Readers’ advisory long ago sprinted past merely suggesting books to patrons; it now encompasses many different formats and means of communication, working with patrons of all types and ages, in and outside the library building. To help librarians handle increased demand, experts Jessica Moyer and Kaite Stover have assembled a group of specialists who have created a one-stop resource for all kinds of readers’ advisory issues. Here you will find a trove of solid guidance, including:

- How to advise patrons on all kinds of materials, from fiction and nonfiction to audiobooks, graphic novels, and even reference
- How to provide services to senior citizens, teens, and even readers who are incarcerated
- How to excel with author visits and book groups
- How to enhance storytelling, even for adults

Covering everything from getting to know a library’s materials to marketing and promoting RA, this practical handbook will help you expand services immediately without adding costs or training time.
Serving Boys through Readers’ Advisory

The Readers’ Advisory Guide to Graphic Novels

The Readers’ Advisory Guide to Genre Fiction, second edition

Research-Based Readers’ Advisory

The Readers’ Advisory Guide to Nonfiction

Serving Teens through Readers’ Advisory

The Horror Readers’ Advisory: The Librarian’s Guide to Vampires, Killer Tomatoes, and Haunted Houses

The Science Fiction and Fantasy Readers’ Advisory: The Librarian’s Guide to Cyborgs, Aliens, and Sorcerers

The Mystery Readers’ Advisory: The Librarian’s Clues to Murder and Mayhem

The Romance Readers’ Advisory: The Librarian’s Guide to Love in the Stacks

The Short Story Readers’ Advisory: A Guide to the Best
The Readers’ Advisory Handbook

EDITED BY
Jessica E. Moyer
and
Kaite Mediatore Stover

American Library Association
Chicago 2010
Jessica E. Moyer has MS and CAS degrees from the University of Illinois, Graduate School of Library and Information Science. She has published articles in Reference and User Services Quarterly, New Library World, and the Libraries Unlimited Readers’ Advisor Newsletter; she is the author of Research-Based Readers’ Advisory (2008); and she is the editor of the Journal of Research on Libraries and Young Adults. An active member of ALA, Moyer is currently a member of the editorial boards for Reference and User Services Quarterly and Booklist’s Reference Books Bulletin and is chair of the 2010 RUSA Awards committee. She reviews fiction, audiobooks, reference books, and professional reading for Booklist and fiction for Library Journal. In 2008 she was named a Library Journal Mover and Shaker.

Kaite Mediatore Stover is the head of readers’ services for the Kansas City (Missouri) Public Library. She holds a master’s degree in library science and a master’s degree in literature from Emporia (Kansas) State University. Stover is the “She Reads” columnist and an audiobook reviewer for Booklist and a contributing writer for NoveList, and she has contributed articles to Reference and User Services Quarterly. She is active in ALA and has served on the Booklist Advisory Board, the PLA Readers’ Advisory Committee, the RUSA CODES Readers’ Advisory Committee, YALSA’s Alex Awards Committee, and the Sophie Brody Medal Committee. In 2003 she was named one of Library Journal’s Movers and Shakers.

While extensive effort has gone into ensuring the reliability of information appearing in this book, the publisher makes no warranty, express or implied, on the accuracy or reliability of the information, and does not assume and hereby disclaims any liability to any person for any loss or damage caused by errors or omissions in this publication.


Library of Congress Cataloging-in-Publication Data
The readers’ advisory handbook / edited by Jessica E. Moyer and Kaite Mediatore Stover.
p. cm. — (ALA readers’ advisory series)
Includes bibliographical references and index.
1. Readers’ advisory services—United States. I. Moyer, Jessica E. II. Stover, Kaite Mediatore.
Z711.55.R44 2010
025.5’4—dc22 2009045793

Copyright © 2010 by the American Library Association. All rights reserved except those which may be granted by Sections 107 and 108 of the Copyright Revision Act of 1976.


Printed in the United States of America
## CONTENTS

**Acknowledgments**  vii  
**Introduction**  ix  

### Part 1  Getting to Know Your Materials

1. **How to Read a Book in Ten Minutes**  
   Jessica E. Moyer  
2. **Nonfiction Speed Dating**  
   Sarah Statz Cords  
3. **How to Listen to a Book in Thirty Minutes**  
   Kaite Mediatore Stover  
4. **How to Read a Graphic Novel in Five Minutes**  
   Erin Downey Howerton  
5. **Keeping Up: Genre Studies as Continuing Education**  
   Lucy M. Lockley  

### Part 2  Reviewing and Evaluating Materials

6. **Reviews and Annotations for Fiction and Nonfiction**  
   Lynne Welch  
7. **Reviewing Audiobooks**  
   Sue-Ellen Beauregard  
8. **How to Review Graphic Novels and Manga**  
   Jessica Zellers  
   Jessica E. Moyer  

### Part 3  Marketing, Promoting, and Sharing Materials

10. **Passive Readers’ Advisory: Bookmarks, Booklists, and Displays**  
    Lissa Staley  
11. **Creating Themed Booklists**  
    Lynne Welch
12 Read-Alikes
   Lynne Welch
94
13 Book Group Kits
   Lissa Staley
106
14 Taking Readers’ Advisory Online
   Bobbi Newman
113

Part 4 Programming

15 Book Groups
   Kay Sodowsky
121
16 How to Host Author Events
   Paul Smith
134
17 Adult Storytime
   David Wright
149

Part 5 Expanding Readers’ Advisory Services

18 Readers’ Advisory by Proxy for Teens
   Heather Booth
167
19 Readers’ Advisory for Older Adults
   Alicia Ahlvers
170
20 Readers’ Advisory for Incarcerated Populations
   Kate Pickett and CJ Sullivan
183
21 Suggesting Adult Books to Teen Readers
   Jessica E. Moyer
189
22 Suggesting Teen Books to Adult Readers
   Heather Booth
197

List of Contributors  207
Index  211
It almost seems ludicrous to point out that libraries have seen a tremendous growth in services to readers. What else would a library be doing if not serving readers? Yet as many dedicated staff and loyal patrons know, this ain’t your grandma’s “liberry” anymore. Between the homework help centers, computer classes, job search training, and a plethora of other programs and services too numerous to count, libraries are seeing a significant increase in the use of all services, especially in this unpredictable economic climate. In addition to the uptick in everyday library traffic, staff are seeing workloads broadening, services expanding, and budgets tightening. This translates to less time and fewer resources for training, continuing education, and professional development off-site.

One of the fastest-growing services in libraries is readers’ advisory. This service has long since sprinted past merely suggesting books to faithful library patrons while chatting at the circulation desk. Readers’ advisory encompasses many different leisure reading formats and means of communication, and working with patrons of all types and ages, in and outside the library. Books will always hold pride of place among readers’ advisors and library patrons. But the volcanic increase in digital formats, higher demand for programming, and savvier promotional materials require new skills and tools for library staff dedicated to serving their readers in the best ways possible. The Readers’ Advisory Handbook is an introductory resource designed to be used by anyone involved in readers’ advisory, but one that we hope will be especially helpful to students in readers’ advisory courses, new librarians, and all library staff involved in readers’ advisory services. With a practice-oriented focus, the RA Handbook will help staff and librarians answer day-to-day RA service dilemmas and questions, such as How do I create a good display? How do I make a read-alike list? How do I write an audiobook review? These are basic skills every member of a library’s RA team should possess.

Almost all the skills, techniques, and practices presented in this book have been included in a briefer form in workshops or seminars or both on basic readers’ advisory training. But we know that only a minority of library staff providing readers’ advisory services are actually able to
attend these events. Even those lucky enough to attend might only be able to work with their new knowledge if they take detailed notes. This book is intended to be a one-stop source for all kinds of basic readers’ advisory issues, from learning how to read a book in ten minutes to creating read-alike lists. Besides covering the basics, there are chapters on more elaborate library programming that serves the reading interests of patrons. Author visits and book groups, both mainstays of library programming, receive detailed treatments that will not only instruct a newcomer but offer refresher training for programming veterans. Storytelling has never fallen out of fashion for children and is now moving on to a more adult audience. See how to craft an inexpensive, high-impact program that will amuse adults and draw them back into the world of story. Readers’ advisory services are also expanding to assist more specialized audiences. This book includes expert guidance on providing services to senior citizens, teens, and readers who are incarcerated.

The book is organized into five parts. Part 1, “Getting to Know Your Materials,” is about becoming better acquainted with the collections that are the foundation for readers’ advisory, including fiction, nonfiction, audiobooks, and graphic novels. The last chapter in this section covers genre studies as a way for readers’ advisors to study their collections in depth. Part 2, “Reviewing and Evaluating Materials,” includes chapters on writing reviews and annotations for fiction and nonfiction, audiobooks, graphic novels, and reference materials. Part 3, “Marketing, Promoting, and Sharing Materials,” gets into the important day-to-day work of advisors: creating booklists, bookmarks, displays, themed booklists, read-alikes, and book group kits. The last chapter in this section addresses the critical area of websites and readers’ advisory in an electronic world. Part 4, “Programming,” opens with a primer on book groups, moves to the increasingly popular author event, and closes with a chapter on storytelling programs for adults. The final part, “Expanding Readers’ Services,” covers unique situations, including readers’ advisory by proxy, readers’ advisory for older adults, readers’ advisory for incarcerated populations, and crossover readers’ advisory (suggesting young adult books to adult readers and working with teens who enjoy reading adult books).

Each chapter breaks down the step-by-step methods for a variety of readers’ advisory skills and services. Worksheets are included in many chapters to help you develop and practice the skill or service. These chapters can be used as single courses of study for the eager readers’ advisor or adapted for in-library staff development training or department meetings. Chapters are designed to be read alone or as part of their larger section.
Feel free to skip straight to the chapter(s) that best address your needs, or, if you are new to RA, reading the book straight through will provide an excellent introduction to the field.

Both new and seasoned library staff in public or school libraries will find ways to create, revitalize, or expand services to readers with *The Readers’ Advisory Handbook*. Once these missions have been accomplished, we encourage you to share all your experiences, tips, successes, and failures with other library staff. We are all only as good as the shared body of knowledge.
HOW TO READ A BOOK IN TEN MINUTES

Jessica E. Moyer

One of the easiest ways to get to know your collections is to use the “Read a Book in Ten Minutes” strategy. This standard RA technique has been taught in numerous workshops and conference programs and is considered a basic element of a readers’ advisor’s skill set. The late Jane Hirsch of the Montgomery County (Maryland) Department of Public Libraries was one of the original developers of these guidelines, which were later expanded by Lisa Sampley (Springfield-Greene County [Missouri] Library) and published in Missouri Library World.\(^1\) Mary K. Chelton and Joyce Saricks made further modifications for their workshops and presentations. The guidelines draw on all these forebears as well as on Saricks’s descriptions of appeal factors from the 2005 edition of Readers’ Advisory Service in the Public Library.\(^2\)

To get started, grab a book you haven’t read before, by an author you don’t know, and preferably one that you don’t intend to read later. Advance reading copies or editions (ARC or ARE) are good options as long as they include full-color covers, descriptions, and author information. As you follow the steps listed here, be sure to make notes. Remember, you have only ten minutes, so read and write quickly! Use the worksheet at the end of the chapter as a guide and a place to take notes.

HOW TO READ A BOOK IN TEN MINUTES: EIGHT EASY STEPS

1. Start with the cover: all the colors, images, and text on the cover are meant to convey a message. These elements are critical in the publisher’s marketing of the book and can tell a reader a lot. What does the cover tell you about the book?
GETTING TO KNOW YOUR MATERIALS

a. Do the cover images look like they are aimed at a particular sex or age?
b. Is the cover image off-putting to its intended audience or obviously dated?
c. Does it give you an idea of the potential readership or genre?
d. What does the cover say about the author? Has he or she won any awards?
e. Is the author’s name or title in larger print? A very large name is a good clue that this author might be a best seller.
f. Is an unusual font or color used? Bright red text that drips like blood would be a good indication that this is a scary book.

2. Open the book and read the jacket blurb or the back cover or both.
   a. What does the blurb or cover tell you about the book? Is a plot summary given? Is the book directly compared to any other books?
   b. What about the author? Is a bio given or a list of previous books?
   c. What do other authors think of this book? Who are those authors? Use these to help you start making read-alike connections.

3. Flip to a random page. Check the typeface.
   a. How easy is it to read?
   b. Is the typeface better for younger or older readers?
   c. Is there anything especially noticeable or unusual?
   d. Is more than one typeface used?
   e. Are there illustrations? Do they have captions or enhance the text? Do they add to the overall story? Are they an integral part of the story?

4. Check the physical characteristics.
   a. Heft: Can readers easily carry the book? How big and heavy is it?
   b. Will the intended audience be willing or able to hold the book and carry it around?
   c. Is it hardcover or paperback or mass market?
   d. Can the book be easily opened while reading?

5. Read a sample.
   a. Read the first chapter. What happens at the very beginning? Which characters or what setting is introduced? How does the story start—with a description or with action?
   b. Read some pages in the middle. Are the same characters or setting still present? What kinds of events are taking place? Is the text
mostly dialogue or mostly description? How much white space is on the page?

c. Read the last chapter (this is why it is best to choose a book you don’t actually plan on reading). How does the story end? Is the ending resolved? Left wide open? Left a little open with room for a sequel? Is it a cliffhanger that demands a sequel? Who is still alive/giving the final speech?


a. Pacing: How quickly are characters and plot revealed? Is there more dialogue or more description? Check for white space; the more dialogue, the more white space. Are there short sentences, short paragraphs, and short chapters? The shorter the sentences, chapters, and paragraphs, the faster it will read. Are there multiple plotlines, flashbacks, or different points of view, or does the book have a linear plot? Is the ending open or closed?

b. Frame: Is the background detailed or minimal? How is the book supposed to make the reader feel? Is a special background integral to understanding the story? Is the reader assumed to have certain types of knowledge—for example, subject information essential to full understanding or previous knowledge of the world in which the story takes place (e.g., books in a series)?

c. Story line: Does the story emphasize people or events? Is the focus interior/psychological or exterior/action? What is the author’s intent—serious versus light; comedy versus drama?

d. Characterization: Are characters fully developed or are they easily recognized types? Is the focus on a single character or on several who intertwine? Is characterization the most important aspect of the story? Are characters developed during the series or in one book? Are there memorable or important secondary characters?

e. What’s the most important or most dominant appeal factor?

7. Consider other factors.


b. Genre: Is the book part of a recognized genre? If so, which one? What about subgenre? Is it a genre blend? Does the book conform to genre formulas in terms of plot or characters, or does it break the rules?

c. Series: Is the book part of a series? First in a series? Must the other books in the series be read before this book, or does it stand alone?
Based on the ending, how eager are readers going to be for the next one?

d. Author: Who is the author? What else has the author written? Does the author usually write in this genre, or is this a new direction for the writer? Is this book a return to a subject the author hasn’t written about for several years?

8. Using all the information gathered in the preceding questions, connect this book to other books.

a. What genre or subgenre might this book fit in?

b. What other books or authors share similar appeal factors?

c. What kind of reader might enjoy this book?

When you finish, organize all your notes in a reading log or a book journal or even an online book social networking site so that you not only remember your ten-minute books but have a way to review everything you’ve read. The more you practice reading a book in ten minutes, the easier the process will become. One way to get better is to set a goal, such as reading a book in ten minutes once every week or reading five books in a genre you don’t usually read. Any of the ideas suggested in chapter 5 of this book for professional development and genre studies can be adapted for ten-minute book reading. Once you get in the habit of reading books in ten minutes, you can easily and quickly expand your book and author knowledge and learn about many more books than you ever could just by regular reading.

Notes


How to Read a Book in Ten Minutes Worksheet

1. Look at the cover: what does it tell you about the book?

2. Read the jacket blurb or back cover or both:
   a. What does it tell you about the book?
   b. Author?
   c. Other authors' opinions?

3. Check the typeface.

4. Check the physical characteristics.

5. Read a sample.
   a. First chapter
   b. Middle section
   c. Last chapter

6. Consider the appeal factors.
   a. Pacing
   b. Frame
   c. Story line
   d. Characterization

7. Consider other factors.
   a. Plot
   b. Genre
   c. Series
   d. Author

8. Connect to other books.
We all know the feeling. You look across the room, and something catches your eye: a flash of color, the promise of an interesting story, the feeling that the two of you just might have something in common. So you cross that room, and you make your move . . . to pick up that new and alluring book from its spot on the display table.

It may seem strange to describe the first encounter with a new book in terms of a new romance or possibility for love. But isn’t that how readers pick up books? Go anywhere books are displayed and you’ll feel that same sense of delicious anticipation, that unspoken question: “Will you be the one for me?” Every time we pick up a book we feel it could be the beginning of a beautiful friendship. It’s important to remember that we can feel that way not only about fiction and novels but about nonfiction as well. But for anyone more knowledgeable about and more interested in novels, it can seem a daunting task to “get to know” nonfiction, both as individual books and as a larger collection. Getting to know specific non-fiction titles as well as their place in a larger nonfiction and library collection can relieve a lot of uncertainty about working with nonfiction books and readers, and can even lead to new relationships; for this reason, I call this course of action “nonfiction speed dating.”

FIRST IMPRESSIONS: THE COVER AND THE TITLE

As superficial as it may sound, a large part of the appeal of any book is its cover, and nonfiction books are no exception. Pick up a specific nonfiction book and closely inspect its cover. Don’t be afraid to form those first impressions—you can always change them, and first impressions, intense
as they are, are easy to remember and can help you quickly evoke feelings and perceptions about both titles and genres. Cover art is meant not only to be alluring to possible readers but also to help you ascertain a book’s genre, subject matter, and sometimes even tone. Covers that prominently feature photographs or illustrations of people or groups of people are often autobiographies or biographies—in short, books in which the people are the story. The types of photographs used also provide a valuable clue; celebrity bios of well-known stars tend to feature glossy and glamorous shots, while more scholarly tomes about less notorious individuals combine portraits with other photographs or illustrations and tend to be slightly more muted in color. Some other types of nonfiction books known for their covers are business, self-help, and political titles, the covers of which often consist solely of headshots of their authors (think Jim Cramer, Dr. Phil McGraw, Ann Coulter, or Keith Olbermann). And the personal touch is not limited to portraits of people—remember John Grogan’s Marley and Me, featuring a picture of Marley looking right at you with his gorgeous liquid dog eyes?

Of course nonfiction book covers are infinite in their variety, but when you start to study them, you’ll be surprised how closely they conform to certain conventions. Memoirs, while often as personal as, if not more so than, biographies, will often feature less obvious photographs or illustrations, meant more to evoke tone and mood than to showcase the person being described. Augusten Burroughs’s best-selling Running with Scissors is a prime example: sepia in tone, rather disturbing in its imagery of a small child with a box over his head, the cover sets the perfect unsettled mood for what is a truly disquieting family story. Books in which setting and location play key roles—environmental titles or travel books, say—will often show that location on the cover (think Frances Mayes’s Tuscany books).

And of course, one of the most important things to learn about a nonfiction book can be found on its cover: the title. Unlike novel and fiction titles that can often be obscure or more ethereal in nature (Who is The Kite Runner? Is Water for Elephants primarily about elephants?), nonfiction titles are often wonders of description, efficiency, and occasional wit. Even when nonfiction titles are meant to be punchy, short, or thrilling (Alive!; The Perfect Storm; Freakonomics), the intrepid reader can always depend on those beautiful things, their subtitles, for the real story: The Story of the Andes Survivors; A True Story of Men against the Sea; A Rogue Economist Explores the Hidden Side of Everything. There’s nothing coy about nonfiction book titles. They may try to woo you with an exciting or clever title
(Blink), but they’ll always tell you all about themselves in their subtitles (The Power of Thinking without Thinking).

“ALLOW ME TO INTRODUCE . . .”: BLURBS AND DUST JACKET COPY

Whoa, hold on there. We’re not ready to do anything crazy like open that book yet. After you’ve mined the front cover for subject, genre, and tone clues, the time has come to turn it over in your hands and see what the back cover has to offer. More specifically, it’s time to see who’s recommending the book you’re holding: I’m talking about those “blurbs” that authors and publishers solicit from other authors to help sell their books. I’ve heard these complimentary phrases derided many times, with many people feeling that they’re simply purchased advertisements, but I’m a huge believer in blurbs. For one thing, authors and publishers are very interested in selling their own books, and they’ve been doing it for a long time—they know that readers often put a lot of stock in the opinions and words of other authors they’ve enjoyed. In a way, they’ve also done the readers’ advisory work for you; when I’m stumped for read-alikes for history titles by Stephen Ambrose, for example, I’ll always try to track down some of his books and see which other historians provided blurbs on his books. I should clarify that I don’t often read the text of the blurbs—I’ve only got so much time and I know they’re going to be positive if they’re printed there—but I do love seeing which other authors are represented.

Other important parts of the jacket, of course, are the inside front flap, which you should always read, as it will nicely nutshell the book’s subject and focus for you (learn to focus on valuable words and phrases like “quickly paced,” “suspenseful,” “comprehensive,” “scholarly,” “definitive,” “evocative,” “meticulously researched,” etc.), and the back flap, which will often provide a paragraph about the author and his or her other titles.

Now—and only now—should you take the plunge and open the book.

THAT FIRST CONVERSATION: INTRODUCTIONS, PROLOGUES, TEXT, AND OTHER CLUES

One of my very favorite attributes of nonfiction books is that so many of them include introductions. Book introductions (and last chapters or conclusions) are largely what got me through college, because so much great
and telling information is packed into introductions that you almost don’t have to read the rest of the book (unless, of course, you want to, which I almost always do). Introductions are particularly helpful in books of history, investigative journalism, and more subject-based books such as business and political titles, as they can provide a lot of information not only about the story but about how the author will tell the story. If the introduction is long, skip to the last few pages before the first chapter starts: that’s often where authors will lay all their cards on the table and explain how they wrote about their subject and what structure their books will follow. Introductions can also provide valuable clues about the narration of a book: nonfiction authors who are giving their readers the inside or hidden stories often adopt first-person and highly personal tones, promising that secrets will be revealed, while authors relying less on personal experience will adopt a more formal tone and structure. Not all nonfiction titles offer introductions, and when they don’t, they might offer a prologue instead. This is particularly true in more emotion-driven works, or titles in which literary style is more of a concern than the story or characters—prologues can therefore often be found in memoirs, true crime, true adventure, and histories that are told more as stories than as scholarly works. Introductions let readers know what they’re in for; prologues provide only enough information or atmosphere to tantalize.

If I’ve gotten this far in my cursory perusal of a nonfiction book, I’ve already amassed quite a bit of information. At this point I like to step back just a bit from the process and simply absorb the feel of the book. How thick is it? How heavy is it? I like to just flip through the pages as I heft it, not really reading anything but just considering little factors like the density of text, the length of chapters, whether or not there are illustrations or photo sections (which I always, always, always look through in their entirety at this point), and whether or not there are other sections like charts, appendices, notes, bibliographies, or indexes. Without considering each of those things too carefully individually, taken as an aggregate, they can provide other important clues about a book and, more important, about the types of readers who might consider picking the book up. All books, including novels, can offer wide variations in text size and spacing, depending not only on the genre but also on where the author is in her or his writing career (my husband jokes that Robert Parker’s Spenser novels, while still a lot of fun to read, now feature more white space than text), but text size and spacing in nonfiction books are good indicators of the reading experience. A memoir with short chapters and more generously spaced or larger text will read much differently than will history, science,
or even biographical books with denser text. Again, all these surface attributes will tell you much more about how a nonfiction book will “read” than will its subject classification number or interest category. Popular science books, written for a wider audience, will read much differently than will hard or more detailed science books featuring denser text, more references, or even scientific notations, numbers, or illustrations. When deciding between two such books, the popular science book might well have more in common with other, more recreational nonfiction (popular history, say, or more investigative or current affairs books) than it does with the similarly subjected hard science book.

The presence of notes or references, bibliographies, suggestions for “further reading,” chronologies or time lines, or indexes can also offer you more information about the book you’re holding. Books with a long list of references and an index may indicate a more scholarly or challenging read, while many new nonfiction titles are being published without any references or indexes at all (this is seen increasingly in works of popular history and biographies). Titles such as Leslie Carroll’s *Royal Affairs: A Lusty Romp through the Extramarital Adventures That Rocked the British Monarchy*, with neither index nor notes, are becoming more common and are meant to be read recreationally, not studied or plundered for research projects or book reports. The presence (or absence) of notes or an index can be particularly instructive in nonfiction books written in an investigative style: exposés and works of reporting undertaken by more independent journalists will often feature more endnotes and indexes, while current affairs books by pundits and more opinionated volumes will not (references are hardly ever offered in books by authors such as Bill O’Reilly or Michael Moore).

**CONTINUING THE CONVERSATION: LAST CONSIDERATIONS**

If you’ve made it this far, you probably already have a pretty good feel for the nonfiction book you’re getting to know. You could make an informed decision about this book’s suitability for you (or for other readers you know) based on what you have. But if the bell hasn’t yet rung and you’re still enjoying yourself getting to know the book, there are just a few last things you can do, and they should largely be dictated by your personal tastes.

Although you’ve already had a good look at the book’s introduction or prologue, you may also want to read a bit of the first chapter, or randomly choose a point in the book at which you’d like to start reading, just to get a better feel for the author’s writing style. If I do read a bit in the
book, I tend to do something that makes fiction readers very uneasy: I’ll often flip right to the back and see what is in the final chapter. To each her own. For the most part, if I’ve had a good look at the dust jacket description and the first few pages, I don’t really need to know any more to make my choice. But some readers and advisors swear by a more careful look into the middle of the book or simply reading a couple of pages at random, and I’m certainly not going to pooh-pooh that. We all get to know our books in our own ways, after all.

One thing I will do, if I have time, is peruse the author’s acknowledgments, which can appear in either the very front or the very back of the book. Not only can these acknowledgments be quite heartwarming (I always like to see long-suffering family members get thanked), but sometimes I can pick up clues about other, similar books or about the author’s connections. New authors will often thank or mention their authorial influences or mentors, many of whom have written books of their own—and those names can be a valuable source of read-alikes. Likewise, sometimes you can pick up a fun bit of trivia or find out why a book may suddenly and inexplicably have more “buzz” than you might expect—John Elder Robison’s memoir, Look Me in the Eye: My Life with Asperger’s, was an interesting book in its own right (with a fantastic cover, please note), but was also buzzed about because Robison is the brother of the more well-known memoirist and humorist Augusten Burroughs. I’m not even sure Robison thanked Burroughs in his acknowledgments, but that is just the sort of tangential but arguably valuable type of information that can be found amid the many thank-yous and I-owe-yous.

THE COLLECTION: THE NONFICTION BOOK AMONG ITS FRIENDS

Sometimes you’re looking less for that one special book than for an opportunity to get out and mingle among a wide variety of nonfiction titles. It’s possible to get to know nonfiction not only one title at a time but also as part of your larger collection. When is the last time you wandered in your stacks? How do your nonfiction shelves differ from your fiction shelves? How is your nonfiction organized, and how does that organization differ from your fiction collection? Does your library use nonfiction books in your book and other merchandising displays? All these factors will affect how you approach nonfiction books.

Because nonfiction varies so widely, from the purely informational to the more narrative, there is often a wide variation in the physical format
of nonfiction books. In the nonfiction collection, books that are closer in size and shape to the vast majority of hardcover novels and fiction often have to vie for shelf space with larger and heavier coffee-table books or other oversized manuscripts as well as with much thinner how-to guides and other smaller-format informational titles. This variation in physical formats often means that the nonfiction shelves can be a bit messier and harder to browse. Don’t let the chaos get to you, and embrace nonfiction’s diversity. Many of those oversized books that just don’t fit on library shelves are gorgeously illustrated coffee-table books on subjects that might pique your interest in more story-driven nonfiction titles. An oversized book of photographs of small-town America might get you in the mood for related nonfiction titles like Michael Perry’s Population: 485: Meeting Your Neighbors One Siren at a Time or even novels like Richard Russo’s Nobody’s Fool.

Another particularly valuable way to explore your collection is to immerse yourself in a subject area or Dewey number range in which you have absolutely no interest. For me, a wander through the science shelves (also known as the 500s) surprisingly yielded some of my all-time favorite reads, including Matthew Hart’s Diamond: A Journey to the Heart of an Obsession. In addition to broadening your own perspective, browsing subject areas with which you are not familiar might help jog your memory when working with science book readers or even when answering reference questions or helping patrons with their homework. By seeing beyond subject matter you will start naturally to view nonfiction as a more intangible reading experience and one more similar to the fiction experience. Although subjects sometimes do act as entry points for readers seeking novels, more often the subject matter is not as important in fiction as are appeal factors such as complex characters, evocatively described settings, or avant-garde or unique writing styles.

**DID YOU MAKE A LOVE MATCH?**

Even if you didn’t find the book of your dreams, never fear: new nonfiction books are being published every day. There’s a ton of fish in the sea—chances are good that someday you’ll meet a nonfiction book you’d like to get to know a little better. In the meantime, don’t forget to get out there where books congregate and make yourself available, and keep in mind the best ways to get to know nonfiction books:
• covers and titles
• author blurbs and dust jacket synopses
• introductions and prologues
• size and weight, text density, notes and references, pictures and indexes
• random chapters and acknowledgments
• subject matter and placement in a larger nonfiction collection

Happy nonfiction hunting!

See the next page for a worksheet that highlights the steps in the chapter and gives you some space for note taking. It’s important to write some notes so you can remember the book you just spent time learning about. These sheets can also be saved in a binder at the service desk for moments when your memory needs nudging.
Nonfiction Speed Dating Worksheet

Title: ________________________________________________________________

Author(s): __________________________________________________________

Steps (for each of these you can add a sentence or two or phrases or reminder words):

1. *First impressions: the cover and the title.* What color is the cover, and does it include photos or an illustration? Make a note of both the title and subtitle.

2. *Allow me to introduce: blurbs and dust jacket copy.* Who else has liked this book? Note summary and author’s credentials on dust jacket copy.

3. *That first conversation: introductions, prologues, text, and other clues.* Browse the index for a summary of the story and the structure of the book. What scene does the prologue set? Are there notes, references, or an index?

4. *Continuing the conversation: last considerations.* Note literary style by browsing text; read acknowledgments for background info and possible read-alikes.

5. *The collection: the nonfiction book among its friends.* Note the shapes, sizes, and weights of books; immerse yourself in subjects.

6. *Did you make a love match?* What about it? Do you want to read this book?
INDEX

A

The Absolutely True Diary of a Part-Time Indian (Alexie), 49
Ackerley, J. R., 89–90
adaptations, graphic novels as, 24–25
Adult Reading Round Table (ARRT) in-depth genre studies, 33, 96, 100 overview, 44 questions about appeal factors, 40
adult storytime ideas for, 152–155 sources for, 160–161 Thrilling Tales program, 149–163 tips for, 155–156
Adventures of Tom Sawyer (Twain), 52
advertising book group kits, 111
Age of Bronze series, 25
Ahlvers, Alicia, 170–182
Alex Awards, 195
Alexie, Sherman, 49
Alice’s Adventures in Wonderland (Carroll), 53
All Creatures Great and Small (Herriot), 89
Allen, Joan, 53
Allende, Isabel, 199
Almost Moon (Sebold), 53
American Born Chinese (Yang), 21, 23
American Library Association (ALA), 83, 99, 136
Anderson, Laurie Halse, 188, 204
anime, 21, 59
Ann Arbor (Michigan) District Library, 117
annotations, 39–41, 47, 126
appeal factors annotations on, 40 in creating themed booklists, 82 in listening in thirty minutes strategy, 19
in reading books in ten minutes strategy, 5
in reviewing graphic novels, 60–61
Arakawa, Hiromu, 61
Audible, Inc., 19
Audio Publishers Association (APA), 20
audiobooks listening in thirty minutes strategy, 17–20 older adults and, 177 readers’ advisory resources for, 19–20 reviewing, 48–56
AudioFile Magazine, 20
author considerations for adult storytime, 154 in book group selections, 125 in creating themed booklists, 82 one-time-only events, 123 for read-alikes, 95 in reading books in ten minutes strategy, 6
author events assessing programming strengths, 135–136
author readings, 139–140
AV components, 138
book signing, 143–145
booking, 137
event flow, 140–142
funding, 136
getting started, 134–135
planning, 138
potential pitfalls, 148
programming partners, 136–137
promoting, 145–148
question-and-answer sessions, 142–143
RSVP considerations, 139
The Autobiography of Malcolm X, 187
B
baby boomers, 173–174
back matter (nonfiction books), 12–13
Baldacci, David, 174
Bark If You Love Me (Bernikow), 90
Beauregard, Sue-Ellen, 48–56
Bechdel, Alison, 24
Berg, Elizabeth, 188
Bernikow, Louise, 90, 91
Best American Nonrequired Reading, 154
Best Detective Stories of the Year, 161
Best New American Voices, 153
Binchy, Maeve, 172, 188
Blankets (Thompson), 22
Blogger blog service, 117
blogs
defined, 116–117
online readers’ advisory lists, 115, 116–117
recording genre studies, 35–36
Bluegrass Community and Technical College, 46n4
Bluford series, 187
blurbs. See jacket blurbs and copy
body appearance in graphic novels, 60
Bolinda Audio, 51
book collections. See collections
Book Crush (Pearl), 66
book groups
adult storytime and, 152–153
background research and, 127
being creative, 128–130
book selections, 124–126
genre-specific, 31, 34–36
including film adaptations, 130
kits for, 106–112
marketing, 124
moderator challenges, 131–132
one-time-only events, 123–124
organizing, 122–123
terminology, 121–122
tips for moderators, 131
topics for discussion, 128
writing discussion questions, 127–128
book signings, 143–145
book titles
for book group kits, 108
nonfiction speed dating, 8–10
subtitles in, 9–10
Booklist, 42, 98, 195
Booklist Online, 205
booklists
annotations, 39–41
online readers’ advisory service, 114–115
organization of, 84–85
as passive readers’ advisory, 73–80
presentation of, 84–85
purposes, 83–84
sample, 89–93
sources for items, 82–83
types/characteristics, 81–82
writing, 85–87
See also read-alikes
bookmarks, 73–80, 99
Booth, Coe, 187
Booth, Heather, 167–169, 190, 197–206
Bordeaux Betrayal (Crosby), 52
Bouricius, Ann, 29–30
Bradbury, Ray, 151, 187
Bradford, Barbara Taylor, 173
Braun, Lilian Jackson, 171, 174
Brockmann, Suzanne, 174
Broderick, Dorothy M., 39
Brown, Dan, 96, 174, 187
Brown, Sandra, 173, 188
Brown, Tina, 52
Browne, Sylvia, 173
Burghoff, Gary, 91
Burkey, Mary, 49
Burroughs, Augusten, 9, 13
Bush, Barbara, 91
C
Capote, Truman, 23
Capote in Kansas (Parks and Samnee), 23, 25
Carroll, Leslie, 12
Carter, Jimmy, 172
characterization
annotations on, 40
in book group selections, 126, 128
in books for teen readers, 192
for read-alikes, 95
in reading books in ten minutes strategy, 5
Cheever, John, 161
Chekhov, Anton, 161
Chelton, Mary K., 3, 17, 39
chiaroscuro, 23
A Child Called “It” (Pelzer), 187
Clan Apis (Hosler), 24
Clapton, Eric, 54
Clapton (Clapton), 54
Clark, Mary Higgins, 171, 174
Clinton, Hillary Rodham, 91
Clowes, Daniel, 23, 25
collections
for book groups, 107–111
nonfiction speed dating on, 13–15
Collier, John, 152
conclusions (nonfiction books), 10–12
continuing education, genre studies as, 29–36
Cords, Sarah Statz, 8–16, 44, 100
Cornwell, Patricia, 173
cost considerations
book group kits, 108
funding author events, 136–137
purchasing canvas mailers, 179
Coulter, Catherine, 173
covers
in listening in thirty minutes strategy, 17–18
in nonfiction speed dating, 8–10
in reading books in ten minutes strategy, 3–4
in reading graphic novels in five minutes strategy, 23–24
cozy mysteries, 171–172
Crank (Hopkins), 187
Crichton, Michael, 187
cringe readings, 154
Crosby, Ellen, 52
cultures
adult storytime and, 153
in graphic novels, 60–61
Cut (McCormick), 188

D
Da Vinci Code (Brown), 96, 174
Dahl, Robert, 151
Dailey, Janet, 173
Dale, Jim, 50, 53–54
Dead until Dark (Harris), 187
Dear Socks, Dear Buddy (Clinton), 91
Deaver, Jeffery, 152
Dessen, Sarah, 188
detention centers, 184–185
Diamond (Hart), 14
Diana Chronicles (Brown), 52
Dickens, Charles, 161, 163n13
displays, as passive readers’ advisory, 73–80
Dog Days (Katz), 90
A Dog’s Life (Mayle), 90
Dreaming in Libro (Bernikow), 90
Drupal content management system, 117
Dzienmianowicz, Stefan, 161

E
Earphones Award, 20
EBSCOhost NoveList, 83
Edward, John, 173
Ehrenreich, Barbara, 187
electronic mailing lists
audibooks readers’ advisory, 20
sources for booklist items, 82
electronic subscription sources, 67–68
Ellin, Stanley, 151
Enger, Leif, 188
ENL (English as a new language), 154, 201–202
Eskew, Phil, 99
evaluating reference materials, 64–69
Evanovich, Janet, 174, 188

F
Fairest (Levine), 51
Fantastic Fiction website, 83, 98
Fear and Loathing in Las Vegas (Thompson), 187
Fiction_L discussion list, 82, 83, 99
Fight Club (Palahniuk), 188
first impressions, covers and titles, 8–10
Foglio, Kaja, 24
Foglio, Phil, 24
Frey, James, 187
Friends of the Library groups, 35, 136, 179
From Baghdad, with Love (Kopelman), 90
front matter (nonfiction books), 10–12, 65–66
Full Cast Audio, 51
Fullmetal Alchemist (Arakawa), 61
Fun Home (Bechdel), 24

G
Gale Literature Resource Center, 83, 98
Gallant, Mavis, 161
Gantos, Jack, 187
Genreflecting series, 30, 44, 64, 96
genres
for adult storytime, 153
in book group selections, 125
creating themed booklists, 81
for graphic novels, 23–24
for older adults, 171–172
for read-alikes, 99–100
in reading books in ten minutes strategy, 5
the Reading List, 99
reviewing books, 42–43
studying genres, 29–36
for teen readers, 189–190, 193
getting to know materials. See studying materials
Ghost World (Clowes), 23, 25
G.I. Generation, 171–172, 174
Gift from the Sea (Lindbergh), 187
Giles, Gail, 187
Girl Genius (Foglio and Foglio), 24
The Glass Castle (Walls), 187
GMLIB (Graphic Novels in Libraries), 62
Go Ask Alice, 187
Gogol, Nikolai, 161
The Golden Compass (Pullman), 187
Golden Voice Award, 20
Good Books Lately (Moore and Stevens), 126
Good Dog, Stay (Quindlen), 90
Good Masters! Sweet Ladies! (Schlitz), 51
Goodreads website, 206
Grafton, Sue, 174
Grammy Awards, 20

Graphic Novel (Gravett), 24
graphic novels
defined, 58–59
reading in five minutes, 21–27
reviewing, 57–63
Graphic Novels (Pawuk), 62
Gravett, Paul, 24
Gregory, Philippa, 55
Grey, Zane, 172
Grisham, John, 174, 188
Grogan, John, 9, 89, 91
Guibert, Emmanuel, 24

H
Hahn, Daniel, 205–206
Harper Audio, 51
Harris, Charlaine, 187
Hart, Matthew, 14
Henderson (Nevada) District Public Libraries, 116
Hennepin County (Minnesota) Library, 112
Herald, Diana, 44
Herrick Memorial Library (Ohio), 92–93
Herriot, James, 89
Highsmith, Patricia, 152
Hinton, S. E., 188
Hirsch, Jane, 3, 17
Hole in My Life (Gantos), 187
Holes (Sachar), 204
Hollands, Neil, 66
homebound services application, 181–182
Hooper, Brad, 161
Hopkins, Ellen, 187
Hosler, Jay, 24
hosting author events, 134–148
Howerton, Erin Downey, 21–27
Hughes, Langston, 161

I
illustrations
in reading graphic novels in five minutes strategy, 23–24
in reviewing graphic novels, 59–60
sequential art, 58–59
In the Shadow of No Towers (Spiegelman), 22
incarcerated populations, 183–188
Indiana University, 99
Internet. See World Wide Web
Into the Wild (Krakauer), 187
introductions (nonfiction books), 10–12
Iowa Library Services, 79, 115
IRead Wiki, 115

J
jacket blurbs and copy
  in listening in thirty minutes strategy, 18
  in nonfiction speed dating, 10
  in reading books in ten minutes strategy, 4
Jackson, Lisa, 187
Jackson, Shirley, 151
Jacobsohn, Rachel, 128
Jemtegaard, Kristi Elle, 53–54
Jordan, Robert, 190
Juneau (Alaska) Public Library, 116

K
Kansas City (Missouri) Public Library, 148, 181–182
Kansas Libraries, 112
Karon, Jan, 172
Katz, Jon, 90–91
Keith, Ron, 55
Kellerman, Jonathan, 174
Kent District Library (Michigan), 84, 98
Kenton County (Kentucky) Public Library, 162n6
Kerasote, Ted, 91
Kidd, Sue Monk, 188
King, Stephen, 25, 174, 187
Kingsolver, Barbara, 51
Koontz, Dean, 174
Kopelman, Jay, 90
Krakauer, Jon, 187

L
LaHaye, Tim, 173
L’Amour, Louis, 172
language (profanity), 174, 191–192
Lecat, Lisette, 50
length considerations
  in book group selections, 125
in listening in thirty minutes strategy, 18
in reading graphic novels in five minutes strategy, 22
in YA books, 198
Levine, Gail Carson, 51
Libraries Unlimited, 30, 83
Library Journal, 98
LibraryThing website, 206
licensing electronic subscriptions, 67
Lindbergh, Anne Morrow, 187
listening to books
  getting to know the materials, 17–20
  reviewing audiobooks, 48–56
literacy learning, 154–155
Little Lit (Spiegelman and Moully), 25
Lockley, Lucy M., 29–36
Look Me in the Eye (Robison), 13
The Lovely Bones (Sebold), 53

M
M (film), 24–25
Madison (Wisconsin) Public Library, 116
manga, 21, 57–63
Mansfield, Katherine, 161
marketing materials. See promoting materials
Marley and Me (Grogan), 9, 89
Matheson, Richard, 152
Maupassant, Guy de, 161
Maus (Spiegelman), 22
Mayes, Frances, 9
Mayle, Peter, 90, 91
McBain, Ed, 162n1
McCaffrey, Anne, 190
McCall Smith, Alexander, 50, 54, 171, 173
McCarty, Cormac, 187
McCloud, Scott, 62
McCormick, Patricia, 188
McMillan, Terry, 174
McSweeney’s, 153
media
  author events and, 146–148
  tie-ins for teen readers, 193
Medlicott, Joan, 173
Merle’s Door (Kerasote), 91
Metro Area Reader’s Round Table (MARRT), 34
Meyer, Stephenie, 187, 204
Michaels, Fern, 173
Mid-Continent (Missouri) Public Library, 115
Millie’s Book (Bush), 91
A Million Little Pieces (Frey), 187
Missouri River (Missouri) Regional Library, 115
Monster (Myers), 188
Montgomery County (Maryland) Department of Public Libraries, 3, 17
Moore, Ellen, 126
Mortified: Angst Written website, 154
Morton Grove (Illinois) Public Library, 83, 115
Mosley, Walter, 173
Mouly, Françoise, 25
Moveable Type blogging software, 117
Moyer, Jessica E.
- reading books in ten minutes strategy, 3–7, 17
- reviewing reference materials, 64–69
on teen readers, 189–196
Multnomah County (Oregon) Library, 79
Munro, Alice, 161
Muth, Jon, 25
My Dog Tulip (Ackerley), 89–90
My Sister’s Keeper (Picoult), 188
Myers, Walter Dean, 188
Myss, Caroline, 173

N
Nafisi, Azar, 148
narration
- for adult storytime, 156–160
- for audiobooks, 49–50, 53–54
- in listening in thirty minutes strategy, 19
- in YA books, 199
National Endowment for the Arts, 136
National Endowment for the Humanities, 136
A New Leaf (Ritchie), 152
New York Times Book Review, 42
Newberg (Oregon) Public Library, 117
Newman, Bobbi, 113–118
Nezhukumatathil, Aimee, 148
Nick and Norah’s Infinite Playlist (Cohn and Levithan), 199
Nickel and Dimed (Ehrenreich), 187
Nielsen, Stina, 55
Niles, Steve, 24
No Flying, No Tights website, 62
No. 1 Ladies’ Detective Agency series, 50
Nobody’s Fool (Russo), 14
nonfiction books
- book group selections, 125–126
- creating read-alikes for, 96–97
- creating themed booklists, 82–83
- graphic novels, 24
- reviewing, 42–44
- speed dating technique, 8–16
The Notebook (Sparks), 188
NoveList database, 83, 96, 98, 206

O
Odyssey Award for Excellence in Audiobook Production, 49
online services. See World Wide Web
The Other Queen (Gregory), 55
The Outsiders (Hinton), 188

P
pacing
- annotations on, 40
- for audiobooks, 49
- read-alike considerations, 100
- in reading books in ten minutes strategy, 5
- in YA books, 198
Palahniuk, Chuck, 188
Pamunkey Regional Library (Virginia), 79
Park Ridge (Illinois) Public Library, 111
Parker, Dorothy, 161
Parker, Robert, 11, 173
Parks, Ande, 23, 25
Patterson, James, 173, 187, 199
Patterson, Richard North, 174
Pawuk, Michael, 62
PBworks wiki platform, 115
Peace like a River (Enger), 188
Pearl, Nancy, 66
INDEX

Pearlman, Mickey, 126
Pelzer, Dave, 187
Perry, Matthew, 14
*Persepolis* (Satrapi), 23
Person, Susan, 206
*Peter Rabbit* (Potter), 24
Phyrne Fisher series, 51
physical characteristics of a book
  in reading books in ten minutes
    strategy, 4
  in reading graphic novels in five
    minutes strategy, 22
  in reviewing reference materials, 66
Pickett, Kate, 183–188
Picoult, Jodi, 188
Pierce County (Washington) Library System, 80
Pilcher, Rosamunde, 172
Plain, Belva, 172
plots
  annotations on, 40
  in book group selections, 126
  in reading books in ten minutes
    strategy, 5
  in reviewing books, 43
podcasting, 155
*Population: 485* (Perry), 14
Porter, Davina, 54
*PostSecret* (Warren), 187
Potter, Beatrix, 24
*Prodigal Summer* (Kingsolver), 51
profanity, 174, 191–192
*The Professor’s Daughter* (Sfar and Guibert), 24
programming
  adult storytime, 149–163
  book groups, 121–133
  hosting author events, 134–148
  for incarcerated populations, 184–185
  partners for events, 136–137
prologues (nonfiction books), 10–12
promoting author events, 145–148
promoting materials
  book group kits, 106–112
  creating themed booklists, 81–93
  online readers’ advisory, 113–118
  passive readers’ advisory, 73–80
  with read-alikes, 94–105
Public Library Association, 136
Pullman, Philip, 187
Q
question-and-answer sessions, 142–143
Quindlen, Anna, 90
R
*Ranma ½* (Takahashi), 21
*Read On . . . Fantasy Fiction* (Hollands), 66
read-alikes
  annotations, 39–41
  book groups and, 127, 129
  defined, 94
  sample, 99
  writing, 95–101
Reader’s Advisor Online database, 44, 83, 98, 206
*The Readers’ Advisory Guide to Genre Fiction* (Saricks), 30, 43, 66, 96
*The Readers’ Advisory Guide to Nonfiction* (Wyatt), 40
*Readers’ Advisory Service in the Public Library* (Saricks), 3, 40, 64, 95
readers’ advisory services
  for baby boomers, 173–174
  for G.I. Generation, 171–172
  for incarcerated populations, 183–188
  interview process, 174–178
  intra-generational categories, 174–175
  for older adults, 170–171
  overcoming barriers, 178–180
  for Silent Generation, 172–173
  teen books for adult readers, 197–206
  for teens, 167–169, 189–196
reading books
  nonfiction speed dating technique, 8–16
  reading books in ten minutes strategy, 3–7
  reading graphic novels in five minutes
    strategy, 21–28
*The Reading Group Handbook* (Jacobsohn), 128
reading groups. See book groups
*The Reading List*, 99
ReadingGroupGuides.com, 108
The Real Story (Cords), 44, 100
Recorded Books, 49, 51, 55
reference materials, 64–69
Rendell, Ruth, 152
reviewing materials
audiobooks, 48–56
book groups and, 127, 128
for fiction and nonfiction, 39–47
graphic novels and manga, 57–63
reference materials, 64–69
websites, 116
Rice, Anne, 174
Ritchie, Jack, 152, 162n4
Roach, Mary, 187
The Road (McCarthy), 187
Roberts, Nora, 172, 174
Robison, John Elder, 13
The Romance Readers’ Advisory (Bouricius), 29–30
romantic suspense, 172
The Rose That Grew from Concrete (Shakur), 187
Rosenberg, Betty, 201
Rowling, J. K., 204
Royal Affairs (Carroll), 12
Running with Scissors (Burroughs), 9
Russo, Richard, 14

S
Sachar, Louis, 204
Sag Harbor (Whitehead), 198
Salinger, J. D., 161
Salon of Shame website, 154
Samnee, Chris, 23, 25
sample sections
listening in thirty minutes strategy, 18–19
reading books in ten minutes strategy, 4–5
reviewing reference materials, 66
Sampley, Lisa, 3, 17
Santa Clara County (California) Library, 112
Saricks, Joyce
audiobook review example, 52–53
listen to a book in thirty minutes
strategy, 17
read a book in ten minutes strategy, 3
read-alike resources, 100
The Readers’ Advisory Guide to Genre Fiction, 30, 43, 66, 96
Readers’ Advisory Service in the Public Library, 3, 40, 64, 95
Satrapi, Marjane, 23
Scalzi, John, 190
Schlitz, Laura Amy, 51
School Library Journal, 196
Seattle Public Library, 151
Sebold, Alice, 53
The Secret Life of Bees (Kidd), 188
sequential art, 58–59
series considerations
in book group selections, 125
genre studies and, 30–31
for graphic novels, 25
reading books in ten minutes strategy, 5–6
sex
in book group selections, 125
in graphic novels, 60
teens reading about, 191–192
Sfar, Joann, 24
Shakur, Tupac, 187
Shanower, Eric, 25
Short Story Readers’ Advisory (Hooper), 161
Shreve, Anita, 188
Silent Generation, 172–173, 174
Siouxland Libraries (South Dakota), 111
Sister Souljah, 187
Slaughter, Karin, 187
Smith, Haywood, 173
Smith, Paul, 134–148
Sodowsky, Kay, 121–133
Someone like You (Dessen), 188
sound effects/quality
listening in thirty minutes strategy, 19
reviewing audiobooks, 50–51
Sparks, Nicholas, 188
Speak (Anderson), 188, 204
Spencer, LaVyrle, 172
Spiegelman, Art, 22, 25
spoilers (plot), 43
Springfield–Greene County (Missouri) Library, 3, 17
Squicciarini, Stephanie, 206
St. Charles City-County Library District (Missouri), 33–34
staff training, genre studies and, 33–34
Staley, Lissa, 73–80, 106–112
Steel, Danielle, 188
Steinbeck, John, 89
Sterlin, Jenny, 55
Stevens, Kira, 126
Stiff (Roach), 187
Stories about Men program, 184
Stories about Women program, 184
story line and frame
  annotations on, 40
  in graphic novels, 22
  for read-alikes, 95
  in reading books in ten minutes strategy, 5
storytime for grownups. See adult storytime
Stover, Kaite Mediatore, 17–20
studying materials
  genre studies as continuing education, 29–36
  listening in thirty minutes strategy, 17–20
  nonfiction speed dating technique, 8–16
  reading books in ten minutes strategy, 3–7
  reading graphic novels in five minutes strategy, 21–28
Sullivan, CJ, 183–188

T
Takahashi, Rumiko, 21
Talbot, Bryan, 24
The Tale of One Bad Rat (Talbot), 24, 25
Tan, Amy, 188
Taylor, Kiera, 162n8
teens, readers’ advisory services to, 167–169, 189–196
Templesmith, Ben, 24
themes
  in books for teen readers, 192
  in graphic novels, 23–24
  in read-alikes, 100
30 Days of Night (Niles and Templesmith), 24
Thomas, Abigail, 90
Thompson, Craig, 22
Thompson, Hunter S., 187
Thomson Gale, 83
A Three Dog Life (Thomas), 90
Thrilling Tales program, 149–163
titles. See book titles
tools and worksheets
  annotations, 39–41, 47
  author read-alikes, 102–103
  genre studies and, 32
  homebound services application, 181–182
  nonfiction speed dating, 16
  reading books in ten minutes, 7
  reading graphic novels in five minutes, 28
  for reviewing graphic novels, 59–61, 63
  reviewing reference materials, 65–67
  Who Reads What? 104–105
  for YA books, 205–206
See also blogs
Topeka and Shawnee County (Kansas) Public Library, 111
transitions in graphic novels, 25–26
Travels with Charley (Steinbeck), 89
Truman, Margaret, 172
Twain, Mark, 52
Twilight (Meyer), 187, 199, 204
typeface considerations, 4, 11–12
tyrell (Booth), 187

U
The Ultimate Teen Book Guide (Hahn), 205–206
Understanding Comics (McCloud), 62

V
Vance, Simon, 54
violence
  in book group selections, 125
  in graphic novels, 60
violence (cont.)
read-alike considerations, 100
ten readers reading about, 191–192

W
Walls, Jeannette, 187
Warren, Frank, 187
Washington County (Oregon) Cooperative Library Services, 80
Web 2.0 technology, 35–36
websites
for audiobook readers’ advisory, 19–20
knitting-related, 92
resources for graphic novels, 62
sources for adult storytime, 154
sources for booklist items, 83
sources for read-alikes, 98, 100
Welch, Lynne
creating themed booklists, 81–93
read-alikes, 94–105
Welles, Orson, 161
Westport (Connecticut) Public Library, 117
What to Read? (Pearlman), 126
Whitehead, Colson, 198
Whitney, Phyllis, 172
Wight, James Alfred, 89
wikis, 35–36, 115
Williamsburg (Virginia) Regional Library, 96
The Wonderful Thing about Pets (Burghoff), 91
Woods, Stuart, 187
WordPress blogging software, 115
worksheets. See tools and worksheets
World Wide Web
online readers’ advisory service, 113–118
recording genre studies, 35–36
reviewing reference materials, 64–65, 69
sources for read-alikes, 99
WorldCat.org website, 116
Wright, David, 149–163
writing booklists, 85–87
writing discussion questions, 127–128
writing read-alikes, 94–105
writing reviews
for audiobooks, 52–56
for fiction and nonfiction, 44–45
for reference materials, 69
Wyatt, Neal, 30, 40

Y
Yang, Gene Luen, 21, 23
A Year in Provence (Mayle), 90
young adult (YA) books, 197–206
Young Adult Library Services Association, 195, 205

Z
Zellers, Jessica, 57–63
Zoe’s Tale (Scalzi), 190
Readers’ advisory long ago sprinted past merely suggesting books to patrons; it now encompasses many different formats and means of communication, working with patrons of all types and ages, in and outside the library building. To help librarians handle increased demand, experts Jessica Moyer and Kaite Stover have assembled a group of specialists who have created a one-stop resource for all kinds of readers’ advisory issues. Here you will find a trove of solid guidance, including:

- How to advise patrons on all kinds of materials, from fiction and nonfiction to audiobooks, graphic novels, and even reference
- How to provide services to senior citizens, teens, and even readers who are incarcerated
- How to excel with author visits and book groups
- How to enhance storytelling, even for adults

Covering everything from getting to know a library’s materials to marketing and promoting RA, this practical handbook will help you expand services immediately without adding costs or training time.