed, wrote, acted, and then cast votes—votes of critical, thinking readers!

As for me, would I like to have the Children's Choices project again? It would be my turn to say, "Hooray! the CC books are here!" In fact, I'm thinking seriously of creating my own "mini" CC program in my school. The librarian and I could use the recent purchases and get the books circulated more quickly with high student participation and motivation. Maybe I'll hear again, "I just *have* to read this book right away!"

Peggy Compton Moberly is an elementary reading specialist, currently associated with the Centralia, WA school district. She has taught reading courses at the University of Washington, University of Puget Sound, and Northwestern University, and has given numerous workshops about using literature in the classroom. She has talked about using **Children's Choices** *in the classroom at seven national IRA conventions.*

PURPOSEFUL PLANNING: A Key to Using Children's Trade Books to Teach Social Studies

Judith Wooster

Teaching social studies through textbooks with their neatly measured chapters divided into lesson-size bites is surely easier than constructing a social studies program using children's trade books. Happily, however, more and more teachers are moving toward literature-based social studies instruction. Trade books have a unique capacity to imbue content with value and attitude perspectives so important in teaching social studies. Literature has a motivational quality that is lacking in many other instructional materials.

There is no doubt trade books are an extraordinary vehicle for social studies education. However, all too often the power of excellent books to develop social studies content, concepts and skills is lost in learning experiences that are incidental and serendipitous rather than planned and purposeful. Some classroom examples may serve to illustrate approaches to using trade books deliberately to provide engaging and meaningful content, concept and skill development in social studies.

The study of the family had become increasingly challenging to one first grade teacher, many of whose students came from families undergoing profound trauma. Since focusing on the students' own families was often both too personal and painful, the teacher collected a large group of books that related to key ideas about families as a basic institution of societies. For example, he used Patricia Polacco's *Uncle Vova's Tree* (Philomel) and Elizabeth F. Howard's *Chita's Christmas Tree* (Bradbury) to help students understand that families share customs and traditions, though those traditions may vary from place to place, time to time, and group to group.

The first grade children explored generational issues and the interdependence of family members in Tomie de Paola's *Nana Upstairs and Nana Downstairs* (Putnam) and *Now One Foot, Now the Other* (Putnam). *The Chalk Doll* (HarperCollins) by Charlotte Pomerantz and *Amko and Efua Bear* (Macmillan) by Sonia Appiah extended the ideas of family interdependence to international settings. Students developed interest in maps and globes to locate places in their books, and corresponded with pen pals to learn more about other people and places. In creating his literature-based program, this skillful teacher identified important social studies generalizations, selected relevant literature, and planned activities to help students develop specific content understandings.

A child-centered third grade teacher initiated the study of world communities by guiding her students to develop a list of questions they had about people in other times and places. Among the questions were

- What kinds of houses do they have?
- What special events do they celebrate and why?
- Who are their leaders?
- How do they have fun?

These questions, generated by the students became the focus of a year-long study of communities past and present. Students read, shared, charted and recorded their findings as they explored people and places around the world.

Both teacher and students combed library shelves and searched book lists to find excellent books such as Ann Grifalconi's *The Village of Round and Square Houses* (Little, Brown), Barbara Cooney's *Island Boy* (Viking), Olivier Dunrea's *Skara Brae: The Story of a Prehistoric Village* (Holiday House), Brent Ashabranner's *Gavriel and Jemal (Putnam),* and Riki Levinson's *Our Home Is the Sea* (Dutton). This alternative approach to the more traditional country-by-country approach capitalized on students' curiosity, developed the students' ability to ask meaningful social science questions and fostered important analytic habits of the mind. In addition, students were reading and enjoying fine literature, and incorporating writing and speaking into a rich interdisciplinary program.

In another classroom setting, an outstanding middle school social studies teacher recognized the need to help his adolescent students focus on personal decision-making during their first weeks in the open atmosphere of their new school setting. He collected books at a wide range of reading levels with a focus on the skill of decision-making. Among them were Patricia MacLachlan's *Sarah, Plain and Tall* (HarperCollins), Alan Arkin's *The Lemming Condition* (HarperCollins), and *Number the Stars* (Houghton) by Lois Lowry. Some familiar easy reader books such as Martha Alexander's *Move Over, Twerp* (Dial) were also included to provide evidence of the universality of the decision-making theme, as well as to encourage students to share favorite stories from their past.

The teacher shared two decision-making models with his students, guiding them to apply these models to the decision of a character of their choice from a book in the collection. This teacher plans to follow up on the personally relevant literature-based teaching of decision-making skills by drawing upon literature and primary source documents as students consider difficult economic, political and social decisions made by people they will encounter in the social studies curriculum.

Good teachers are intent upon capitalizing on the power of children's literature to teach the content, concepts and skills of social studies. They are accomplishing these goals through deliberate and purposeful selection of books as well as skillful instructional planning.

Judith Wooster has been a classroom teacher, a New York State social studies specialist, and a curriculum developer at Stanford University. She is currently the Director of Curriculum for the Three Village Central School District in Stony Brook, New York.

THE WORLD IS AN OPEN BOOK
Book Week ☐ November 11-17, 1991

THE CREATORS AND THEIR CREATIONS FOR 1991 BOOK WEEK

The seventy-second observance of National Children's Book Week is approaching, and the Children's Book Council has invited top children's book illustrators to create original materials to help you enjoy and celebrate Book Week.

The 1991 Book Week Committee was: John Mason (Scholastic), Chairman, Andrea Cascardi (Disney), Kim Colen (Scholastic), Sylvia Frezzolini (Simon and Schuster), designer, Arthur Levine (Putnam), Nancy Paulsen (Puffin).

If you are not on our mailing list you may wish to see the Book Week materials along with our other materials in full color in our brochure. It is available for a stamped, self-addressed business size (#10) envelope sent to:

Book Week Brochure
Children's Book Council
568 Broadway
New York, NY 10012

PAUL O. ZELINSKY: It almost goes without saying that the world opens up to you when you open a book. This year's Book Week theme led me to imagine how the world may get there in the first place. The opportunity to create the poster was also an ideal chance for me to picture my two daughters in one of their favorite activities.

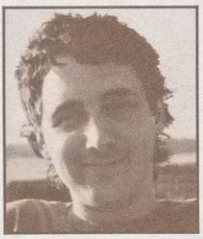
Paul O. Zelinsky's most recent book is his pull-tab adaptation of the song *The Wheels on the Bus* (Dutton). He has illustrated Beverly Cleary's upcoming *Strider* (Morrow), the sequel to *Dear Mr. Henshaw,* and is currently working on E. Nesbit's *The Enchanted Castle* (Morrow) and *Rapunzel* (Dutton). Please see cover of *CBC Features* for Mr. Zelinsky's Book Week poster.

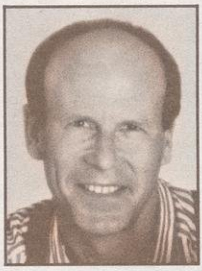
VALERIE WORTH: To those who explore it through reading, the world is indeed an open book: not only because reading opens so many doors onto the world, but also because, in an almost magical way, a book can hold the entire world between its covers. This phenomenon is the inspiration for my poem.

Valerie Worth, our Book Week Poet, is the 1991 recipient of the NCTE Award for Excellence in Poetry. Her works in progress include another book in the *Small Poems* series, to be illustrated by Natalie Babbitt, and a book of Christmas poems. Both will be published by Michael di Capua Books: HarperCollins.

DON WOOD: What people read has always fascinated me. Some people read about what's strange to them, like the fish reading about the desert. Others read what they need to know, like the penguins reading about killer whales. Others just surprise you, like the hippo reading about surfing. It was an honor being invited to create a Book Week frieze, and who knows, that hippo may be a bodacious surfer some day.

Piggies, with illustrations by Don Wood and a text by him and his wife Audrey, was published by Harcourt Brace Jovanovich in the spring.





DAVID SHANNON: My intention was to portray the infinite variety of subject matter found in books, and the unique ability of books to transport the reader to distant places and time periods. I also hoped to show that books just might be more exciting than video games!

David Shannon is working on an American Indian tale by Rafe Martin entitled *The Rough Face Girl.* It will be published by Putnam in the spring of 1992.

MAIRA KALMAN: I write and paint to amuse, inspire, confuse, delight, elate, frustrate, tickle, pickle, relax, perplex, brighten, enlighten and generally make happy the people who look at my books.

Maira Kalman's next book is *Oo-La-La (Max in Love),* (Viking, October 1991), the story of a poet dog who finds true love in Paris.

PUBLISHING NONFICTION FOR THE CLASSROOM

Frank Sloan

There are two types of publishers of nonfiction—those who publish only nonfiction and those who publish nonfiction along with picture books, novels, and poetry. I will get in trouble if I call the former "those dedicated to nonfiction," but it won't be the first time.

Nonfiction is enjoying an unprecedented boom in the nineties. Everyone who has published nonfiction all along is now publishing more of it. And even publishers that have traditionally given nonfiction wide berth are looking at the category more and more seriously. They too are testing the new waters.

Publishers have always been aware that certain subjects are taught in certain grades; it has been a key to many publishers' programs to find out about these curriculum requirements and use them as guidelines to planning their lists. For example, there is no point in doing a major series on dinosaurs for junior high students. Unless the books take a detailed, scientific approach to the topic, the chance of their success is marginal. They *may* get read, and they may even enjoy good sales, but they do not tie into the curriculum being taught at that level.

The whole language focus means that we have to look even more closely at what is happening to the standard curriculum. The movement away from textbooks means that we are looking differently at the kind of nonfiction we publish. For years, publishers of nonfiction have been trying to get to teachers and into classrooms. We have successfully reached librarians, but dialogue between school libraries and classrooms has not always existed. It has only been the comparatively recent phenomenon of whole language education that has opened up the possibility of reaching teachers directly. Before we can establish a successful entry into the classroom, teachers need to know about books and how to use them effectively in enriching their courses of study.

Macmillan is one of the lucky publishers trying to connect directly with teachers. We have on staff a person with the title of Educational Marketing Manager. She is taking the entire Macmillan Children's Group list and finding ways to link the books thematically across genres and imprints. She is establishing, for example, separate sets of books centered around the theme of the Civil War, Native Americans, or self-esteem. Choosing from a wide range of materials—poetry, picture books, middle grade and young adult novels, and, of course, nonfiction—she develops ways for teachers to use these books imaginatively and successfully with school classes.

Other publishers are following this lead and developing enrichment guides to their lists designed for educators. And with the establishment of *Book Links,* Barbara Elleman is pursuing the same goal; but she is taking the idea one step further and gathering books from all publishers.

As literacy rates plunge, we must be sensitive to children's needs. Nonfiction must reach children, touch them in a way that *they* understand, and excite them about reading. We are blessed with a country of wide diversity and needs: some of us are readers who want and need to be challenged; others of us read several years below our biological ages. The days of publishing one nonfiction list for everyone are gone. Today we have to realize that reading needs are just as varied as any other, that individual readers need different things.

At Macmillan, for example, we have three nonfiction imprints: Crestwood House, providing series books for reluctant readers, Dillon Press offering series and single titles for a range of ages, and New Discovery Books publishing single titles and series for middle and upper grades. While each imprint exists separately, we now have the ability to reach a wide range of readers with several books about the same topics. We can publish a series on presidential first families on the Crestwood House list, presenting information in a clear, simple style for reluctant readers. At the same time, we can present individual biographies of George and Barbara Bush on the Dillon Press list for more advanced readers seeking in-depth information. The topic is the same, but the presentation makes it accessible and appealing to many different readers.

Another response to these changing needs can be seen in the look of today's nonfiction books. Contemporary design and modern technology have contributed to making nonfiction look smarter than it has in the past. If we expect kids to respond to books that give information, then the books must appeal to a generation more at home with Nintendo and MTV than the printed word.

Many of today's nonfiction books do not present much new information on a given topic. The presentation is what makes these books appealing. Photo essays, many in color, now integrate text and illustrative matter in new ways. Photo documentary biographies—Russel Freedman's books come to mind—are wonderfully designed with documents and archival material as integral parts of the text, not relegated to the very adult photo inserts in the center of the children's books I grew up with.

More and more, nonfiction books are becoming picture books. And they are in color. Some of these books are really very exciting. *The Buck Stops Here: The Presidents of the United States* by Alice Provenson (HarperCollins) for instance, is a marvelous blend of traditional artwork and text with nonfiction material that works as an exciting way to present a brief history of the U.S. presidency to younger readers. This sort of book—combining high graphic standards with a fresh approach to selecting the facts to share—suggests an interesting new approach to nonfiction publishing for young children.

Biographies, once the pariah of nonfiction and seen as annoying but probably necessary staples of any list, are now proliferating throughout the industry. Everyone is doing them, making them lively and interesting. They are even being published for the consumer. There is a sense that bookstores can stock, and will sell, a greater amount of nonfiction than in the past.

Paperbacks are also popular for all nonfiction categories, largely because kids respond to them as books that they are not ashamed to be seen carrying around and also because the average $3.95 cover price makes them more attractive for large-volume purchase than a hardback that carries a $10.95 or $12.95 list price.

What this all means to the nonfiction publisher is that we must reanalyze our market. Nonfiction is not being published just for library collections anymore. Our lists must become as diverse and multicultural as our audience. As educators start to evaluate our lists more and more to see if we meet their needs, we must be one step ahead, anticipating what they will need, understanding how they use our books, and building our lists.

Frank Sloan is the Editorial Director of Crestwood House, Dillon Press and New Discovery Books, nonfiction imprints of the Macmillan Children's Book Group.

THE CHILDREN'S BOOK COUNCIL
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