

2008

The History of the Iowa Teen Award

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The History of the Iowa Teen Award

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Abstract

The major purpose of this research paper was to document in a written form the history of the Iowa Teen Award (ITA). This purpose was accomplished through interviews and examination of IEMA Archival materials located in the University of Northern Iowa Rod Library Archives Collection.

The results of this study showed a dedicated group of school librarians who organized a state-wide plan for a book award chosen by students in grades six through nine. Over a five-year period, plans were made for the award to be similar to the Iowa Children's Choice Award. The study presented the growth and development of the award program throughout the award's history.

The number of teens participating in the first year of voting was 5427. The lowest vote totals were recorded during 1993-94 with 2130. In 2007-08, a record number of votes retarded in the history of the award was 6973. The total number of votes cast in the history of the ITA was 104, 549. The average number of votes cast in the 24 years of the award was 4,356.

Recommendations for further study include suggestions for a videotape or DVD to be produced that would feature all the IT A book winners from 1985 to 2008. This project would need to continue in future years. Other recommendations include the availability of the IT A books for those who are legally blind, visually impaired or physically disabled readers, a comparison of the ITA with other state awards, and a thematic analysis of the IT A to determine if certain patterns emerged that indicated why certain books are selected by teens for the award each year.

The History of the Iowa Teen Award

A Graduate Research Paper

Submitted to the

Department of Curriculum and Instruction

Division of School Library Media Studies

In Partial Fulfillment of the Requirements for the Degree

Master of Arts

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by

Joni K. Hoing

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Has been approved as meeting the research requirement for the
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Chapter 1

Introduction

Lois Duncan, Gary Paulsen, Norma Fox Mazer, Caroline Cooney and Joan Lowery Nixon are familiar names to many teen readers. What do these authors have in common? Since 1984, Iowa teens have voted on books written by these popular authors, as well as many others, as part of the Iowa Teen Awards.

Background

Awarded every year since 1984, the Iowa Teen Award is based on teens voting from a selected master list of 15 book titles made available at the beginning of the school year. Students in grades 6 through 9 have until the end of February to read them and then vote for their favorite. Every spring the author receiving the highest number of votes is announced the winner by the award's sponsor, the Iowa Educational Media Association, which in 2005 became the Iowa Association of School Librarians (IASL), part of the Iowa Library Association. This research study will document the founding and early development of the award program, as well as its continuation since the first award was presented.

The History of Young Adult Literature

To understand modern young adult literature and the development of book awards in the twentieth century, it is helpful to know about the history of young adult literature, which can be traced back to the fifteenth and sixteenth centuries. During this early period, literature was not written for young people, but for adults. Most of

the literature read by children and young adults consisted of religious materials chosen by the adults. Beginning in the 1440s, hornbooks or lesson paddles displaying Bible verses provided beginning reading material for children. A hornbook consisted of pieces of parchment mounted on small wooden paddles (3 x 5 inches) covered with a transparent layer of horn for protection. These books were common among the Puritans in Colonial America. An example is a catechism written by John Cotton entitled Spiritual Milk for Boston Babes in Either England, Drawn from the Breasts of Both of Their Souls' Nourishment, which was first published in 1646 in England and then revised for publication in America in 1656 (Darigan, Tunnell, and Jacobs, 2002, p. 59). The first bound books specifically published for young readers during the Middle Ages were A Book of Courtesy (1477), followed by Aesop's Fables and Malory's LeMorte d'Arthur (Bushman, 1997, p. 222).

During the seventeenth century, some slight changes in literature occurred. The primary focus was still on religious publications and faith in the Christian word. The King James Bible (1611), Paradise Lost (1667) by John Milton and The Pilgrim's Progress from This World to That Which Is to Come (1678) by John Bunyan were considered standard reading for the young and old alike (Bushman, 1997, p. 222-223). However, in 1659, a landmark book, The Visible World in Pictures by John Amos Comenius, was printed as "the first book to convey information to children through pictures of real children" (Bushman, 1997, p. 222). In 1697, a collection of French fairy tales by Charles Perrault, entitled Tales of Mother Goose, was popular with the adults in the court of King Louis XIV, but the frontispiece showed an old

woman telling stories to a group of children (Darigan, Tunnell, and Jacobs, 2002, p. 59).

By the eighteenth century chapbooks evolved as an inexpensive source of reading material. Chapbooks were “cheap, poorly made books and pamphlets, sold usually for a penny by traveling salesmen called chapmen” (Gillespie, 1996, p. xi). During this period important literary works were also published, including Daniel DeFoe’s Robinson Crusoe (1719) and Jonathan Swift’s Gulliver’s Travels (1726). Originally written for adults, children were fascinated with the adventures of Robinson Crusoe, who overcame the adversities of being shipwrecked. In Gulliver’s Travels, children were enchanted by Gulliver, who woke up in the land of the six-inch Lilliputians. These adventure stories are considered the earliest of children’s classics (Bushman, 1997, p. 223). During the mid 1700s John Newbery, a British bookseller, began publishing children’s books as a serious business. His first effort, A Little Pretty Pocket Book, was published in 1744 (Gillespie, 1996, p. xii). His purpose was to create an atmosphere for children to be able to read for fun.

Toward the end of the eighteenth century and into the nineteenth century, works that involved moralistic lessons such as those written by Hannah More and Mary Sherwood, were considered standard reading for young people. Literature for girls focused on the home and family, whereas literature for boys focused on the success of one’s hard work. During the early 1800s, the emergence of folk and fairy tale collections, such as Household Tales (1812) by Jacob and Wilhelm Grimm, influenced what young people read (Darigan, Tunnell, and Jacobs, 2002, p. 59). By the mid 1800s, young women were reading the domestic novel, a genre that continued

to emphasize traditional values and moral lessons based on the religious movement of the day. These books preached morality, a woman's submission to man and traditional virtues, as well as the importance of women trying to find their place in a changing society. The four most popular books read in the late 1800s were The Wide, Wide World by Susan Warner, The Bible, Pilgrim's Progress and Uncle Tom's Cabin by Harriet Beecher Stowe (Bushman, 1997, p. 224).

The dime novel was another nineteenth century innovation. Originally published for adults for 10-cents, many readers turned out to be young adult boys who could hardly afford to spend a dime. Thus, publishers lowered the cost to a nickel, which made the books even more appealing. Most dime novels averaged 100 pages in length and were printed in a 7" x 2" format. Many were set in Colorado and points west, featuring such heroes as Deadwood Dick and Diamond Dick (Donelson, 2001, p. 50). Two of the earliest dime novels, both published in 1860, were Maleska: The Indian Wife of the White Hunter by Ann Stephens and Seth Jones: or, The Captives of the Frontier by Edward Sylvester Ellis (Donelson, 2001, p. 50).

Series books were in demand during the 1800s. By definition, series books are "books that contain the same characters in varying situations across many different books" (Cullinan and Galda, 1998, p. 224). Examples of these books are Frank, the Young Naturalist (1864) from the Gunboat series by Charles Austin Fosdick (pen name Harry Castlemon) (Bingham and Scholt, 1980, p. 198), Elsie Dinsmore from the Elsie Dinsmore series (1867) by Martha Farquharson Finley (Bingham and Scholt, 1980, p. 204) and The Boat Club or The Bunkers of Rippleton, A Tale for

Boys (1855), the first of the Yacht Club series by Oliver Optic, the pen name of William Taylor Adams (Bingham and Scholt, 1980, p. 186).

The popularity of the domestic, dime, and series novels influenced young people's reading choices. National attention for writers of books for young people increased with the printing of Ragged Dick (1867) by Horatio Alger, Jr., and Little Women (1868) by Louis May Alcott (Donelson, 2001, p. 46). These books were followed by the publication of The Adventures of Tom Sawyer (1876) by Mark Twain (Samuel Clemens), Treasure Island (1883) by Robert Louis Stevenson and Jungle Book by Rudyard Kipling (Darigan, Tunnell, and Jacobs, 2002, p. 60).

Despite changes in young adult literature from the Middle Ages to the mid 1800s, high moral values were still considered as essential to the young adult reader. During the 1800s, adult attitudes toward literature were gradually changing, however most printed materials continued to look at the world as it was at that time.

By the late 1800s and into the early twentieth century, formula fiction dominated young adult literature. Developed by Edward Stratemeyer, these stories were predictable with a variation of stock plots and themes and usually they were issued in series. Even though they were not considered to be particularly good literature, all of the elements were there to be enjoyed by young adult readers. In most, good always won over evil. Examples were the Old Glory series, Rover Boys books, Hardy Boys and Nancy Drew books and the Tom Swift books (Bushman, 1997, p. 226).

The reality novel emerged shortly before World War I. Books published during this period presented social and personal concerns that are familiar to the young adult readers. Girls preferred books such as Rebecca of Sunnybrook Farm (1904) by Kate

Douglas Wiggin and Anne of Green Gables (1908) by Lucy Maud Montgomery (Donelson, 2001, p. 62). Boys enjoyed Westerns and sports stories. Popular Western titles included The Virginian: A Horseman of the Plains (1902) by Owen Wister and Zane Grey's Riders of the Purple Sage (1912). (Donelson, 2001, p. 63). Sports titles included the Frank Merriwell books by William Garret Patten, under the pen name of Burt L. Standish. Other sports authors included Owen Johnson, Ralph Henry Barbour and William Heyliger (Donelson, 2001, p. 63).

By 1934, many publishers who were making serious attempts in publishing literature for young adults formed a marketing division called "Junior Books." These publishers created the category to distinguish adolescent fiction from children's and adult fiction. Early examples of these books were Let the Hurricane Roar by Rose Wilder Lane in 1934; Shuttered Windows by Florence Crannel Means in 1938; and Johnny Tremain by Esther Forbes in 1944 (Bushman, 1997, p. 227).

Between 1930 and 1950, girls enjoyed reading career novels. The most admired career was nursing as portrayed in Sue Barton, Student Nurse (1936) from the Sue Barton series by Helen D. Boylston (Bingham and Scholt, 1980, p. 335) and Cherry Ames, Student Nurse (1943) from the Cherry Ames series by Helen Wells (Something About the Author, Volume 49, 1987, p. 201). The Tattooed Man (1926), a sea adventure story, by Howard Pease, and The Iron Duke (1938), a modern sports story by John R. Tunis, were widely read by the boys (Cart, 1996, p. 15-16).

Paperback novels entered into the mass market in 1938. The publisher, Pocket Books, offered The Good Earth by Pearl S. Buck as a sample volume in mail-order tests (Donelson, 1997, p. 433). Other paperback publishers also emerged, including

Avon, Penguin, Bantam, New American Library, Dell and Popular Library. By the mid 1960s, paperbacks had become a popular format among young people.

Major changes and growth in young adult literature occurred between 1941 and 1965. During this 23-year period, publishers gave authors more freedom to write young adult novels with contemporary, realistic settings. “This freedom was a primary factor in the coming of age of adolescent literature” (Donelson, 2001, p. 31). Books for young adults were of higher quality, becoming a more distinct marketing sector and receiving more promotion than ever before.

The new young adult fiction focused more on the high school years, featuring simple plots and one or two main characters who were usually white middle-class youth. These characters dealt with the daily life of a typical teenager, including the trials and tribulations of dating, parties, class rings and romance. An early example is Maureen Daly’s Seventeenth Summer (1942) (Bingham and Scholt, 1980, p. 356). Most of the books ended on a happy note, but the social climate was changing. Themes such as teen suicide, eating disorders, drug and alcohol abuse, pregnancy, and discrimination once considered taboo, were now in demand. The financial boom of the 1960s allowed publishers to encourage authors and illustrators to write and show more about these ignored teen issues. Mr. and Mrs. Bo Jo Jones (1967) by Ann Head was an example of books published during the age of new realism (Donelson, 2001, p. 25).

People in the book industry recognize the period between the mid 1970s through the mid 1980s as “the golden age of young adult literature” (Donelson, 2001, p. 5). Publishers shifted from single-problem story lines to a resurgence of the more

sophisticated novel in order to appeal to the young adult audience. In these books, “the main character is a well-developed, vivid personality—one with whom young readers

can identify” (Dulinan and Galda, 1996, p. 244). During the 1980s, new releases were being printed that were labeled as multicultural, featuring “literature about African Americans, Asian Americans, American Indians, and Latinos. Most include a variety of other groups as well—women, religious groups, regional groups, gays and lesbians, the disabled” (Harris, 1997, p. 2).

The 1990s ushered in new paperback series with titles such as Goosebumps, Fear Street, Animorphs, Saddle Club, American Girls, and Bailey School Kids. It was also a time of revitalization for older series books such as the Boxcar Children and the Nancy Drew series. The decade also signifies the publication of increasingly sophisticated literature for young adults, including The Giver by Lois Lowry (1993), Dancing on the Edge by Han Nolen (1997), and Holes by Louis Sachar (1998) (Donelson, 2001, p. 12-13, 15).

Because of the evolution of young adult literature, its past, present and future “will reflect the concerns of an ever-changing society” (Bushman, 1997, p. 231). The problems that are written about in today’s young adult literature did not exist in the nineteenth century. Young adult authors, in the present and future, are continuously searching for new approaches in their writing to treat the old problems candidly and respectfully.

The History of Children’s Book Awards

Children's book awards are a twentieth century innovation. They serve as tributes to honor authors and illustrators for their contributions to literature for young people. Book awards also assist librarians, teachers, reading specialist, students of children's literature, and interested parents in identifying and recommending good books for young people. Today, over 100 awards are given in the United States alone and the number continues to grow each year. Throughout the world, "the awards range in sponsorship from individual corporations to international organizations, and they are administered by elected or appointed committees" (Sutherland, 1997, p. 607).

Major international awards

The best-known international award is the Hans Christian Andersen Award, established by the International Board on Books for Young People. This award "is given every two years to one living author who, by his or her complete work, has made an important international contribution to children's literature" (Sutherland, 1997, p. 655). The first medal was presented in 1956 to author Eleanor Farjeon from Great Britain. Nine years later, an illustrator's medal was added and was awarded to Alois Carigiet from Switzerland. Meindert DeJong was the first American author to receive the award in 1962.

Since 1966 the Bologna Children's Book Fair has presented several annual awards, or prizes, for graphics. They are open to all Italian and foreign publishers participating the Bologna Children's Book Fair. This first Graphic Prize for Youth (Y) was given in 1967 for Die Alte Linde Gondula by Sigbert Mohn from the Federal Republic of Germany (Children's Book Council, 1996, p. 369).

The International Reading Association Children's Book Awards began in 1975 with only one prize, but in 1987, it was expanded to two categories, one for picture books and one for the full-length novel. The prize for older readers was first awarded to Margaret I. Rostkowski for After the Dancing Days (Children's Book Council, 1996, p. 383-384). This worldwide award recognizes new talents in children's literature.

Major English language awards and honor books

The two most famous American awards are the Randolph Caldecott Award and the John Newbery Award. These two awards, both donated by Frederic G. Melcher, editor of Publisher's Weekly, are given each year by the Association for Library Service to Children (ALSC), a division of the American Library Association (ALA). The Newbery and Caldecott award and Honor Books are chosen by selection committees. The Honor Books are "runners-up," or books worthy of attention. The term "runners-up" was changed to "honor books" in 1971 (American Library Association, 1997, p. 8).

The Newbery Award, adopted in 1922, is named in honor of John Newbery, the first English publisher of books for children, and is considered to be the first children's book award in the world. The award is given to an American author, either citizen or resident, for the "most distinguished contribution to American literature for children published in the United States during the preceding year" (American Library Association, 1997, p. 3). The first award was presented to Hendrik Willem van Loon, who wrote The Story of Mankind. There were six authors chosen to be an Honor Book Medal recipient that first year.

The Caldecott Medal followed in 1937. This award honors Randolph J. Caldecott, the 19th century English illustrator “whose pictures still delight children” (Sutherland, 1997, p. 643). First given in 1938, the award is limited to residents or citizens of the United States and goes “to the illustrator of the most distinguished picture book for children published in the United States during the preceding year” (Sutherland, 1997, p. 643). The first medal was presented to Dorothy P. Lathrop for her illustrations in Animals of the Bible by Helen Dean Fish.

Other countries offer similar book awards. The United Kingdom, for example, grants national awards similar to those given in the United States. Britain’s oldest book award is the Carnegie Medal, established in 1936 to note the one-hundredth anniversary of the birth of famous library philanthropist, Andrew Carnegie (Jones, 1988, p. 47). Similar to the Newbery Medal, this award is presented annually by the British Library Association for “an outstanding children’s book written in English and first published in the previous year in the United Kingdom” (Sutherland, 1007, p. 651). The first award was given to Pigeon Post (1936) by Arthur Ransome.

Britain’s parallel to the Caldecott Medal is the Kate Greenaway Medal, named in honor of a famous early children’s book illustrator. This award is also presented annually by the British Library Association “for the most distinguished work in illustration of a children’s book first published in the United Kingdom during the preceding year” (Sutherland, 1997, p. 652). Tim All Alone (1956) by author/illustrator Edward Ardizzone was the first recipient of this medal.

In Australia, the premier children’s literature award is the Book of the Year Award, sponsored by the Children’s Book Council of Australia. First established in

1946, the inaugural winner was presented to Leslie Rees for his book Karrawingi the Emu. Over the years, the annual award has grown to five categories which included older readers, younger readers, early childhood, picture books and information books (<http://www.bendigo.latrobe.edu.au/conf/chlitc/Awards/CBCBotY.htm>).

In Canada, three awards, given annually, have been established by the Canadian Library Association. The Book of the Year for Children was the first award given in 1947 to Roderick Haig-Brown for his book, Starbuck Valley Winter. This award is Canada's version of the Newbery Award. The criteria for this award include: 1) a Canadian publication; 2) the author must be a Canadian citizen or a permanent resident of Canada; and 3) any work that is an act of creative writing. The second award, the Amelia Frances Howard-Gibbon Illustrator's Medal, was inaugurated in 1971. This award was given to Elizabeth Cleaver for her book, The Wind Has Wings. This award is the Canadian version of the Caldecott Award. Requirements include: 1) a Canadian publication; 2) the illustrator must be a Canadian citizen or a permanent resident of Canada; and 3) the text of the book must be worthy of the illustrations. The third award, the Young Adult Canadian Book Award, was established in 1930 by the Young Adult Caucus of the Saskatchewan Library Association for YA readers between 13 and 18 years of age. Kevin Major was the recipient of the first award given in 1981 for his book, Far From Shore. Guidelines for the award include: 1) an English language Canadian publication; 2) the author must be a Canadian citizen or a landed immigrant; and 3) a work of fiction. (<http://www.cla.ca/awards/bookaw.htm>)

Other American book awards

In the United States alone, many other awards have been created since the establishment of the Newbery and Caldecott Medals. The Child Study Children's Book Award at Bank Street College was established in 1943. This annual award is given to a book for young readers (age 8-13) that deals realistically and positively with problems in their world. Keystone Kids by John R. Tunis won the first award. (Weber and Calvert, 1980, p. 324).

The Association of American Publishers established the National Book Awards given in 1950 "to enhance the public's awareness of exceptional books written by fellow Americans, and to increase the popularity of reading in general" (<http://www.publishersweekly.com/NBFdocs/awards.html>). In 1969, a children's literature category was added. Meindert DeJong received the first award for Journey from Peppermint Street. In 1980 the award was replaced by the American Book Award, sponsored by the Before Columbus Foundation (Jones, 1988, p. 124). In 1996, the National Book Foundation once again added a Young People's category to their list of awards. Victor Martinez received the first award for The Parrott in the Oven (<http://www.ucalgary.ca/~dkbrown/nba.html>).

The Jane Addams Book Award, first presented in 1953, is given annually, in honor of the early social activist, to the children's book that "most effectively promotes peace, social justice, world community and the equality of the sexes and all races" (Children's Book Council, 1996, p. 27). Announced on the date of Jane Addams' birthday, September 6, the first book chosen was People Are Important by Eva Knox Adams. The award is sponsored by the Women's International League for Peace and Freedom and the Jane Addams Peace Association.

The Laura Ingalls Wilder Award followed in 1954, sponsored by the American Library Services to Children (ALSC) of the American Library Association (ALA). Originally the medal was given every five years, but since 1983 it has been presented every three years “to an author or illustrator whose books, published in the U.S., have over a period of years made a substantial and lasting contribution to literature for children” (Jones, 1988, p. 209). Presented in honor of the well-known author Laura Ingalls Wilder, the first medal was given to the award’s namesake, followed by Clara Ingram Jackson, Ruth Sawyer, E.B. White, Beverly Cleary, Theodor Geisel (Dr. Seuss), Maurice Sendak, Elizabeth George Speare, Marcia Brown, Virginia Hamilton, Russell Freedman and Milton Meltzer.

In 1966, the Association of Library Services to Children (ALSC) of the American Library Association established the Mildred L. Batchelder Award. It is given annually “in honor of a woman who promoted internationalism and encouraged translations of books from other countries” (Sutherland, 1997, p. 656). The first award was given in 1968 to The Little Man by German author Erich Kastner.

The Social Responsibilities Round Table of the American Library Association (ALA) established the Coretta Scott King Award in 1970 to recognize the life and work of African American writers for young people. The first award was presented to Lillie Patterson for Martin Luther King, Jr.: Man of Peace (Sutherland, 1997, p. 650). An illustrator award was given in 1974 to George Ford for his work in Ray Charles written by Sharon Bell Mathis (American Library Association, 1999, p. 73). Since 1979, the illustrator award has been given on a yearly basis. In 1974 the National Council for Social Studies established the Carter G. Woodson Book Awards

“to honor books that provide a multicultural or multiethnic perspective” (Sutherland, 1997, p. 607). The first plaque was awarded to Eloise Greenfield for her book Rosa Parks.

During the 1980s, a total of 45 new awards were created (Steele, 1994, p. 64). The Young Adult Library Services Association (YALSA) of the American Library Association (ALA) founded the Margaret A. Edwards Award. It was created to honor the late Margaret A. Edwards for her 30-plus years of being involved in young adult literature programs and library services at the Enoch Pratt Free Library in Baltimore, Maryland. The award recognizes “an author’s work in helping adolescents become aware of themselves and addressing questions about their role and importance in relationships, society, and in the world” (<http://ala.org/yalsa/edwards/facts.html>). S.E. Hinton received the first award in 1988 for The Outsiders (1967), That Was Then, This Is Now (1971), Rumble Fish (1975), and Tex (1979).

Reflecting the need to address diversity and that of the Latino culture in particular, the Association for Library Service to Children (ALSC), a division of the American Library Association (ALA) and the National Association to Promote Library and Information Services to Latinos and the Spanish-Speaking (REFORMA), an ALA Affiliate, established the Para Belpre Award in 1996. The award is presented biennially to recognize Latino authors and illustrators “whose work best portrays, affirms, and celebrates the Latino cultural experience in a outstanding work of literature for children and youth” (<http://ala.org/alsc.belpre.html>). The first medal winner for a narrative was An Island Like You: Stories of the Barrio (1995) by Judith

Ortiz Cofer. For illustrations, Susan Guevara won for Chato's Kitchen (1995), written by Gary DeSoto.

Between 1990 and 1992, 13 new awards were announced, bringing the count up to "112 different youth book awards and prizes" (Steele, 1994, p. 64). Beginning in 1998, the Alex Awards, cosponsored by Booklist and the Young Adult Library Services Association (YALSA) of the American Library Association (ALA), were given to the Top Ten Adult Books for Young Adults. Funded by the Margaret Alexander Edwards Trust, (Alex was Ms. Edwards' nickname), these awards are given annually for five years to adult books published the previous year that are enjoyed by readers age twelve through eighteen (<http://www.ala.org/yalsa/yalsainfo/alexinfo.html>).

One of the most recent book awards for young adult literature is the Michael L. Printz Award. Established by the Young Adult Library Services Association (YALSA) in memory of the Topeka, Kansas school librarian following his death in 1996, this award is the first national award to parallel the Newbery and Caldecott Awards. In 2000, the first award was given to Walter Dean Myers for his book, Monster. Honor books were Skellig by David Almond; Speak by Laurie Halse Anderson; and Hard Love by Ellen Wittlinger (<http://ala.org/yalsa/printz>).

Awards selected by children

Adults have selected international and national book award recipients, but now school children are also given the opportunity to name award winners. Often these awards are referred to as children's choice awards. The first awards program involving children in the selection of the winner was the Young Reader's Choice

Award (YRCA), a regional award, which was first established in 1940 by the Pacific Northwest Library Association. “This awards program has been in existence longer than any other North American program in which children choose the winning books” (Children’s Book Council, 1996, p. 250). Children in grades 4 through 8 in Washington, Oregon, Alaska, Idaho, Montana, British Columbia and Alberta, were invited to vote for their favorite book from a list of 10 to 15 selected titles. A hand-carved medallion wrought in Idaho silver depicting the YRCA insignia was given for the book Paul Bunyan Swings His Axe by Dell J. McCormick, the first award winner.

No further reader’s choice awards were established until 1952, when Emporia State University established The William Allen White Children’s Book Award to honor the memory of William Allen White, a famous Kansas newspaper editor and internationally renowned journalist. The award was founded by Ruth Garver Gagliardo, a children’s literature and reading promotion specialist in Kansas. Boys and girls living in the state of Kansas, grades 4 through 8, were encouraged “to read and enjoy good books” (Jones, 1988, p. 208). The White Award Book Selection Committee developed a master list children were to read from and vote for their favorite book each year. The first medal was awarded to the book Amos Fortune, Free Man by Elizabeth Yates. This was the first statewide reader’s choice award, which set a precedent for the development of other reader’s choice award programs across the United States. The program was expanded in 2001 to include two awards, one to be selected by 3rd through 5th graders and the other by 6th through 8th graders. The first winner of the 6th through 8th graders was Holes by Louis Sachar. By the 1980s, twenty-one statewide reader’s choice awards were in effect. The practice of

adults selecting books from which children then read seems to be the prevalent pattern for such awards.

By 1992, there were forty-one statewide readers' choice award programs in existence. The Rhode Island Children's Book Award, the most recent award program, gave out its first award in 1991, to the author Avi for Something Upstairs: A Tale of Ghosts. The award, sponsored by the Rhode Island Educational Media Association (RIEMA), the Rhode Island Library Association and the Rhode Island State Council of the International Reading Association, was expanded to include a Rhode Island Teen Book Award during the 2001-2002 school year. The first award was presented in 2002 to Todd Strasser for his book Give a Boy a Gun (<http://www.ri.net/RIEMA/ritba.html>).

Iowa book awards

In Iowa, three statewide awards have been established by the Iowa Educational Media Association (IEMA). The first, the Iowa Children's Choice Award (ICCA), began in 1980. The purpose of this award is "to provide an avenue for positive dialogue between teacher, parent and children (students) about books and authors" (Children's Book Council, 1996, p. 219). Students in grades 3 through 6 vote for their favorite title from a master list. The only requirement for the student is to have read two titles from this list. The winning author is presented with an engraved bell. The first award was given to Thomas Rockwell for How to Eat Fried Worms. The second award, the Iowa Teen Award (ITA), was first given in 1985 to Judy Blume, author of Tiger Eyes.

Beginning in the fall of 2003, Iowa high school students, grades 9-12, began reading from a list of selected titles. The purpose of this award is 1) “to provide Iowa students in Grades 9-12 with a diversified, quality reading list; and 2) to promote leisure reading among Iowa students in Grades 9-12” (<http://www.iasl-ia.org/ihsha.php>). Voting took place during the 2003-04 school year. The inaugural winner, A Walk to Remember, by Nicholas Sparks, was announced in the spring of 2004.

A history of the Iowa Children’s Choice Award was written by Carolyn Jeannette Byall in 1985. The author wrote the history as a research project in partial fulfillment of the requirements for the degree of Master of the Arts in School Library Media Studies at the University of Northern Iowa in Cedar Falls, Iowa.

Problem

There has been no previous effort to record the history and development of the Iowa Teen Award.

Purpose

The purpose of this historical research study is to document in a written form the history of the Iowa Teen Award (ITA) from the early meetings of school librarians of students in grades 6 through 9 in 1980 and the first presentation of the award in 1984, to more recent developments in the award process, concluding with the current school year, 2007-2008.

Research Questions

The following questions will guide the research concerning the development of the history of the Iowa Teen Award.

1. Why was a decision made to start a teen book award in the state of Iowa?
2. What were the criteria used by the first committee as they began their research to create such an award?
3. What did the committee learn by comparing what other states accomplished with their awards?
4. What were the challenges the committee faced in promoting this award in the beginning?
5. How has this award evolved over the years?
6. What goals have been met with this award and what plans are being made for its future?

Assumptions

The assumptions of this study include the willingness of people to be interviewed and their ability to remember accurate details. Possibly not everyone who contributed to the formation of the Iowa Teen Award will be available to the researcher.

Limitations

There is limited documentation available concerning this award; therefore, the decision has been made to gather additional information from the persons involved before such data becomes inaccessible. The research will be limited to the recollections of these persons and the written information available in the IEMA archives, located in the University of Northern Iowa Rod Library in Cedar Falls, Iowa.

Significance

The Iowa Teen Award was developed because of the success of the Iowa Children's Choice Award. Secondary media specialists felt a need to continue to encourage students in grades six through nine to read more books that would be appropriate in content, high literary quality, and appeal. This historical research study is significant because to date no history of the Iowa Teen Award has been written. A history should be written while persons assuming key roles in the implementation and development of the award program are still available. It is important to have a written record of the history of the Iowa Teen Award for posterity's sake as well as for all to read and learn more about the success of this program. It is also necessary to develop more complete records than are currently in the archives of the University of Northern Iowa Rod Library in Cedar Falls, Iowa. Educators in the public and private schools and the archivists at the University of Northern Iowa Rod Library will benefit from the preservation of this written history now and in the future.

Chapter 2

Review of the Literature

There have been no previous efforts to record the history and development of the Iowa Teen Award. The purpose of this historical research study is to document in a written form the history of the Iowa Teen Award (ITA) from the early meetings of junior high school librarians in 1980 to the first presentation of the award in 1984, as well as developments in the award program during the succeeding years, ending in the current school year of 2007-2008. Three areas of previous research are relevant to this study: the children's reading interests; the types of children's books chosen for awards, and the history of specific children's choice awards programs.

Reading Interests

Three recent studies focusing on children's reading interests are of particular value to this study.

Lawson (1972) conducted a study in three selected communities in Arkansas to determine the reasons and motivations of children in their selections of favorite books. Lawson also was interested in learning whether teachers and librarians could identify the factors that influence fifth grade children's choices.

Three sources were used to compile the necessary data for this study. They were: (1) fifth graders who attended selected elementary schools in Arkansas; (2) fifth grade classroom teachers whose students were not involved in the study; and (3) librarians working in school or public libraries within the state of Arkansas (p. 19).

A student questionnaire was completed by 26 fifth grade classrooms in ten selected elementary schools in Little Rock, Fort Smith and Rogers, Arkansas. Each

class was divided into three levels—below average, average and above average. In this way, the survey secured a cross-section of the local population (p. 19).

Twenty-six teachers, whose classes were not completing the student questionnaire, were asked to participate in this study by answering a second questionnaire (p. 20). Elementary schools in the communities of Little Rock, Fort Smith, Prairie Grove and Rogers were involved. Twenty-four school and public librarians also participated by completing the second questionnaire (p. 20). The communities of Fort Smith, Little Rock, North Little Rock, Springdale, Rogers, Fayetteville and Gentry were selected for this group.

Of the 695 students completing the 15-minute questionnaire, 469 different titles were selected as a favorite book with 97 of these titles mentioned two or more times (p. 28). The top five titles popular with both the boys and girls were Charlotte's Web (White, 1952); Box Car Children (Warner, 1950); Old Yeller (Gipson, 1956); Black Beauty (Sewell, 1877); and Charlie and the Chocolate Factory (Dahl, 1964) (p. 28-29). Of 634 responses, the children gave 325 different reasons for selecting their favorite books. Lawson grouped these reasons into eleven categories, which included authors, true biography, characters, content and theme, emotional/personal reactions, family and school life, specific areas of interest as well as being funny, good, exciting and interesting (p. 33). The principal motivation by children for reading their favorite books were friends and peers, themes, informational needs, teachers and librarians, families, book orders, favorite authors, television, movies and tapes (p. 38-41).

Lawson also used the reading scores available from each community where the student questionnaire was given in order to determine their reading levels. These

were compared to the responses. She found that there were more boys than girls in the below average reading groups and that fewer boys than girls were in the above average reading groups (p. 56).

Next, the students were sub-grouped into reading ability levels—20% above average, 60% average and 20% below average (p. 46). By combining the three below average groups and the three above average groups, Lawson discovered that both groups reported a wide range of favorite book titles. There was no difference in reading interests based on reading ability (p. 42).

A Chi-square analysis was used “to determine if there were any significant differences between the groups in their selection of favorite books” (p. 46). For both the below-average and average readers, the analysis revealed that “there was a significant difference at the .01 level for the below-average readers to identify their favorite book as being the same book as their current library book or last library book they had read when compared to the above-average readers” (p. 55). Comparing the average groups with the below-average group found no significant differences.

The results of the teacher-librarian questionnaire were computed using Spearman’s Correlation Coefficient Rho (p. 51). Using the t tests, no significant difference was detected in the ability of teachers and librarians to perceive children’s reasons for selecting their favorite books; however, test results indicated that teachers and librarians were better in their ability to perceive what motivated children to read.

Lawson recommended that this type of study should be repeated with fifth grade children to see if the trend continues.

In another study, Grover (1976) examined second grade children and how they make their selections of library books based on readability, content, illustrations and other formats. He studied a group of 148 second graders from Grandview School, which is a part of the Monroe County Community School Corporation in Indiana. The student body consisted of white students from a diverse socioeconomic population. These students lived in rural, suburban and urban settings and represented lower and middle income families (p. 9). The results of this study were limited to a single elementary school and its library and the analysis of forty library books over a period of six months.

The purpose of this study was “an attempt to present a profile of the library book preferences of a select group of beginning readers” (p. 7) because previous research on the reading preferences of second grade children was inconclusive.

Grover used two methods of research. The first was to conduct student interviews, and the second was to analyze library circulation data in determining high preference and low preference books (p. 39).

Three sets of variables—human, book and environmental—were used to account for a child’s selection of library books. The human variables were age, gender, intelligence and attitudes. The book variables addressed superficial differences, such as physical size, color and general attractiveness, and subtle differences, such as subject matter, vocabulary and illustrations style. Environmental variables included the arrangement of books, the appearance and arrangement of the library, and the influence of peers and adults upon the student’s choices (p. 9, 11).

A pilot study was conducted involving eleven children. The children were randomly selected for interviews from six second grade classrooms in the school. This group of students would not be a part of the later study. Initially, these children were asked fifteen questions, but two of the questions were eliminated from the interview and some other questions were rearranged (p. 47).

The final study involved students from five of the six classes who were interviewed during their library time. With the exception of one child not participating (by parent request), all students were assigned numbers. A sixth group of students were not interviewed as planned due to a conflict in the researcher's schedule and the students' library time (p. 48-49).

Upon the completion of the interviews, library circulation data was collected over a 24-week period, except during a two-week break over Christmas. Each book's due date was stamped using colored ink, and a 3 x 5 note card was used to record the author, title and call number of each title as well as the name of the child who checked out the book. If the book was renewed, it was counted only once in the circulation data (p. 54).

A total of 1150 titles were circulated during the entire period. The twenty books with the most circulation were given a high preference rating. 634 titles circulated only once and were considered low preference. Twenty of the low preference books were then selected for analysis (p. 55).

The same forty book titles (20 high-and 20 low preference) were categorized into "male preference" and "female preference." Twenty-one titles were considered male preference, and seventeen titles were considered female preference, with the two

remaining titles undesignated because circulation was equal between male and female students (p. 68).

The Fry Readability Formula and Maginnis extension for pre-primary books were used for each book title. Three one-hundred word samples were taken from the beginning, middle and end of each book. A fourth sample was taken to determine if the sentence length and syllable quantity were unusually great. A graph was developed from the calculations of the mean frequency of sentences and syllables. The predicted readability level was based on the point of convergence of the mean sentence frequency and the mean syllable frequency (p. 61).

The researcher identified other variables, including illustration size and style, characters, theme, outcome of activity, environmental setting, type size, number of pages and the library classification (p. 61-67). The five categorical variables analyzed were classification, characters, theme, outcome of activity and environmental settings. Results of these areas were computed using a Chi-square test.

Then, all the variables were analyzed to determine the qualities of a book that might be considered by second grade children during the selection process. The results of the analysis indicated that the desired components for such a book are: (1) to have approximately 79 pages; (2) to display a large number of illustrations; (3) to include semi-abstract illustrations; (4) to be nonfiction; (5) to develop a theme of "real life, negative emotions," and (6) to have a make-believe or rural setting (p. 116-117).

The description of a low-preference book would focus on: (1) children only or make-believe characters; (2) reading difficulty level; (3) a “Pollyanna” theme; and (4) an urban setting (p.117).

All variables were also used to determine boys’ book preferences and girls’ book preferences. Characteristics important to the boys were : (1) small type size, approximately .09 inch; (2) make-believe or urban setting; and (3) a theme of “imaginative “ play; whereas, the girls preferred: (1) adults or animals; (2) inanimate objects as characters; (3) easy or non-fiction classification; (4) semi-abstract illustrations; (5) nature as a theme; and (6) an outcome characterized by help extended to the leading character or characters (p. 118).

Results from Grover’s interview questions identified plot, picture quantity and style, subject matter, and the readability level as the most important factors in children’s book preferences (p. 54). Grover found that the differences between high and low preference books were based on type size, physical size of the books, number of pages and its library classification, such as E for Easy (p. 55). The theme of the book titles was also identified as a strong predictor between the high and low preference books. Gender preferences were based on the characters, library classification and the theme of selected book titles (p. 99). Using t-tests, a significant difference was noted between both the preference groups and the gender groups, based on the number of pages, circulation data, readability level, illustrations ratio and style, and type face size (p. 113-114).

Conclusions derived from Grover’s study suggest that there were no significant differences between the low preference and high preference books. An important

factor was the readability level, which could be used by teachers and librarians to guide children in selecting books (p. 124-125).

A number of recommendations were made as a result of this study. First, the use of readability formulas was considered important in predicting materials selected by the beginning readers. Next, the second grade students participating in this study did show a difference in book preferences. Third, in future investigations the outcome variables should be eliminated, and the variable involving theme should be restructured. Other recommendations included the need to repeat this study with other reading audiences; to group children by ability to compare the findings of this study; and to use various combinations of variables (p. 131-132).

In another study, conducted with older children in 1983, Summers and Lukasevich used paired comparisons to construct a reading preference inventory (RPI). 1127 Canadian children in grades 5, 6, and 7 (ages 10-13) from the communities of London, Ontario; Windsor, Ontario; and Richmond, British Columbia participated in this study (p. 327, 350).

The purpose of this research was “to structure a frame of reference to aid teachers, librarians, and reading specialists in identifying and stimulating reading interests in elementary programs” (p. 348).

A reading preference inventory was chosen as the method of research. Using a paired-comparison approach, the researchers were able to quantify and rank preference data. Fourteen content and form themes and motifs in books identified in earlier research were classified to measure interests and references at the intermediate grade level. Themes preferred were adventure, history/geography, animals,

children's family, sports, humor, science, poetry, fantasy, biography, travel, romance, nature study and mystery (p. 350). The content of these themes made a difference in what children chose to read. The fourteen themes provided the necessary content for a 91-item reading preference inventory (RPI) using the paired-comparison format (p. 380).

The classroom teachers followed the same procedures in giving each group the RPI. If needed, teachers provided help to the students throughout the process, and no time limits were mandated. The average completion time of the RPI was 15 to 20 minutes (p. 351). A second procedure was conducted 5 and 6 weeks after the first survey to provide data for the stability analysis.

The results of the RPI indicated stability and a rank ordering showing the preferences for each of the fourteen themes. Overall rank results provided the researchers with clear differences in preference by community, grade level and gender.

First, the community results revealed a preference for 8 of 14 themes (p. 355). Significant interactions between community and grade level appeared for three themes (children/family, science and romance); whereas, the interaction of community and gender appeared in the three themes of animals, romance and nature study (p. 355), suggesting that males and females do differ in their preference for some themes. The results revealed no regional differences in reading preferences.

The second area addressed the results of maturation or grade level. 8 of 14 themes (adventure, history/geography, children/family, poetry, biography, romance, nature study, mystery) had highly significant differences in preference (p.356).

Finally, between grade level and gender, 5 of 14 themes (animals, humor, biography, romance and nature study) suggested that males and females did differ in their preferences according to their level of maturation. Comparisons between grades 6 and 7 and between grades 5 and 7 suggested that there may be some differences in preference but not necessarily on a year-to-year basis (p. 356).

The results of gender differences were highly significant in preference for 11 out of 14 themes—history/geography, animals, children/family, sports, science, poetry, fantasy, biography; travel, romance, and mystery (p. 356). Some significant differences between gender and community and gender and grade level were also noted. In this area, the results indicated that males and females had similar preferences for adventure, humor and nature study. The males, however, had a stronger preference for history/geography, sports, science, fantasy and travel themes, and the females preferred the themes of animals, child/family, poetry, biography, romance and mystery (p. 356). A factor analysis revealed that much similarity exists in the themes preferred between the male and female readers.

The study concluded that teachers, librarians and reading specialists in the Canadian schools should expect preferences for various content themes which would differ significantly by community, grade level and gender (p. 357). Overall, the most preferred themes were mystery and adventure, and the least preferred themes were history/geography and child/family. For both male and female readers, a preference of materials that provide excitement and thrills in reading is most important. Internationally, the results between the present study and previous studies revealed

that reading preferences of Canadian children were consistent with non-Canadian children (p. 357).

Using the paired-comparison approach allowed “the teacher, reading specialist, or librarian a useful, relatively valid, and unobtrusive technique for analyzing reading preferences” (p. 358). It is also a useful tool for authors, publishers and school personnel. The results of the RPI inventory were of interest to the children, who were curious to learn about their own profile and to compare their profile with their classmates. The results enabled teachers and librarians to organize ways of promoting reading and to develop good reading habits among their students.

To summarize, the results of this study reveal that a similar preference was found in book themes involving mystery and adventure by both boys and girls, but a difference in preference overall existed for history/geography and child/family (p. 357). The use of paired-comparison models, the RPI and the factor-analysis as measurement tools provided a framework for teachers as well as researchers to determine children’s preferences and how to develop their interest in reading.

Even though much was learned from this study, the researchers felt that further study is necessary to address the many questions yet to be answered in regard to the reading preferences of school-age children.

Type of Books Chosen for Awards

Nilsen, Peterson and Searfoss (1930) investigated the differences in how children’s books are evaluated by adult critics and how they are received by children. By studying the differences, they hoped to determine how teachers and librarians can bring good books and the children who read them together.

The researchers evaluated and reviewed many sources to find out which children's books were judged by critics as the best between 1950 and 1975 (p. 530). They chose books that had stood the test of time but were still of current interest to young readers. Sources included the distinguished (Notable) Children's Books, Best Books of the Year List, the Outstanding New Books and the Best Illustrated Books of the Year and Horn Book's "Fanfare" Honor List (p. 530).

The list for this study was composed of titles selected as a prize-winner or an outstanding book of the year by at least three sources. A second list of books was compiled by Betty Gile, an experienced school librarian. She based her selections on what her students checked out regularly.

The two sets of titles were intermingled into a single list. Then, the combined list was taken to the children's librarians in each of the ten public libraries in Phoenix, Arizona. The librarian rated the popularity of each book without taking their own opinion into account and without knowledge of which book titles came from the nationally recognized critics or from the experienced librarian. The books that were the critic's choices fell below other books in popularity points (p. 531).

From this information, three levels of examining literature were created based on the teachings of Leland B. Jacobs. The first level or examination is the verbal level, which is "to see if the story is written in a way that will keep the reader turning the pages" (p. 532). The second level is behavioral level-involvement, which "asks that the behavior of the character, incident and place be believable within the context of the story" (p. 532). The final level is the transcendent level-evocation and

illumination. Although it is difficult to understand, this level provides an image of feeling to the reader long after the book has been read (p. 532).

The verbal level is the area in which children use their best judgment. If a book does not hold their attention, the child will put it away and choose something else to read instead. In contrast, the critics seem to look at things from the level of evocation and illumination first; then, the behavioral level and lastly, at the verbal level.

Nilsen, Peterson and Searfoss found that only three books Where the Wild Things Are (Sendak, 1963); What Do you Say, Dear? (Josline, 1958) and Charlotte's Web (White, 1952) were at the top of each year's popularity poll and were chosen as outstanding by three or more adult critics in the year they were published (p. 530). With this discovery, Nilsen, Peterson and Searfoss tried to determine why those books that were well-liked by the critics are almost ignored by children today. It was found that the books well-liked by adult critics were at the behavioral and illuminating levels while the verbal level was easily understood by children.

Of the compiled lists of books, ninety-five books were unpopular with children (p. 532). Examples of these books are Dawn (Schulevitz, 1988); If All the Seas Were One Sea (Domanska, 1996); The Day We Saw the Sun Come Up (Goudey, 1961); Time of Wonder (McCloskey, 1957); and Hide and Seek Fog (Tresselt, 1965). It was determined that these books could be read aloud by adults to help children understand and discuss the stories adequately (p. 533).

A second group of books found to be unpopular with children were those set outside the United States. Children may have a more difficult time understanding these books because of the lack of cultural background. Two of the more popular

titles were Pippi Longstocking (Lindgren, 1950) and Chitty Chitty Bang Bang (Fleming, 1964). Children were able to enjoy reading these books because the authors were not trying to teach about a certain culture. During the twenty-five year period, the number of available books with foreign settings decreased (p. 533).

A third group of books found to be not as popular with children as the adult critics were those written about historical or social situations, where the characters were from minority groups in the United States. Examples of books that were popular in this group were Sunder (Armstrong, 1969); Peter's Chair (Keats, 1967); A Letter to Amy (Keats, 1968); Julie of the Wolves (George, 1972); and Dragonwings (Yep, 1975). Also included were such historical books as Carry On, Mr. Bowditch (Latham, 1955); And Then What Happened Paul Revere? (Fritz, 1973); and Queenie Peavy (Steele, 1958), (p. 533).

A fourth group to be popular with the critics but unpopular with the child as a reader was a type of fantasy including: A Stranger Came Ashore (Hunter, 1977); The Marvelous Misadventures of Sebastian (Alexander, 1970); Why the Sun and the Moon Live in the Sky (Dayrell, 1968); The Animal Family (Jarrell, 1965); and The Sun is a Golden Earring (Belting, 1962).

Most popular with children are books written by Beverly Cleary, with at least one of her books either at the top or very near the top of the popularity polls. Cleary's books met two of the three levels—verbal and behavioral. Most adult critics would not claim these books to be at the transcendent level. Obviously, it is important to make those titles that are not as popular available to be read by those children who will find meaning from them.

To summarize, it is the responsibility of the teacher or librarian to encourage children to read books that go beyond the verbal and behavioral level but to extend to the transcendent level. Critics, on the other hand, must pay attention to the verbal level. Teachers and librarians depend on the adult critics when purchasing books that children will read. Adult critics must judge these books at the verbal and behavioral levels or rely on children as readers to become the critics.

The second study, conducted by Karrenbrock (1982), examined the Georgia Children's Book Award Lists from 1972-1981 to discriminate between the characteristics of the most and least often preferred books. The purpose of this study was "to identify characteristics which can help predict those books which children will prefer and those which they will seldom choose" (p. 304). The results of previous research found there were three kinds of variables that affect reading interests. They were: (1) characteristics of the child; (2) characteristics of the environment; and (3) characteristics within the reading materials (p. 21).

Karrenbrock found that a few studies on the characteristics of the child and the environment were available and that most information gathered concerned the grade level and the effects of mass media on those participating children (p. 22).

Karrenbrock also discovered very little research written in the area of children's choice awards. At the time of Karrenbrock's research, the most information was obtained from Children's Books: Awards and Prizes (Children's Book Council, 1981, p. 20).

The sample used for this study relied on the yearly lists of children's books nominated for the Georgia Children's Book Awards between 1972 and 1981 (p. 49).

A total of sixty books were identified for this study with the three most often preferred books and the three least often preferred books chosen from each year's voting statistics (p. 52).

Data were tabulated, based first on the number of students expressing a preference for each book by grade level each year and secondly, by comparing the percentages of the total vote each year to the number of participating schools and eligible children in the state of Georgia (p. 52).

The development of an effective scoring instrument was necessary to make this study successful. Areas addressed while developing the instrument included the many different characteristics in books; the books themselves involving content, form and format; author popularity and quality; effects of the mass media; and readability level; the approach chosen for selection of characteristics; the avoidance of requiring a forced choice between categories; and the importance of the degree of a characteristic in a book (p. 53-54). Objective scoring was impossible until the books were read and a completed list of characteristics were chosen and finalized (p. 55).

A random scoring was also completed using two books from the 1981-82 list. The investigator and four additional raters independently scored each book. These five scores were computed, and an acceptable level of agreement was determined (p. 56). Data sheets were designed to record the scores of those books that were re-read and rated on chosen characteristics. The vote counts and percentages by grade levels and totals were also recorded (p. 55).

Analysis of the gathered data was completed using a computer program contained in the Statistical Analysis System (p. 56). Using vote count and percentages, the

result provided two predictor equations. These were submitted to t -tests for each grade level, fourth through eighth, and were computed to find differences between votes received by books in each grade and votes received in each adjacent grade (p. 56). The prediction of the 1981-82 vote was based on the twenty nominated books. These books were scored and entered into the equation (p. 56).

The results of the data collected were from the total vote, which varied from year to year. The votes were then converted into percentages of the total vote for each year. From the information gathered, the total vote was the criterion used in this study (p. 59-60).

The final step in Karrenbrock's procedures was to cross-validate her findings with the current year: the 1982 Georgia State Book Awards list (p. 69). The equation failed to predict the 1982 vote. It was determined that the number of books (20) was too few; at least 100 books were needed to provide an accurate prediction (p. 98-99). Also, children's preferences vary from year to year, making accurate predictions more difficult.

A final factor may be in how each school promoted the Georgia Children's Book Award Program (p.101). Such things as the availability of books, how the children's votes were recorded, atypical books and blocked voting were considered (p. 102).

Karrenbrock's study suggests that future research is needed in identifying the type of books children choose to read. Recommendations were made for improving the Georgia Children's Book Award Program. Finally, in order to provide materials that will motivate children to read, the study recommends that a better understanding of

children's book preferences needs to be available to teachers, librarians, authors and publishers.

A study by Lehman (1986) investigated the common denominator of books winning children's choice awards. She used content analysis and interviewing techniques to contrast a group of eight award books chosen by children with a group of nine books chosen by adults. The books chosen for Lehman's research were award winning books listed in Children's Literature Awards & Winners: A Directory of Prizes, Authors and Illustrators (Jones, 1983). The nine adult-selected award books met the following criteria: (1) received an award for fiction of literary excellence, (2) published only in the United States, (3) published during the same years as the "Children's Choices" selections (1973-1985), and (4) selected on the basis of adults' decisions (p. 36-37). Based on the above criteria, the adult-selected books used for this study were either Newbery Award or Newbery Honor books and the Boston Globe Horn Book fiction honor books (p. 38).

Lehman found a published review of each title and analyzed and categorized each book by recording its theme, style, and structure (p. 39). Then the researcher interviewed one adult and one child for each of the books. The data from the analysis, the interviews and the review were compiled.

Lehman discovered both similarities and differences in style between the children-selected awards and the adult-selected awards. Similarities between the two groups included the ability to keep the reader's attention and to encourage predictions. Major differences were in tone and pace, with most of the novels (14 of

17) optimistic in tone (p. 226). Lehman discovered that the children's choice award books were of a faster pace than the adult-selected award books.

Other differences were in structure with 15 or 17 children's choice award books showing complete resolution and the remaining two award books with unresolved endings (p. 226). The differences found in plot structure were that the adult-selected awards were less action-oriented and more introspective than the children's choice award. The theme developed in 16 of 17 books was that of the child as hero. The inclusion of child protagonists show "children's perspectives of the world and adults and childlike thoughts, feeling, interests, and behavior" (p. 209).

Lehman concluded that young readers showed a preference for reading children's choice award books.

Studies of Children's Choice Awards

Since the inception of the children's choice awards in the United States in 1952, much has been written about the history of these awards. This section will examine three representative studies.

Jordan (1979) attempted to determine how valuable the state awards are to children, authors and children's reading. Jordan found no articles written about such awards at the state level during the years of 1970 to 1977. In 1977, fourteen states awarded prizes for books selected by school-age children (p. 79).

In order to determine the value of state book awards, a letter was sent to each state asking for information on voting statistics, author's acceptance in person and the negative and positive aspects of the award as perceived by the administrators. Only

ten of the fourteen states replied to the questionnaire and not all questions were answered, so the data collected were incomplete (p. 79).

First, it was learned that voting statistics were determined by the total population of students enrolled in grades four through eight. The results were inconclusive because it was not known whether the awards were voted on statewide or limited to a select group of schools. The voting population was between 5 percent to 9 percent (p. 81). In most states, there has been a gradual decline in the number of students voting for award-winning books; however, the highest percentage of children voting was in Kansas where state children's book awards originated in 1952 (p. 81).

The second area of the study asked how important it was for the authors of award-winning books to accept their award in person. If the author could not attend in person, a representative of the author or publisher would attend in his or her place. Jordan learned that the honor was very important to authors and that every effort to receive the award in person was made unless circumstances were beyond their control. It was also observed that authors were more likely to accept their award from those state programs that had been established before 1970 (p. 80).

The final area of study addressed the value to the reading program in the schools. It was found to be overwhelmingly positive. The majority of states responding agreed that their school-age children were reading quality literature and that many children were reading outside of the classroom. The negative aspect was that not all teachers and librarians were enthusiastic about promoting such a program because it was too demanding to their already overloaded teaching schedules (p. 84).

The author concluded that based on the enthusiasm of award-winning book programs, giving these books awards is important in encouraging young people to read.

In a second study, Herrin (1979) examined the William Allen White Children's Book Award, which was the first state-wide reader's choice award for children in the United States. The purpose of this study was to document the founding and early development of the children's book award program in the state of Kansas, beginning in 1972 through the 1977-78 school year (p. 4).

Several data-gathering and analysis techniques were used by Herrin to obtain information. The first sources of evidence were taken from the archival records of the award found in the William Allen White Library in Emporia, Kansas. The information obtained came from official records, personal records, tape recordings, photos and published materials from newspaper releases and magazine articles (p. 33).

A second method of data-gathering was in the researcher's use of personal/oral history interviews. Two types of interviews were conducted. The first type was the non-directive depth interview—used to obtain “insights into motivation, personal attitudes and hopes, fears, or conflicts” (p. 34). This type of interview was conducted with Ruth Gagliardo, the initiator of the award. The second type was the focused interview—“in which the interviewee was asked to focus attention to concrete experiences he has had” (p. 34). A number of persons were interviewed in this manner to learn more about the founding, implementation and organization of the award (p. 34).

Personal interviews provided the interviewer more adaptability in talking directly to those persons involved with the award. It also allowed the interviewer to follow-up leads. The disadvantages of the interviews were in encouraging any subjectivity and bias in the information gathered. Interviews were tape recorded and the rights and privacy of those interviewed were respected by the researcher.

Data gathered was also subject to internal criticism involving the value of the award and to external criticism involving the authenticity of other awards. Therefore, a chronological record of important events, beginning in 1952 through 1978, was necessary (p. 36-37).

The voting records of the awards over the 26-year period covered in this study were also examined. These records served as guidelines for a series of research questions about the program itself—its popularity, the master book lists, and the choices made by the children in grades four through eight (p. 38).

Historically, it was discovered that the longevity of the William Allen White Award came from its simple, original plan. Even though the leadership changed through the 26-year history, the operation of the program did not change, even during difficult periods. Not only has the award encouraged the children in the state of Kansas to read, it has been the pattern for other states to create their own award program (p. 229-230).

The descriptive elements of this research study were based on the analysis of the voting records for the same period of time. Voting participation increased from eight percent in the first year to thirty-nine percent in 1970 and 1972 (p. 230). Participation results showed that there is a fairly even distribution of schools involved in the

program. The most frequent award winning books have been realistic fiction; whereas, titles of information, poetry or traditional literature have yet to receive the White Award (p. 230).

Recommendations made by the researcher include: (1) the investigation of a source of funding for the award program by the Executive and Book Selection Committees; (2) the creation of a task force to evaluate the program every five years (beginning in 1980); (3) the determination of reasons why some schools and districts do not participate in the program; (4) the use of participation packets explaining the program; (5) the need to include only animal stories of outstanding quality on the master list; (6) the selection of poetry, information and traditional literature to be continued on the master list; and (7) the task force to “consider the effectiveness of a single master list for promotion of reading at levels four through eight and produce a written position paper identifying reasons for change or lack of it” (p. 232-233).

Further research is also needed to establish the effect the William Allen White Award has on attitudes toward reading. If decisions need to be made in regard to changing the program in any way, there must be a study of the participation of students by grade over a period of years as well, as a survey and a comparison of selected features of children’s choice awards (p. 233).

Byall (1985) wrote the history of the Iowa Children’s Choice Award (ICCA), which was maintained by the Iowa Educational Media Association (IEMA). She pointed out that a history should be written before those involved in the development of this award were unavailable (p. 5).

The researcher conducted personal interviews with those who were involved in the initial planning and early years of the ICCA, including when the award was first given in 1980. Other primary data were obtained from the ICCA Archives and the IEMA Archives, including the minutes of the IEMA board meetings located in Special Collections at the University of Northern Iowa Rod Library in Cedar Falls, Iowa (p. 5).

Byall recorded the procedures outlining the development of the award program. The IEMA established a Book Award Committee in 1977, and several subcommittees were formed, including the Book Award Name, Publicity, Master Book List and Author Award (p. 26).

The Book Award Name Committee sought nominations in writing from IEMA members. The Book Selection Committee developed a master list of book titles. The Publicity Committee made plans for distributing information about the award throughout the state. The Author Award Committee decided on an engraved brass apple as an award to present to the winning author, and, they designed a logo to be used on bookmarks, brochures, and on the award itself. The Book Award Committee established the necessary criteria for which books would be eligible for the master list as well as a list of voting regulations. With all of these committees working together, the first award was presented in 1980 for Thomas Rockwell's book How to Eat Fried Worms (p. 37). During the first four years of the program the number of participants increased each year, but there was a slight decline in its fifth year (p. 72).

Promotion of the award was successful. A videotape was produced each year after 1982 to promote the ICCA titles and to encourage children to read from the

current master list (p. 49). Also, the production and sale of medallions for the state winner and spine labels for all the books on the master lists were made available to media specialists each year.

The parent organization of the award, the IEMA, gave financial support for this award. The Area Education Agencies throughout the state of Iowa were also supportive. They published information about the awards in their newsletters and distributed materials in their delivery vans that traveled from school to school throughout each area (p. 48-49).

Several issues hindered Byall in developing a comprehensive historical record. The researcher found it difficult to locate complete information about the ICCA. Some decisions made in committee meetings had to be assumed. Accurate minutes of all meetings by an appointed secretary would have been helpful instead of relying on the memories of those people involved in the founding and development of this award. Byall felt that submitting materials to the chairperson from the subcommittees needed to be included in the archives for future reference. (p. 76).

In searching the archives for information, the researcher found many items not dated. A historian might be needed to keep an accurate record of the ICCA. Also, obtaining any materials that could be added to the archives and a better method of gathering statistics in regard to the number of students who participated in the program would be helpful in maintaining a continuing historical account of the Iowa Children's Choice Award.

Summary

Research has shown that the reading interests of school age children relate to readability, content, illustrations and other formats. Lawson (1972) determined that the popularity of the author is an important factor for children choosing books to be read. Grover (1976) reported that there were no significant differences in the reading preferences of second grade children; whereas, Summers and Lukasevich (1983) found that the reading preferences of Canadian children were consistent with non-Canadian children. Nilsen, Peterson and Searfoss (1980) concluded from their study that it is the responsibility of teachers and librarians to rely on adult critics in providing award winning titles for children to read. Karrenbrock (1982) and Lehman (1986) showed the importance of children's choice award books in the reading preferences made by children. Jordan (1979), Herrin (1979) and Byall (1985) reported on the development of state awards for children's books. Each study concluded that such awards are important to the involvement in getting children to read good books.

Chapter 3

Methodology

Iowa became the twenty-first state to present an award for a young adult book selected by young readers in 1985 when the Iowa Educational Media Association initiated such an award. Since there has been no previous effort to record the history and development of the Iowa Teen Award, the researcher will document in a written form the history of the Iowa Teen Award. The researcher will trace the award's history from the early planning in 1980 and the first award in 1985 to the current school year.

Methodology

The methodology the researcher will use is historical research. According to Best and Kahn (1989), "all research involves the elements of observation, description, and the analysis of what happens under certain circumstances" (p. 24). The definition of historical research is "the systematic collection and evaluation of data to describe, explain, and thereby understand actions or events that occurred sometime in the past" (Fraenkel and Wallen, 1996, p. 495). The purpose of historical research is to provide an awareness of when, how and why past events took place; the knowledge learned from past failures and successes; and the significance of those events to present-day problems and concerns (p. 496).

There are advantages and disadvantages to be considered in conducting historical research. The main advantage is that this type of research allows for the investigation of topics and questions that are important. It is necessary to learn "how past events actually occurred rather than with how events should have happened" (Bush and

Harter, 1980, p. 99). In doing so, the historian must be complete and accurate by carefully documenting sources and admitting to any biases in the research.

Sources used in historical research are identified as either primary or secondary sources. Powell (1997) defines a primary source as “data which lie closest to the historical event” (p. 168). The researcher will use as a primary source information the documents obtained from the IEMA Archives, and the transcripts of personal interviews with those who initiated and formulated the ITA.

Secondary sources are needed by the researcher in order “to round out the setting or fill in the gaps between primary sources in this study of information” (Powell, 1997, p. 168-169). Secondary sources will include materials on loan to the researcher by Sharon Gatewood, retired media specialist from Central Middle School in Waterloo, Iowa, as well as materials and interviews from those who provided leadership over the years and committee and subcommittee members and those who continue to be involved with the program.

Historical researchers need to pay attention to the amount of historical evidence that is available. The evaluation of historical resources must be taken from two types of historical criticism: external and internal. External criticism involves the gathering of information and then verifying the primary sources as genuine. Internal criticism determines the validity and reliability of the contents. Since there is a possibility that original documents may no longer be in existence, the contents may have been altered because they have been copied, translated or republished over a period of time (Powell, 1997, 169-179).

The Iowa Educational Media Association deposited documents associated with the organization in the Special Collections and Archives Collection of the University of Northern Iowa Rod Library (Iowa Educational Media Association, 1921-present, MsC-1, Box #30, #80, #81). The researcher will obtain information by locating relevant documents and numerical records, such as the minutes of the meetings of the Iowa Teen Award committees.

The researcher will collect recorded statements by conducting oral interviews with those involved in the beginnings of the Iowa Teen Award and with those who continue to be strong supporters of the award. These interviews will be recorded on audiotape. When such interviews are not feasible the researcher will contact the subjects by letter, email or telephone. According to Ritchie (1995), the use of oral history interviewing has taken place since history was first recorded. Recommendations issued in 2002 by the American Historical Association were followed in conducting interviews and in writing the narrative by the researcher (<http://theha.org/pubs/standard.htm>) (Appendix A). By relying on oral history, the researcher will be able to fill in the gaps resulting from an incomplete set of written records.

The final source to be used by the researcher is the relic (Fraenkel and Wallen, 1996, p. 498). Examples of these relics will be the books that have received first place every year for the Iowa Teen Award. The researcher will summarize the types of books which have received the award.

Procedures

The first step will be to review systematically the IEMA Archival materials located in the University of Northern Iowa Rod Library Archives Collection. In addition, materials collected by Sharon Gatewood, a retired school librarian, whose students had long participated in the award process, will be examined to record data relevant to the research topic.

While reviewing the archives, a list will be compiled identifying those people who were involved in the original award and who are still involved. Another will list those people who are new to the award. The researcher will then locate as many of these people as possible to obtain their permission to be interviewed (Appendix B). The request will include a letter explaining the project and the rights of the interviewee (Appendix C) signing a release form to be signed by the interviewee (Appendix D). A list of questions to be asked during the audio taped interviews will serve as an outline for the sessions (Appendix E). The interviews will be transcribed and relevant data recorded. After both written and oral data have been organized, the researcher will draft a chronological narrative of the award. The researcher will review the information to determine whether further research is needed.

After all the data is collected, the researcher will write a final narrative. The paper may become available through the IASL or ILA. All information gathered will be placed with the IEMA Archives in the University of Northern Iowa Rod Library Archives in Cedar Falls, Iowa, and filed as a research paper with the Division of School Library Media Studies.

Chapter 4

Data Analysis

Data for this study of the history and development of the Iowa Teen Award were collected from interviews. Those interviewed included past and current school librarians who have been involved with the Iowa Teen Award. They are: Leah Krohn, Mary Cameron, Paula Behrendt, Twylla Kerr, Bonnie Raasch, Nancy Gieken, Lucille Lettow, Don Osterhaus, and Joel Shoemaker. The data was collected and sorted into five categories: general questions, the beginning, the early times, the recent times, and the future. Answers from the interviewees (Appendix F) provided data to answer the research questions. The analysis is a summary of the interviews. The researcher also reviewed documents collected by the Iowa Educational Media Association. These archival materials are located in the University of Northern Iowa Rod Library Archives Collection.

The Analysis

1. Why was a decision made to start a teen book award in the state of Iowa?

The decision to start a teen book award was made by a leadership group of school librarians from the Iowa Educational Media Association (IEMA). Due to the success of the Iowa Children's Choice Award (ICCA), the group felt it would be a good idea to have a book award for teens in order to encourage them to continue reading good literature. While books for the ICCA master lists were selected by a group of school librarians, the Iowa Teen Award (ITA) books were recommended by teens and were appropriate young adult literature for grades 6-9. There were many people who

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didn't think that teenagers would be interested in such a program; however, a decision was made to move forward with the program.

The ICCA chair at the time of the inception of the ITA initially thought about how much work it would be to launch such a program. Others felt that the list of books should be a little bit more sophisticated reading material for older students. Also, it was thought that those who were reluctant to read should be able to find at least one appealing book on the list when teachers would say they had to read something for class.

With the support of the ICCA committee, the ITA committee was able to get all kinds of ideas to get the award off the ground. The committee also had the blessing of the IEMA Executive Board.

2. What were the criteria used by the first committee as they began to create such an award?

The initial criteria were modeled after those of the ICCA. At the time, there were not many teen awards in other states compared to serve as models. Since the ICCA was modeled after children's book awards in other states, it is probably accurate to say the ITA criteria was also derived from other states' awards. Lucille Lettow was given the responsibility of getting a committee of people together who were interested in creating a state book award for teens. A group of 12 people met in Des Moines on Saturday, November 20, 1982, to determine a name for the award and a logo as well as some basic guidelines. This group wanted to put together enough information for the IEMA Board to show the commitment they were willing to make to create this

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award.

One of the major purposes of the program was to promote authors who were recognized young adult authors. Reading lists were composed of books that were nominated by students, not by teachers or librarians. The books for the ITA would be for students in grades 6-9 only, since it was believed middle school students who did not read as much as elementary students needed to be introduced to titles specifically for their level. In this way, a reading pattern could continue from the ICCA to the ITA. It was decided that to encourage the greatest amount of exposure school librarians did not need to be a member of IEMA in order to participate in the program.

In order to determine the process to be followed, the core committee met for at least a year prior to the release of the first official reading list of books. This initial group included Paula Behrendt, Leah Krohn, Twylla Kerr, Vonnie Salem, Mary Cameron, Linda McGrew, and Lucille Lettow. Using the ICCA as a model, the Master List Committee had a huge job with the selection process at the beginning. There were hundreds of books that had been nominated by teen readers. It was commented that at least one positive review from a reliable review journal needed to be located for each book. These reviews were used to narrow the list down to a manageable 50 books or so to be read and evaluated by the committee. One committee member said that it was a big job to read all of the books. Having read the books, readers provided their input by ranking the books in the order of their preferences. Then the master list for teens was compiled by referring to the readers'

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rankings. The first year the Master List Committee needed to prepare a master list for the immediate year. At the same time they were planning ahead, compiling a second list for the next year and was planning ahead for the next year so that librarians would have ample time to purchase titles needed in their collections. It was a bit confusing at the time for all involved.

The selection criteria for the master list were written in a meeting at Springbrook State Park near Guthrie Center, Iowa in June of 1988. They were:

1. Books by any living author which are published in the United States are eligible for consideration;
2. Books of interest to students in grades 6-9;
3. Any book appropriate in content (except texts, readers or teenage series) of high literary quality and appealing to early teenagers is eligible. The list will be well-balanced with a wide range of interest and reading levels presented;
4. Original works of fiction in the English language which may include factual information if there is a definite story line;
5. Newbery Award winners are excluded; however, Newbery Honor Books are included;
6. Title must be in print;
7. The final master list will reflect titles published in the last 3 years;
9. The number of books on the master list must be flexible with a minimum of 15 and a maximum of 25 in a year;
9. Titles will be put on a consideration list for two years only. They did not have

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to be consecutive years;

10. Titles that have been on the Iowa Children's Choice master list will not be considered.

One of the early committee members recalls how necessary it was to keep within the guidelines that had been established. The committee would allow students to recommend any book they wanted for the list. The committee would check to see if the book had been published in the last 3 years, had a positive review and fit in the appropriate age guidelines.

The criteria have changed over the years and will continue to do so. In a note written April 19, 1995 to ITA members after the IEMA Conference that year, it was decided after much discussion that titles which have already been made into movies shall not be included. This decision was made after *Jurassic Park* won the award that year.

A committee member felt that the books should be as current as possible. Newer books are needed on the list rather than older books that may be out-of-print. Another member related that the bulk of the titles selected are fiction, but an attempt is made to balance the list with one or two non-fiction titles that are popular with the kids. One of the interviewees wrote that different genres such as sci-fi fantasy, books for reluctant readers, books to challenge the good readers, and books that reflected cultural diversity were also included on the lists each year.

3. What did the committee learn by comparing what other states accomplished with their awards?

In the beginning stages, the committee learned that there were very few states at the time that had a teen award program. Many states had a Children's Choice Award and no Teen Award. The founding committee patterned the Iowa Teen Award after the ICCA as well as children's book awards from other states. When the ITA program first began, one of the committee members remembers communications between other states was by phone or by letter. It was a long process to research how other states developed their awards. Now, with the availability of the Internet, each state can communicate and compare what is happening with other states' award programs almost immediately instead of waiting for responses.

As the program has evolved over the years, many publishers wanted to know what books were on the master list. One committee member recalls that one publishing group felt they never could go wrong with Iowa's list of outstanding books. A past committee member stated that other states would use the ITA reading list as their own list. Many of the Western states, including Texas, used the ITA list many times for their teens.

Another committee member reports that neighboring states have emailed him asking about the award, how it works, and the reason why things are done a certain way. Some states have criteria that are very similar to Iowa, and some that are quite different. Each award is designed to meet the needs of its particular state. In establishing criteria, Iowa learned from other states just as other states learned from Iowa.

4. What were the challenges the committee faced in promoting the award in the beginning?

One of the most perplexing challenges the committee faced in implementing the Iowa Teen Award involved lack of start-up funds, or seed money. At the time this award was in its beginning stages, the IEMA was experiencing serious budgetary problems. The IEMA board strongly advised each committee to become a self-sustaining group. If the committee intended to spend money, they first needed to find a way to make money. One of the interviewees recalls inviting each year's winning author to come to the IEMA Convention to receive their award. They rarely did so because there was no money to bring them to Iowa.

Another challenge was the part publisher's representatives would play in the award. A past committee member remembers how publishers would call the day the list was announced because it was quite a privilege to be on it. Communication with the winning author was always difficult (Appendix G). Many times contact was made to the publishers who went to great lengths to protect their authors and would not allow anyone to contact the author personally. A former committee chair stated that she felt the biggest challenge or disappointment, in her opinion, was in getting the publishers to sponsor the winning author to come to Iowa to receive their award at the Spring Conference instead of simply sending it in the mail. Some years the author would send a personal note about winning the award (Appendix H). The letter would be read at the conference. Caroline B. Cooney, Hadley Irwin and Lois Duncan have been a few of the authors who have accepted their award in person.

Other challenges an early committee member recalls involved getting the list of books, finding readers and narrowing the list. As the program continued to grow, an

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ongoing discussion was focused on how to keep the list balanced. One of the leading questions was whether to have the same author or two books by the same author on the list. Another concern for members of the committee was being able to recruit new members and prevent the time commitment from becoming overwhelming. A former committee chair felt that one of the biggest problems was in getting schools to cast their votes each year.

Over the years a variety of promotional ideas were used by the ITA committee. In the beginning, the publicity committee produced a filmstrip/cassette that was made available for check out to the schools through the AEAs. After the first two or three years, a separate poster was made for each book on the master list with the help of a jobber such as Perma Bound. The set of 15 posters would include a picture of the front cover of the book, a picture of the author, and a list of other titles by the same author. Another committee member was in charge of producing the posters to promote the books. The committee discovered it was a difficult task to get publishers to respond in order to get permission to do some of these things. Also, the committee learned that there was a lot of turnover in personnel at the publishing companies. There was no consistent contact person from year to year.

In the beginning years, bookmarks were printed and distributed to the schools through the AEAs. This was done with a great amount of manpower, time and expense to the ITA committee.

Some changes in the promotion process have occurred. A master copy of the bookmarks is sent to every middle level school so that they can print their own. A

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video is produced for distribution to the schools. It is usually put together by a librarian who has volunteered for the project along with his/her students. Only one poster is produced with all the current books for the year printed on it, instead of 15 individual posters. The ITA committee continues to work with a jobber. The posters are available for sale at the Annual Conference. Spine labels with the ITA logo and medallion stickers similar those used by the Caldecott and Newbery Awards is available for purchase. These stickers are used to identify the books that are being nominated to make them stand out and attract the teen reader.

A current committee member feels that the website has been significant in describing to librarians how to participate in the program. The committee provides the current list of books and their annotations, a master for the bookmarks to be printed locally for the students, and an explanation of the rules and criteria. Some archival materials are appended, including a list of past winners, an illustration of the award, and the front cover of each year's award-winning book. (Appendix I).

From the beginning, librarians have actively promoted the books by presenting booktalks to interest their teens in reading the books. Another positive feature has been involving students in recommending books for future lists, as well as encouraging student participation in the voting process each year to determine the top award.

5. How has the award evolved over the years?

The award program has changed over the years, due in part to new technologies, which has made it easier to promote the award. With the evolution of the Internet, a

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website has been created, dramatically reducing expenses. The use of email for communicating with others involved in the award program throughout the state has made dialogue and transmission of information faster and cheaper than by using the telephone or the U.S. mail. Not only has it been easier to promote the award, technology has made it easier in communicating with everyone involved through the state of Iowa and across the United States.

In the beginning, the ITA committee relied heavily on the help of the AEAs throughout the state. It took a coordinated effort to get materials out to all of the schools in the 15 different areas (Appendix J). Now, a click of the mouse takes one to the ITA website, and all the information is right there.

Another way the award program has evolved has been in its steady growth of the award since its implementation. A committee member stated that the growth had been outstanding every year. At her school, almost all students participated, and they were always eager for the new booklist. Another member recalls a steady growth in the program. Of course, there were K-8 librarians who thought about how much work another program would be for them. As the first few years went by, they began to see that this ITA program could work right alongside the ICCA. A past committee member charted how the voting increased or decreased statewide over the years. He found it was a "huge splash" in the first six years. Then, things were up and down through 1996. A definite upward trend began in 1997. Over the last few years, voting leveled off between 5,000 and 6,000 votes (Appendix K). Even when votes were down, jobbers and sales representatives said that their sales of the ITA books showed

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a steady growth each year.

Booktalks were a big motivator to get teens to read the books, according to several committee members. Their major objectives were to buy the books, classify them for easy retrieval, post the promotional poster in a highly visible location, set up a display in the library and let the books speak for themselves. The main goal was encouraging kids to read from the ITA master list.

Another goal of the committee was to get one more school or one more public library involved each year. The public librarian can promote the new book list as part of the summer reading program. When the IEMA became a part of the Iowa Library Association (ILA), there was an opportunity to strengthen the award's promotion between the school and public libraries.

A past committee member summarized it best when he stated that the program has grown because of its value. The kids are the stockholders because the books are good books. It is easy for teen readers to participate in nominating, reading and voting each year.

6. What goals have been met with this award and what plans are being made for its future?

The goal of this award has been to keep the process going with as few major changes as possible explains a current committee member. It is important to keep the award student-centered, beginning with a list of books that are nominated by students. Everything is keyed toward trying to promote students to actually read good books that are written with them as the primary audience.

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One of the early committee members hopes that the award program will continue forever. She believes that her students over the years started their reading career with the ITA. They have continued to read throughout their adult lives.

A current committee member would like to see more librarians, both in the school and in the public library, work on promoting the books on a more personal level.

This could be accomplished with the students in either one-to-one or group situations.

This personalized approach to addressing reading interests would give the program the attention it deserves. The Iowa High School Award is the new, third award for student readers. Building on both the ICCA and ITA programs, it is a way to continue the quest for lifelong reading by placing good books into the hands of students from grades 9-12. It was established to provide high school students a diversified, quality reading list and to promote leisure reading. The first award was given in 2004 for *A Walk to Remember* by Nicholas Sparks.

The current ITA chair believes that the future will be like it is today, only more so. That is, to continue to do what we are doing—working with schools and teen readers. He envisions communication to be faster and more widely available. Over the past several years, the IEMA has become IASL (part of the Iowa Library Association). With the support of the public libraries, additional awareness about these award winning books is being provided to teens. This has been another major step.

Since 1984, the committee members of the Iowa Teen Book Award have remained dedicated to providing excellent books for teens in Iowa's school and public

libraries. Plans for the future include of the program project continued growth. All future plans evolve around the premise that teen readers will become award of the great writing in young adult literature books published especially for them.

Chapter 5

Summary, Conclusions, Recommendations

Summary

The purpose of this historical research study was to document in a written form the history of the Iowa Teen Award (ITA). The story begins with the early meetings of school librarians in grades 6 through 9 who worked to create an award for teens. Then, the study continues with the presentation of the first award in 1984 and the more recent developments in the award process. The conclusion of the study is with the current school year of 2007-2008. There has been no previous effort to record the history and development of the Iowa Teen Award.

The researcher used historical research. The researcher was interested in finding out such details as: 1) why a book award for teens was needed in the state of Iowa; 2) what were the criteria used by the first committee to research such an award; 3) what the committee learned by comparing awards from other states; 4) what the challenges were in the beginning to promote the award; 5) how the award has changed over the years; and 6) what goals have been met throughout the years and plans are being made for the future of the Iowa Teen Award.

The review of the IEMA Archival materials located in the University of Northern Iowa Rod Library Archives Collection was the first procedure. The researcher located as many people as possible who were involved with the original award and who have been involved to the present date. A list of questions was sent to these individuals for handwritten replies; some audio taped interviews were conducted as well. The researcher transcribed and recorded relevant data. A chronological

narrative of the award was organized from both written and oral data. The researcher reviewed the information to determine whether further research was needed.

Answers from the interviewees (Appendix F) provided data to answer the research questions. The analysis is a summary of those interviews.

Conclusions

The Iowa Teen Award was created based on the success of the Iowa Children's Choice Award program. Students in grades 6-9 are very busy pursuing other school activities such as music, drama, service groups and sports. Many times these students have very little free time to read for enjoyment because of homework and extra-curricular activities. It is important to have quality literature available for this age group. With the ITA list, teens can read about a variety of subjects to learn more about the current world in which they live. For teens to have more awareness will help them deal with situations that they could find themselves in. Reading can also provide them with a springboard to seek help if needed.

The ITA program is unique in that books are selected by teens. Most award lists are chosen by adult librarians and teachers. Once the ITA books are nominated by Iowa teens, a group of readers (mostly librarians) form a list of 15 books each year. Then, teen readers read from this list and vote for their favorite book.

The researcher found that information about the ITA was not as complete as the records for the ICCA in the archival materials located in the Rod Library. A key example is in the voting records for each year. During the first few years, the number of participating schools and the number of votes tallied were retained for the Archives. With subsequent turnovers in committee chairs, over the years, such

records were not always maintained, and some were never incorporated in the Archives. There was no problem finding the number of votes that were received for each year; however, the number of schools involved in the program each year was not always available. It would have been helpful to see what schools have increased or decreased participation throughout the years.

Another problem was in learning that there was poor communication between the committee, the winning authors and their publishers. Many awards over the years had to be mailed to the winning author instead of being presented in person at the annual conference. Financial constraints of the ITA was the cause for some of this problem. Many authors would send a note of thanks in accepting their award by mail. A picture of those authors who have accepted the award at the annual conference or by mail would be a nice addition to the archival materials. Also, if a video of the acceptance speech is available it should be included.

Another addition to the ITA archival materials would be any videos that were produced by librarians and their students to promote each year's reading list. This would also show how the books were reviewed by teens.

The future of the ITA will depend on the committee members. As long as they believe in this program and are willing to promote the award, it will continue to grow. The programs would cease if no one would remain interested in reading the books to form a reading list or if the committee would disband.

The goal of the committee is to have teen readers become aware of great writing in young adult literature. With the continued use of technology, it may be necessary, for example, to revise the criteria as teen issues change over time.

Recommendations for Further Studies

Several recommendations for further study or projects about the Iowa Teen Award are suggested. First, a videotape or DVD could be produced that would feature all the ITA award winning books beginning in 1984 to the present date. Each year afterwards, the new award winner could be added. The production would not only serve as a visual history of the award, but also as a motivational device for teen reading.

A second recommendation would be to find out if ITA award-winning books are available for teens who are legally blind, visually impaired or physically disabled and cannot hold, handle or read printed material. An investigation is also needed to determine if the titles on the master list are available in large print, Braille or in talking book format. More attention may need to be given to these concerns as future master lists are compiled.

A comparison of the Iowa Teen Book Awards with other state awards would be a third recommendation. Specific state award programs would be identified for the study. The researcher would need to learn about how the books are selected for each program, what criteria were followed and the voting procedures. Also included would be a comparative analysis indicating how programs are similar or different in their selection process, criteria and voting procedures. Such a study could serve as an evaluative device for the ITA and could be used in future planning sessions.

A thematic analysis of Iowa book award winners for teens would be a fourth recommendation. The researcher would need to determine if certain patterns emerge that indicate why teens select specific titles, genres, or themes for the award each

year. The analysis would be beneficial to anyone studying young adult reading interests.

This research study has documented the founding and early development of the Iowa Teen Award. It has shown how the program has succeeded since the first award was announced to the present date. The award will continue to be a positive force to encourage young adults to read books written specifically for them as the target audience for many years to come.

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Appendix A

Recommendations about Interviewing

1. Interviews should be recorded on tape but only after the person to be interviewed has been informed of the mutual rights and responsibilities involved in oral history, such as editing, confidentiality, disposition, and dissemination of all forms of the record. The interviewer should obtain legal releases and document any agreements with the interviewees.
2. The interviewer should strive to prompt informative dialogue through challenging and perceptive inquiry, should be grounded in the background and experiences of the person being interviewed, and if possible, should review the sources relating to the interviewee before conducting the interview.
3. To the extent practicable, the interviewer should extend the inquiry beyond their immediate needs to make each interview as complete as possible for the benefit of others.
4. The interviewer should guard against possible social injury to or exploitation of interviewees and should conduct interviews with respect for human dignity.
5. The interviewer should be responsible for proper citation of oral history sources in creative works, including permanent location.
6. The interviewer should arrange to deposit their interviews in an archival repository that is capable of both preserving the interviews and making them available for general research. Additionally, the interviewer should work with the repository in determining the necessary legal arrangements.

7. As teachers, historians are obligated to inform students of their responsibilities in regard to interviewing and to encourage adherence to the guidelines set forth here.

Appendix B

Explanation of Rights

The purpose of this project is to compile an accurate history of the Iowa Teen Award since its inception in 1980. Because records concerning the award's founding and activities are incomplete, oral-history interviews are being utilized as a primary means of collecting information for the history. In an oral-history interview, you will be asked to recall and tell about specific events and happenings as you viewed or experienced them. As interviewer I shall act only to focus your remembrances on the areas or topics which we will identify as pertinent to your experience. Each interview will be approximately one hour in length and will be audio recorded. I shall examine the information and planning of award activities and from this data, compile a history of the award. You will be free to listen to the audiotape at any time.

The oral-history interview will be deliberately informal and conversational in nature. You will not need to anticipate or prepare for this taping as you might for a radio broadcast or a television appearance. I will not be attempting to make a presentation so the audio tape recorder may be stopped at any time you feel uncomfortable.

One of the concerns sometimes expressed about oral-history projects deals with the potential for slander or libel. "May I assure you," according to Willa K. Baum, who published a guide for the collection of oral histories under the auspices of the American Association of State and Local History, "all intents and purposes, slander or libel is a non-existent danger to an oral history project" (p. 48).

Furthermore, you may place any restrictions or stipulations which you choose upon the use of the audiotape. For example, you may request that you not be quoted directly in any publication or that certain portions of the tape/transcripts remain confidential, or that the memoir be closed or not available for use for a certain period of time. Naturally, the fewer the restrictions placed upon use of the tapes, etc., the more beneficial these interviews will be to me and future researchers as well. You, however, have the complete right to specify the conditions of use.

Appendix C

Request for Interview

Dear _____:

The Iowa Teen Award is now celebrating its eighteenth year. To collect background information and to provide the perspectives of history to current decisions concerning the award program, I have chosen The Iowa Teen Award as the topic for my partial fulfillments of my Master's Degree Program in School Library Media Services at the University of Northern Iowa in Cedar Falls, Iowa.

To collect data for this history, I am conducting informal, oral-history interviews with persons who have been involved in the award program. It has come to my attention that you might be able to offer some valuable information and insight concerning this award program.

Therefore, I would like to request your permission for an oral-history interview in the near future. So that you might consider this request and potential input, I have included a very general outline of topics to be considered in the history.

Soon I shall be contacting you either by telephone, email or letter to determine your interest in this project. I do hope that you will agree to say "yes" in completing this project for future use by teachers and librarians. I will appreciate any cooperation and information that you might be able to offer.

Sincerely,

Joni Hoing

Appendix D

Oral History Release

THE IOWA TEEN AWARD ORAL HISTORY PROJECT

I have been informed and understand my rights as an interviewee in this oral history project. I wish to participate in the project and place the following stipulations upon the use of the audiotape recordings, and any information gathered for the project.

 You may quote me as a source. You may donate my interview
to the IEMA Archives at UNI.

 I would like to remain anonymous. You may not donate my interview
to the IEMA Archives at UNI.

PLACE _____

DATE _____

SIGNATURES:

(Interviewee)

(Researcher)

Appendix E

Interview Questions

General

1. How did you first become aware of the Iowa Teen Award program?
2. What were your first reactions to the plan?
3. Can you recall the reactions of others?
4. What has been your role?
5. What has been the role of the Executive Committee?
6. What would you consider significant events in the establishment of the award program?
7. Have there been participating organizations involved in the support of the award program?
8. Were there unexpected problems? Exciting events?
9. What part does the publisher's representative play in the presentation of the award?
10. What type of awards ceremony has taken place over the years?
11. What themes do you see running through the acceptance speeches?
12. Are there especially memorable acceptance speeches? What made them so?

Beginning

1. Could you describe the state of library development for teens in Iowa when the award program began?
2. Was there a central core of people involved in getting the program moving?
Who were they?

3. As you recall, what were the steps or procedures for putting the plan into action?
4. How did the selection committee begin its most important process?
5. What types of activities were used to acquaint teens with the program?
6. What special publicity techniques were used?
7. How were the age levels for voting originally determined?
8. What were some of the problems encountered in starting this award?
9. What kinds of preparations were made for the first award presentation?
10. How was the first award announced?
11. Were you able to attend the first presentation? Can you describe the setting and events that took place? Can you describe the feelings and reactions of the people?

Early Times

1. What was the program as it was first presented to you?
2. What changes have been made in the publicizing of this award?
3. What was the growth of this award in the first few years?
4. Can you identify reasons for the award's growth?
5. What problems were encountered as the award program continued to grow?

Recent Times

1. Have there been significant changes in the administration of the award as different people have assumed small portions of this role?
2. Have there been any significant changes in the organization of the award program?

3. How does the committee arrange to see, read or evaluate its selections?
4. Is there a calendar or time line which the selection committee attempts to use?
5. What are the criteria that are used for placing books on the master list?
6. What are the duties of the selection committee?
7. How are the memberships of the selection group determined?
8. Are there master lists which you would consider outstanding? Or a bit weak?
9. Are there attempts to balance the master list according to genre and grade level?
10. How do publishing trends affect the selection of books for the master lists?
11. Is there a conscious effort to repeat or not repeat known authors?
12. What kinds of activities have been carried out to encourage participation?
13. Describe the activities of a meeting by the selection committee?
14. Are there any special meetings of the selection committee that stand out in your memory?
15. Have the personnel of the selection committee changed frequently?
16. Has the role of the selection committee changed throughout the years?
17. Have there been significant differences in opinion by the selection committee that have affected the award program?
18. Are there methods set up for dealing with differences?
19. How were the arrangements for the ceremonies made?
20. Are there special letters or ceremonies which you recall?
22. Is there a ceremony established to make the award presentation?

Future

1. Are you able to predict a winner before the voting?
2. Which works have received the ITA would you consider truly significant?
3. What influence do you feel the ITA has had on the young adult readers of Iowa's schools?
4. Do you think the award program is having an influence outside the state of Iowa? How?
5. How has the award program influenced, or have been influenced by, television programs viewed by young adults?
6. What one event has changed the award the most in its long history?
7. What about any problems with censorship?
8. Have there been books which have been censored in the school libraries in Iowa? What has been the role of the committee with this issue?
9. What influences do you see in the future of the award program?
10. Have there been studies to determine who does participate in the award program?
11. Has there been further consideration of changes in population?
12. Other comments or memories?

Appendix F

Interview Results

Interviews were conducted with past and current school librarians who have been involved in the Iowa Teen Award. Interviews conducted in the oral tradition were by Nancy Geiken, Lucille Lettow, Don Osterhaus, Bonnie Raasch and Joel Shoemaker. Hand-written responses were received from Paula Behrendt, Mary Cameron, Twylla Kerr and Leah Krohn.

General Questions

1. How did you first become aware of the Iowa Teen Award program?

Source—Interview:

L.K. From friends at an IEMA Spring Conference.

M.C. The Iowa Teen Award (ITA) came about because of the success of the Iowa Children's Choice Award (ICCA). Librarians and students loved ICCA and didn't want to quit participating when they grew out of that award, so a group from the Iowa Educational Media Association (IEMA) started thinking about an award for teens.

P.B. My friend, Leona Desken (?) who was the elementary librarian here in Harlan at the time had been on the committee that started the Children's Choice Award. She was still very active on the Children's Choice Committee. Back at that time, officers and committees had a retreat every summer at Springbrook—this was the whole IEMA. At Springbrook State Park they would meet for a couple of days. The committee would do their action plans, etc. I was serving on the Children's Choice Award at that time. We got to the point we were thinking maybe it would be nice to have an award for the older children. There were several there who thought that we ought to pursue it. Lucille Lettow, chairman of the Children's Choice Award, encouraged us. There was another person who was interested at that time. Her name was Linda Groen. I believe she was from Marshalltown.

T.K. I first became aware of the Iowa Teen Award program when there was much discussion in the Iowa Media Association about another award since there was a Children's Choice Award. It was decided it would be good to get the Teen Award going.

B.R. The Iowa Teen Award program was started as an offshoot of the Iowa Children's Choice Award, because I think we felt that the Children's was becoming

successful and we wanted something for the older-aged students to read, too. So, we came up with the idea of doing a middle school/junior high award that would be similar to the Children's Choice.

N.G. I first became aware of the Iowa Teen Award when I was in graduate school, when I was taking a Young Adult materials class at UNI, probably the summer of 1986.

L.L. I was in on the program at the very beginning. At the time of its inception, I was the chair of the Iowa Children's Choice Award.

J.S. I was a 7th and 8th grade reading teacher at Tilford Junior High in Vinton, Iowa from 1978 until 1991. It was while I was a reading teacher there at Tilford that the librarian, Mrs. Wyckoff, made me aware of the new Iowa Teen Award, probably in the mid-80's. We started making sure we had the books from that list available for my students to read; promoting the list of books they could and should read; and collecting votes and participating in the Iowa Teen Award that way.

It wasn't until I became interested in becoming a librarian in the mid-to late 80's (1986 or 1988) when Mrs. Wyckoff started talking about retiring that I started taking a greater interest in how the Iowa Teen Award worked or exactly how I wanted to participate in it. So, it wasn't until I was in library school that I became aware of the Iowa Education Media Association (IEMA) was the sponsor of the Iowa Teen Award and by joining that professional organization I could attend committee meetings. I believe I started doing that probably in the late 80's or early 90's (about 1989 or 1990) when I graduated and got my degree and became a librarian at Tilford in Vinton.

D.O. I first became aware of the Iowa Teen Award program during my time as a library science student at UNI in the 80's.

2. What were your first reactions to the plan?

Source—Interview:

L.K. A great idea to have a reading program for students after the Iowa Children's Choice Award.

P.B. My first reaction was good because I thought it was a great idea at the time.

T.K. My first reaction to it was to be a really good thing. My sister, Andrea, who is an elementary reading specialist, had been in the Children's Choice Award for some time and I thought it was time.

N.G. I have always thought having a good list for teenagers is a good idea. The fact that they have some input into that list appealed to me.

L.L. I guess when people said “Why don’t we start a Teen Award program?” my first reaction was all the work it would take. I guess that is what I really thought about because I knew how much work the Iowa Children’s Choice Award was.

D.O. I was enthusiastic about the plan and had students at St. John Middle/High School in Independence, Iowa participate in the program.

3. Can you recall the reactions of others?

Source—Interview:

L.K. Excited.

T.K. Many people didn’t think that teenagers would be interested in this; but many of us on the committee agreed it would be a great thing to do.

B.R. When it first started, I think the reaction was very good. I know that we put together a list of the number of students who have voted every year since it began. It started out that 5,427 students voted the first year, and this year (2003-04), we had 6,347. So each year, I believe, there were a few up and down years; but as a whole since I became co-chair that the last four to five years, it has steadily grown every single year. That is our goal to get more schools and more students to promote the reading.

N.G. I don’t recall what the reaction of others were at the time.

L.L. Those people who were in middle and junior high schools kept saying what about students after they leave the sixth grade? They really needed something for children a little bit older. Also, there were some instances where sixth graders were thinking that the ICCA list wasn’t sophisticated enough, after all it accommodated third graders, too. School librarians and the children were beginning to feel it needed to be a little bit more sophisticated reading for older children. There was a real need for a program like this.

D.O. Most middle school librarians seemed to be aware of the program. Many bought the books, but did not participate in the voting.

4. What has been your role?

Source—Interview:

L.K. I attended a meeting to get the program started.

M.C. Later, Twylla Kerr and I became chairs of the overall committee. I can't remember the year. We used to have a great meeting in early summer where all the committee members would meet to talk about the program.

T.K. I worked on the committee before I became a co-chair with Mary Cameron. I believe Mary and I were co-chairs from 1987 until 1994, somewhere in that area. I have been supporting and involved in this award since its beginning.

B.R. I was first aware of the program when they were asking for volunteers for readers. That is how I started. I believe that I have been a reader for almost all these years since it started in 1984-85.

N.G. First of all, I began encouraging students to read the books. I was still teaching Speech and English at the time. I began encouraging my students in class to read the books.

Beyond that, I participated by being a reader and sending my votes. Then, I was the person who was in charge of getting the spine labels printed and the posters pulled together and filling the orders for those items. I also, for several years, did the display at IMEA Conference and had the materials available there for people who wanted to purchase them. Somewhere in the 90's when Don Osterhaus decided he no longer wanted to chair the committee, Joel Shoemaker and I co-chaired the committee (three or four years) before I branched off to chair a new award program called the Iowa High School Book Award.

J.S. I started attending the ITA meetings at the IEMA Conferences. I was a little surprised to see the level of informality that reigned at the committee sessions. There was a core group of people that had certain roles that they performed for the committee. As a person just walking off the street, I was invited to participate and offer my input about the books that were being discussed for the list. I was able to jump in with both feet and get started.

D.O. From 1988-89 until 1998-99, I was chair of the ITA committee. I remained on the committee for two more years after that.

5. What has been the role of the Executive Committee?

Source—Interview:

L.K. I was a member of the committee.

B.R. As far as committee work, I was not really involved until more recently in the planning in the executive committee as the co-chair. I think I have been co-chair for four years now with Joel Shoemaker. Up until that time, I was more involved doing the publicity and the reading for it.

N.G. The Executive Committee has been the committee that primarily does the legwork for the Iowa Teen Award.

J.S. To jump right in is a tradition that we have tried to continue as I have become co-chair of the Iowa Teen Award these number of years. We have tried to welcome any IEMA member and now, our IASL members to come to our meetings and to participate as fully as they wish to and to assume roles in the work of the committee at anytime.

D.O. The Executive Committee oversees the program: establishes protocols; promotes the program; selects reading lists and master lists; tabulates votes; and presents the award to the winning author.

6. What would you consider significant events in the establishment of the award program?

Source—Interview:

L.K. A continuation of the ICCA reading program.

T.K. I think the best thing about the establishment of the award program was that it has indeed helped teenagers pick good books and those who were reluctant to read would at least pick one of those when teachers say you have to read something.

B.R. IEMA was sort of known for the Children's Choice Award, which began in the 70's, I'm not sure of the exact date. I'm sure this was a way to continue to promote reading after the Children's Choice was started. It gives students the next step. I know, in my case, the students come to me from a 4-5 building. It is a perfect spot to break and start the Teen Award in 6th grade.

N.G. I'm not sure about significant events in the establishment of the award program. There have been a number of things that have been altered, changed and then changed back as far as policy and things like that over the years. I am sure things happened like that before I became involved.

L.L. When the Iowa Children's Choice Award people talked about this at their planning conference in the spring, usually when school is out, in June, there is an IEMA planning conference. They decided that it would be better to suggest that there be a separate award with a separate committee for the whole thing. Of course, something like this would have to be approved by the IEMA board, but the board wanted something substantial to look at. They just didn't want to approve something with no guidelines or anything involved with it. Because I was chair of the ICCA committee, I was the one given the responsibility for calling a meeting of people who were potentially interested in the Iowa Teen Award. A "call" was put out at the spring conference that year and I received a lot of names to use. You have to

remember this is before email. Everything was done by telephone and by U.S. mail. I had about a dozen names of people who were interested. Then, I tried to find a meeting place in the middle of the state, because these interested people were from all four ends of the state! I picked a date (a Saturday) that worked for me and tried to locate several different places in the Des Moines area where we could meet and ended up at Denny's Restaurant, which was just off the interstate, in the middle of Des Moines.

A group of 12 people met for lunch and we decided we would have to have a name for this award and a logo, because a logo had been very important in the ICCA. We would also need some basic guidelines. It wasn't that we were going to have the whole program arranged, but we had to have enough to present to the board so that they could see we were serious and there was a commitment towards doing this.

D.O. After awarding the award to Michael Crichton for *Jurassic Park*. It was decided that in the future the award would always go to a YA novel. This decision got considerable impetus from the fact that Crichton never acknowledged the award. It was agreed that the primary purpose of the program was to promote authors who were recognized YA authors.

7. Have there been participating organizations involved in the support of the award program?

Source—Interview:

P.B. We did have a core committee that was interested. The Children's Choice Committee was very supportive and worked well with us and gave us all kinds of ideas. Their award was going well so we piggy-backed on their ideas.

B.R. All along there has been support from the Iowa Educational Media Association, because I think they thought the three awards (now three, because of the High School Award beginning) was the crux of the organization.

At the beginning, we would invite the author to come the following year to IEMA. At first, IEMA supported that financially, but in later years, there has not been the money to do that. Each year, we tell the author they have won it. We also say that we have invited the winners before but we don't have the money to do it. If the author would say they would come anyway but at a lesser fee than what they normally would charge, we might be able to afford that.

L.L. From time to time since then, there has been other groups that have asked about if they can become involved as a sponsor as well with IEMA. The two I recall was the Iowa Library Association (ILA) and the Iowa Reading Association (IRA) when both of those groups brought their suggestion forward to the committee and possibly went to the IEMA board. It was always felt that it was going to make it more complicated to involve yet another group. As long as things didn't become any more time-consuming than they were, it was better to be going it alone until now.

D.O. I recall that PermaBound, Econo-Clad and Perfection all regularly made ITA packages available and that they supported those materials with bookmarks and posters.

8. (a) Were there unexpected problems?

Source—Interview:

L.K. No.

T.K. In the early years, we had media specialists who wanted to pick which books went on there (the list) and not let students have a choice or voice in what went on there (the list). There were some heated discussions at various meetings during the Media Association Convention. We always met as a committee there to decide various things; otherwise, we worked pretty much on our own doing our job. Mary (Cameron) and I would get together to compare and to decide what we needed to do to keep it moving forward.

L.L. Once we had that initial meeting at Denny's in Des Moines, things moved pretty quickly. I wrote up a review of what happened that day and a request to the board. The board gave their okay. At that point the committee that we had actually selected in Denny's was the first committee. The chair was to Linda Groen. Linda had some really strong helpers and that was Paula (Behrendt), Twylla (Kerr) and Leah (Krohn). They were the ones who really worked to get this whole thing going. They were really movers and shakers. It was really good that they were the movers and shakers because when you have a state-wide project like this, it can get bogged down. Especially, you have to keep remembering this was before email when everything was by telephone and U.S. mail!

D.O. There are always surprises. Our lowest vote total ever came in 1994. I received a lot of mail from librarians that year because there was extensive and serious spring flooding. Many schools who regularly participated did not participate that year

Semantics were always an issue. We spent a fair amount of time discussing how to handle "series" book (*Fear Street*, *Baby Sitter's Club*, etc). Usually, they were a non-issue because few of them were ever reviewed in the traditional reviewing periodicals. But, students continued to nominate them, so we reworked the selection policy to exclude those books.

Another problem was dealing with "adult" books. The biggest issue was with a small independent jobber who refused to sell Mary Downing Hahn's *When the Wind Blow Backward* as part of the ITA package. My letter to him (the jobber) stated that we did not feel it was the jobber's responsibility to censor our list. The responsibility for selection lies with the purchasing librarians. I told him that ITA's expectation was that he would offer all of the books that were available, and if he wasn't willing to do that, perhaps, he should drop the program altogether. He dropped the program. I was quite comfortable with that.

We were always democratic. I had no more say than anyone else on the committee and I didn't always agree with the decisions that were made. The decision I was the least happy with was to exclude *Harry Potter and the Sorcerer's Stone*, because it was just too popular and would probably win. The rationale was that students needed to be led to books that might not readily found on their own. My opinion is based on the fact that our nomination process is unique. We compile our master lists from books nominated by students—making the ITA list a student's list and not a teacher's lists. *Harry Potter* was nominated (often and enthusiastically) by students and it met all of the selection criteria. It should have been included.

8 (b). Exciting events?

Source—Interview:

L.K. The first winner (of the award).

9. What part do the publisher's representatives play in the presentation of the award?

Source—Interview:

T.K. Publishers did not play a huge part into this other than we finally got smart and did start calling publishing houses to make sure that certain books were going to be in publication and that we would be able to get them if they were put on the list. Many publishers were calling us the day when we made the decision about which books went on because it was indeed a privilege to be on that list. Not only that, the sales were really high for that company plus the fact that the Iowa Teen Award lists—many states used as their reading list. Not just for Iowa, they wanted for that recommended list to come out because it was so highly regarded.

B.R. Right now (June 2004), we are trying to communicate with Ann Brashares who won the 2004 award with *The Sisterhood of the Traveling Pants*. Some of the publishers protect the authors a great deal and will not allow you to contact them individually. That was the case this year. I had to work through HarperCollins, who published the book. So, we sent the award to them and we never heard anything back. I then called the contact person at the publishers because we had not heard anything from Ann. We had requested a letter which we would like to have back after they got the award. I was assured that she did get the award because she passed it along to Ann. She was to get my message to her that she will send a letter back soon. This is another way, publicity-wise, that we share with our membership and with the students of Iowa. It is nice to have a congratulatory letter back from the author that they appreciated the award.

N.G. For quite a few years, when I was working on the posters, one of the most difficult things was dealing with the publishers of the book we wanted to include since we would copy the cover of the book and put it on the poster. We did a set of

15 posters. Originally, each poster featured one book, a picture of the book, a picture of the author and a list of other titles by that same author. It was difficult to get publishers to respond when we would write for permission to use the author's pictures and cover of the book on these posters. I think they thought it was not a big enough deal to even need to respond. I learned that there is a lot of turn over in the publishing houses in terms of personnel and that it was difficult to hook up to the right person to respond to me and to give me permission to use those book covers and author's pictures.

L.L. I think that we probably had big dreams, at the very beginning, when we talked about how people would be sponsored by their publishers. We hoped that the publishers would sponsor them (the authors) in coming to Iowa to speak or to get their award or something like that. That has never been the case. Publishers were really gung-ho on getting their books on the reading list and they thought it was wonderful that their people received the award, but I don't think overall they have given us much financial support, not like we kind have hoped for. So, that part has been a little disappointment maybe.

10. What type of awards ceremony has taken place over the years?

Source—Interview:

L.K. The author or winner was announced at the IEMA Conference.

M.C. Paula (Behrendt) and Twylla (Kerr) always got the awards for the authors. I can't even remember what they were. I do know that we never had the success that ICCA had with bringing the winning authors to the IEMA Conference.

P.B. I honestly can not remember if any of the Teen Award winners have been to an IEMA Conference to accept the award. The award is usually presented at the conference if any of the authors have been there. Over the years some of them have been in attendance.

T.K. Over the years, I remember we always invited the author of the winning award book to come to our annual banquet and then they were presented with an engraved apple. It was always great to hear those speakers speak because they were also the main speaker for the banquet. I think every one of those authors felt like they were truly privileged to be chosen by their audience, as they said, for outstanding books because they felt that was the highest honor they could get is when students said "yes—this is an outstanding book!"

B.R. As far as announcing the award, the only thing I remember is at the very beginning the award was actually announced at the spring convention of IEMA every year. That continues to be the case this year officially. Although now in the day and age of list serves and email services the groups that we have with SLIK-12 (School Librarians of Iowa K-12) and email listings across the state, we do announce it ahead

of time because people ask right away as soon as the vote totals come in. It is not totally official until the spring conference for IEMA. We developed a letter to send to the author and send a golden apple that is engraved with their name, the title of the book, the Iowa Teen Award and the year that it was given to them.

D.O. There were no awards “ceremonies” as such. The winning title and author were announced at the spring IEMA convention. One year (1996) Caroline Cooney accepted our invitation to come and accept the award. She charged a \$1,000 honorarium for her appearance. She returned the money to IEMA on the condition that it be used to provide classroom sets of ITA books to schools the next year.

11. What themes do you see running through the acceptance speeches?

Source—Interview:

D.O. All of the honorees seem genuinely pleased to have won. In fact, some of the most heartfelt letters that I received over the years did not come from winners; but from authors who were thrilled to find out their books were included on a master list. My favorite letter was from Sandra Guccione (*Can You Hear the Wind Blow?*). She indicated that it’s tough making a living as a YA author and that many authors get very little positive feedback.

12. (a) Are there especially memorable acceptance speeches?

Source—Interview:

T.K. Hadley Irwin sticks out in my mind. The two ladies were absolutely wonderful speakers; wonderful people to spend time with and did an excellent job writing for students of this age.

B.R. The last person that I can remember coming was Caroline B. Cooney, but I would have to look at the list to see when she won it, but she has won it three times before. It was the last time she won it that she did come to the convention. I think it was the book *Whatever Happened to Janie*, so she would have been here in 1997. She was wonderful. I just loved her speech.

N.G. There have not been very many authors that I know of who actually attended the IEMA Conference to accept the award. Since we didn’t have many authors who actually attended the conference to receive their awards, I don’t remember any acceptance speeches. Usually what we received was a letter of thanks from the author after they had received the award. I think it was delivered in a couple of instances.

L.L. I guess the one I would say was most memorable of IEMA all together was when Lois Duncan came to speak the year after she was given the ITA.

12. (b) What made them so?

Source—Interview:

T.K. I always enjoyed it when they (Hadley Irwin) won because they would come to the conference. Because they were entertaining, funny and outstanding people, but number one—they were from the state of Iowa.

B.R. It was a neat follow-up to meet the authors. I think, at first, it was a lot more of a big deal because now every other state in the United States had developed similar awards. I believe we might have been early on one of the first states that did it. I get an email once in a while from around the country who are doing similar projects on the award and what the history of it is. I have a feeling that 20 years for running this award is quite a while. Maybe now it does not seem as big a deal to win because there so many other states and other possibilities of winning.

L.L. Lois Duncan had been a young adult writer for a long time. She is well-known in the young adult circle. When she came to Iowa, she was coming more out of hiding because she had written this book and several years later the main character in the book—life was duplicated in her own daughter's life who was killed by somebody. Lois had a really strong belief in who this person was, but her family had been threatened to the point, most of the time, they were in seclusion. She said she could no longer write because living in this kind of threatening atmosphere, she just couldn't and so it was more or less the end of the fiction writing. She did do some informational books after that. It was a very moving speech and I guess one you would just never forget. I remember when she was done, at first, there was no applause. There was just a blank time, and then eventually applause did come. Her speech had been a very moving one.

The Beginning

1. Could you describe the state of library development for teens in Iowa when the award program began?

Source---Interview:

L.K. There was nothing available for teens.

L.L. I'd say that school libraries were a lot further developed than most of the public libraries and especially in the smaller towns. Very few public libraries (had to be the larger ones) were actually running a teen program in them. Public libraries, though, had always been very cooperative because they wanted to know what the reading list was and to help schools sponsor the program.

D.O. I was not involved in the creation of the program.

2. (a) Was there a central core of people involved in getting the program moving?

Source—Interview:

M.C. To my knowledge, Paula Behrendt from Harlan was the one instrumental getting the award going. We met for at least a year prior to the first list to decide how we were going to do things. I can't remember what year it was, but it was in the early 80's. Paula Behrendt did much of the work herself the first years such as printing labels for books, mailing out labels, etc.

P.B. There was a central core of people involved in getting the program moving—Lucille Lettow, Leah Krohn, Bonnie Mason, and myself. There were probably others, but those are the ones I remember.

T.K. The central core or people involved in the getting the program moving, who were they, I'm not really sure. I know that Mary Cameron and myself were involved early on with that. I don't really recall a lot of the other people.

N.G. I believe there was a central core of people in getting the program started

2. (b) Who were they?

Source—Interview:

L.K. Paula, Behrendt, Linda McGrew, Lucille Lettow.

M.C. Members of the first committee that I can recall were Leah Krohn from Winterset, Twylla Kerr from West Des Moines, Vonnie Salem from Norwalk, and me. I am sure others may have been involved, but those were the people I can remember meeting in Ankeny at Bear's Restaurant and in West Des Moines at the music store at Valley West Mall.

N.G. I can't tell you the names. I know I have seen the names and I know that some of those people were still active when I became involved.

L.L. The central core of people included Paula, Leah and Twylla.

3. As you recall, what were the steps or procedures for putting the plan into action?

Source—Interview:

L.K. To model the program from ICCA.

M.C. I also remember that the Master List Committee had a huge job in the beginning. There would be hundreds of books on the list and it was a big job to read them all. After about maybe three years, computers finally came into being. So then we would electronically find the reviews for all the books recommended and we were able to glean that initial Master List for reading down to maybe fifty books. We were able to come up with a much better list.

P.B. We split off from the Children's Choice part and started working on presenting a proposal to the board to establish a Teen Award. We set it up and patterned it after to the Children's Choice Award. I believe I can remember we got that done at that meeting (in Springbrook). The next meeting, we joke about, was how the Teen Award got started at a bar. We met at the Denny's Restaurant at the Merle May exit in Des Moines. We actually met in the bar because it was closed in the afternoon. Lucille, Lenore, Mary Knox-Cameron and myself were present. There were probably others. We set up committees and decided how we wanted to proceed. One of the things we did was make was a Children's Choice Award Committee. I don't know if it became the Book Award Committee then or if it was always the Book Award. Then, we made two divisions of the Children's Choice side and the Teen Award side. I was chairman of the Teen Award side and I don't know who was chair of the Children's Choice at that time. Then, Lucille was the overall chair of both sub-committees.

T.K. We tried to base much of our procedure on much of the way that the Children's Choice Award was presented and run.

L.L. The procedures we followed was by using the ICCA as a model. The ICCA was developed in 1980. They looked at models from other states, so in a way you can say that the ITA had probably developed from other states, too. Although when the ITA was developed in Iowa, there were not very many teen awards in other parts of the country that we knew about. Then again, that was before the Internet and before you could see what was available from other parts of the country.

Also, at that particular time, the IEMA was having budget crunch problems. The ICCA had always been subsidized by IEMA, not a lot, but I remember at that time the printing bill was over a thousand dollars a year for ICCA. The ITA was encouraged to find ways to be self-sustaining. One of the things they did at first was to require a \$2.00 enrollment fee of every school that did it. It wasn't so much for the schools that could afford it, but it would help a lot toward the printing and mailing. A lot of the mailing was done through the AEAs, so that wasn't so expensive as it could have been. Charging a fee was a little bit different. I've not kept track if ITA still charges a fee or not. We decided that we would let the committee work out the fine tuning part of it, but basically the structure would be similar to the ICCA.

4. How did the selection committee begin its most important process?

Source—Interview:

M.C. I don't remember who was on the first Master List Committee that developed the reading list for the award. We always tried to get as many readers for the Master List as we could, so that there was a lot of input on the selection of the final list. At that time, readers would rank the books in order of the books they liked. I don't know how they select the books now.

P.B. I don't remember how the selection committee picked their books because I was not involved in that part of it.

T.K. The selection committee began its most important process in getting a group of books together. This process we have continued to keep is one that are the recommendations from students.

L.L. The first year, the Master List committee was trying to get ready for the most immediate list. They were also trying to plan ahead for the next list. It was a little bit confusing.

5. What types of activities were used to acquaint the teens with the program?

Source—Interview:

L.K. An extension of ICCA, bookmarks.

M.C. One of the first discussions was how we were going to promote the award. ICCA had always done a video to promote the books and we wanted to do something different. Twylla Kerr, Vonnie Salem and I were on this committee. We finally settled on a filmstrip/cassette that could be checked out of the AEAs. We did this for two or three years and then later went to the posters that PermaBound helped us produce.

Participating in the ITA was never as great as ICCA. If the school librarian promoted it bit in his/her school or maybe partnered with language arts teachers or reading teachers, there was more participation

P.B. We now do a master for the bookmarks, but back then (in the beginning) we actually printed every bookmark for every school and shipped them, we packaged them up per school, put them in route order and shipped them to the AEAs for distribution on the van. It would have been much cheaper to get this program off the ground if we had not done all the printing and the shipping. That was the way the Children's Choice did so that is the way as far as way that we did it.

T.K. Keeping within the guidelines. We allowed students to just recommend any book they wanted to and when they voted they could recommend whatever book. Then, the committee would go back and see if they had been published in the last three years, that they had a positive review, that fit into the age guidelines that we had set up; and that they weren't series books or based on a television series. These types of things were used.

N.G. What I have done over the years, I just made it a point to book talk the books on the list with my 9th graders only (since I am a 9-12 high school library) and the Teen Award is designated for students grades six-nine. If there was a book that I thought would have a lot of appeal to older students for the 10th-12th graders then I would do book talks in those classes. I would include some of those titles in my book talks and let them know that those books were being considered for the Iowa Teen Award. I have found many of the titles had appeal for 10th, 11th and 12th graders. If they are going to read, I'm going to book talk at any level.

L.L. Videos were produced to promote the books on the master list.

6. What special publicity techniques were used?

Source—Interview:

L.K. Computer programs to introduce books, I think.

M.C. Every year at the IEMA Spring Conference we would have a booth to sell labels and posters. I remember one year going to IEMA with at least 8 boxes of stuff in my car all related to ITA. Volunteers from our committee would help staff the booth. We would also have a breakout session at IEMA to promote activities about ITA.

P.B. We depended very heavily on the AEAs to help us with publicity. Of course, that was the time before the Internet. How much easier it would be now! There was a contact person in each AEA with whom we worked with. Somewhere along the way we picked the hot air balloon as our symbol and decided the prize for the award would be a brass apple. I remember we looked high and low to find a brass apple when the time came to present the award.

T.K. Publicity techniques. We had many publishing companies that would willingly make posters for us. We, as a committee, made posters ourselves in the beginning; but it has been so much nicer to have various publishing companies get involved in that process and that is one way we get it. But, word of mouth and teachers and various students who have been involved before, and of course, media specialists is what made the publicity techniques really work.

N.G. The publicity techniques and the activities to get teens acquainted with the program, I assume, varied from school to school. The committee itself published a brochure that was distributed through the AEA for quite a few years. The brochure was made available to all the school library media specialists in the state, who was connected in anyway to the AEA. It was up to them individually to decide if they wanted to use the program in their middle school or high school.

L.L. At the very beginning, because the ICCA had done it, the ITA started to design stickers with the little logo on it to put on the books every year, so you would know

which books were being nominated—some on the spine, some on the inside cover. They also designed a medallion that looked very similar to the Caldecott and Newbery Award, so that the books were distinctive and they did stand out. The posters, which were started around the year 2000, were also sold to generate funds. I think this has been a wonderful addition to this whole program. It helped a lot.

7. How were the age levels for voting originally determined?

Source—Interview:

P.B. I know we originally debated what grade level the Teen Award would be for. We decided on 6-9 because some people were in a 6-8 middle school, some were in a 7-8 junior high; and others were in a 7-9 junior high and we thought we could cover all our bases. I know for a while I was running the Children's Choice and Teen Award in my school because I had 6th graders who were able to do Children's Choice if they wanted to.

T.K. The age levels for voting were originally determined based on where the Children's Choice left off and then going forward with the middle student because it was often said that the middle school students did not read as much as the elementary. We wanted to continue on with that reading pattern.

L.L. I remember the first thing we did was debate about grade level. There were people who wanted to move the ICCA to grades 3-5, and then this one to 6-8. We looked at the school's structure at the time for a lot of places. There were some people who were kind of uncomfortable with the overlap of 6th grade that would be covered in both; but the more we looked at the school structures, we decided that it probably would be all right to incorporate the 6th grade either way. So, that was the way it was set up. If a school was designed for grades 3-5 and then grades 6-8 was the junior high--fine. However, if it was a grade 3-6 building, this set up still accommodated them.

We realized all along that there would be some overlap in 6th grade, no matter how you looked at it. This new award was designed for grades 6-9. We looked at the guidelines that were in place for the ICCA. I think people felt that they needed to be a little less strict for the ITA. I think, at first, we didn't limit the ITA that had not been a movie or involved in movies. Eventually, they did make that a requirement, too, because if you have a popular movie sometime, like "Jurassic Park," for example, that is too much of a deciding factor.

8. What were some of the problems encountered in starting this award?

Source—Interview:

L.K. Publicity.

M.C. One problem with the Master list off and on through the years has been the “out-of-print” status of some of the books. They would be out-of-print by the time the list was released. Remember the list was started almost 2 years before it was actually released. I think the criteria for the Master list was just developed from the criteria of ICCA.

P.B. There were some stumbling blocks at the time because at that time, IEMA was very poor and did not have a lot of assets or have money to run programs. Although we were given the go-ahead to pursue the idea, we were encouraged to make it as self-supporting as possible. I guess the biggest problem in starting this award, was we had to get board approval first. Then, we had to figure out a way to become self-supporting if we could. Just getting people to participate was one of the big stumbling blocks. In the early years, participation wasn't very high and I don't know if it ever had been really as high as the Children's Choice Award. By the time they (students) reach middle school and junior high, although you have some very avid readers, you have so many children that have branched out in other areas such as sports and music. They don't do as much reading as they do in elementary.

T.K. I remember we had one meeting and I know that Mary (Cameron) and I were very concerned because there were individuals in the organization who were trying to put together teaching packages and to make money off from the work we had done using those titles. Also, they tried to push certain titles and we really wanted this to be not a money maker for individuals, but a promotion of reading. I know that we encountered varying individuals in the early start of this. That was a problem.

I know at that time my students in my school, there was one English class that put together “Think” books and started that process and wrote activities for each one of the books. It was a great way to get students being involved in the Teen Award. Plus the fact it was another way to get other students and teachers involved in using those “Think” books for activities that went along with each one of the titles.

L.L. At the time, we realized that children sometimes when they reach those junior high years, have a lot of activities. They were not going to be as avid readers as they are in the grades 3-6 plan. I think we even realized that it would not be as an extensive program plus there weren't as many centers you would need to contact either. There are several elementary schools compared to every middle school and junior (most junior high) at that time. At the junior high age, kids go through a stage and get away from reading. You always maintain if you get this habit of reading going early, children may not go through this stage—where they are kind of away from reading. Then, when they get older, maybe not until after they are out of college, come back to their reading. You always kind of hope this will carry them through.

One of the other things talked about in the beginning—“Does the librarian have to be a member of IEMA in order for their school to participate?” It was decided right off the bat that should not be a factor. Just the same it started out with IEMA members being the ones who participated at first. Eventually, it went on to others.

But, then maybe part of that is that IMEA members were the movers and shakers in the state's profession anyway.

9. What kinds of preparations were made for the first award presentation?

There were no responses to record.

10. How was the first award announced?

Source—Interview:

L.K. At the Spring IEMA Conference.

P.B. I don't remember presenting the first award. It was probably shipped to the recipient and right now I couldn't tell you who that was.

T.K. I don't remember how the first award was announced. I assume it was at the convention because that was always when it was.

11. (a) Were you able to attend the first presentation?

Source—Interview:

TK. I was able to attend the first presentation because I know I was always involved with it.

11. (b) Can you describe the setting and events that took place?

T.K. Can't describe it and can't even tell you—it was too long ago.

11. (c) Can you describe the feelings and reactions of the people?

There were no responses to record.

Early Times

1. What was the program as it was first presented to you?

Source—Interview:

P.B. I was part of it from day one.

T.K. The program that we set forth to do was based much on the Children's Choice. People loved the Children's Choice so much that they wanted to continue that on.

D.O. Norma Sisson called me and said, "I won't be doing the Iowa Teen Award program after this year and I think you'd be a good person to replace me." I'm sure I

wasn't her first choice. I was pretty non-committal, but I didn't say no. That was my fatal error. That summer (1998) three boxes of ITA materials showed up on my porch and I was on my own.

There was respectable support in place on the committee, but it was pretty much on-the-job training for me the first two or three years until I got the hang of it. People that I remember as particularly indispensable were (in alphabetical order)—Nancy Gieken, Twylla Kerr, Deb Peterson, Bonnie Raasch, Yvonne Salem and Rosemary Thiel. My apologies to anyone that I should have listed but didn't. A lot of people helped me get my feet on the ground.

My biggest problem was that there was a steady downward trend in the number of votes cast each year. It wasn't too evident at first, but by 1993, we had only had about half of the votes we had in 1988. I didn't take it personally mainly because I had data. Every year more schools were buying the books! That was the important thing. They just weren't choosing to vote. I spent much of my tenure promoting the program and trying to convince schools to cast their ballots. Voting is important because that's what the public sees. In their eyes, fewer votes mean less participation. That's not necessarily the case and we worked very hard to get those vote totals back up.

2. What changes have been made in the publicizing of this award?

Source—Interview:

P.B. The printing. We no longer supply the bookmarks. They now have posters done by PermaBound, which we did not have when I was involved. Just the fact it is now on a web page and the Internet, there are so many ways to publicize it.

T.K. The differences that have been made in publicizing of the programs is that so much more use of the web now more than we used to and that is great. E-mail makes it so much easier to get the information back

B.R. There were "Think" books established that went along with discussion questions and information about the author that went along with each. Those were done for several years and sold as a fundraiser for us. In recent years, we have done a poster. We started out the first year (or more than one year) with Econo Clad. Since I've been co-chair we have been with Perfection Learning because they have been the "winner" for the consortium price for selling the sets of books and the posters have been developed through them. Those have been a great fundraiser for us because the first one-hundred they would give us free and after that we would pay \$1.50 a piece and we sell the poster for \$2.00. So, there is a little bit of profit that we can turn back to the organization.

L.L. I would say the biggest changes that I think affecting us would, first of all, being able to communicate with e-mail. The establishment of the website had done a lot. I think technology and all it has to offer has helped more than anything else.

D.O. I don't see that a lot has changed. The internet has made promotion a lot easier, but essentially things now seem to be pretty similar to when I was active.

3. What was the growth of this award in the first few years?

Source—Interview:

P.B. I don't think the award grew much in the years I was involved. I was only involved for 3-4 years. That may have been when it was time for someone else to take over. I think you need to change your chairs of the committee periodically just because you get new blood and new ideas.

T.K. The growth has been outstanding every year. I know in our school almost every student participates, can hardly wait until I put the new ones out and retire the old ones, so that those who didn't get a chance to read the older ones are available. We always try to keep at least ten to eleven copies of each title every year just because of the demand.

L.L. I think the first few years there was a steady growth in the program. Maybe there were people, at first who were not too excited about it. Especially if you had somebody who was a K-8 librarian and thought "Oh, no, I have to run another program on top of this other one I have." But they began to see that it could work and was something to get involved in.

D.O. This is addressed in question one. There was a huge splash that lasted through the first six years. Then, things were a little "iffy" through about 1996. Things began a definite upward trend in 1997 and leveled off at the 5,000/6,000 vote level over the last five years or so. There has been less fluctuation in participation than the vote totals show. I worked closely with jobbers and sales reps who assured me that their sales of ITA books showed steady growth—even when votes were down.

4. Can you identify reasons for the award's growth?

Source—Interview:

P.B. After I was no longer chair, Twylla Kerr and Mary Cameron took over as co-chairs. They had new ideas and new ways to publicize and the award began to grow.

B.R. In my estimation there is no better way to promote the books than to do the book talks. We try to convince people to do that. The more you tell students about the book instead of just having them available I think makes the participation higher in the schools that do the book talks instead of the ones that don't give book talks. We don't require that any media specialist or any public librarian do that. We just hope they would offer up the books, be willing to buy the books, spend the money and maybe have a poster, set up a display in their room and let the books speak for themselves and let the kids read them.

Another reason for the award's growth is to get one more school or one more public library to get involved. As much as you can get the public librarian involved is great. They can promote the new master list with the summer reading program. Now that IEMA has become a part of ILA and we are called IESL, that connection needs to be strengthened between the school and public libraries. I think we are headed in that direction.

N.G. I'm not sure of the exact growth of the award. I know that the award grew and there were a few years that it tapered off again and some years, it grew again.

D.O. The program has grown because it has value. Good books. Participation is easy. Kids are stakeholders—these are their lists.

5. What problems were encountered as the award program continued to grow?

Source—Interview:

L.K. Getting the list of books, finding readers and narrowing the list down.

T.K. The biggest problem that I see we encountered as the program continued to grow is such things as do we want the same author, two books by the same author on the list? We try to keep that list balanced—that has been a discussion.

B.K. Our expenses have gone down a great deal in recent years because we don't have the printing costs, the labels and anything else we did in distributing the paper materials through the AEAs. We would have \$300 to \$400 in material costs. Now, we are totally on-line. We decided that since so many people have access to the Internet that we put everything on the website and people can print off what they needed. The first year was real shaky because people were asking for the printed version. Now, we are going on the third year or so, it is getting real easy. Each May we are able to have the new list and where the information on the bookmarks, etc. so people can access that information.

L.L. I have observed from afar, in recent times, the fact that sometime it is difficult to get "new blood" in. When you have committees working like this in order to make sure that somebody doesn't totally tire out, you have to keep taking on new people, not a whole group of people, but you want to stagger it. That has always been an issue because it is a time commitment. Because of that, it has sometimes been an issue.

D.O. There was one big problem: getting schools to cast votes. We sent lots of mailings and took every opportunity to encourage schools to vote.

Recent Times

1. Have there been significant changes in the administration of the award as different people have assumed small portions of this role?

Source—Interview:

T.K. I've not really been involved recently other than reading, helping the promotion of it through my students and all the voting. I feel that programs grow as people allow younger people with fresh ideas to come in and take over and move forward. I think that an organization should always have positions that may be really active in for a while, but there comes a time when it is time for new blood to come in with different ideas. For those of us who have been involved for a long time to step aside and let those ideas take hold.

N.G. I imagine there has been changing in the administration of the award since different people have chaired the committee and how those people decided to do that chairmanship. I'm sure this has influenced the administration of this award. The differences probably are insignificant in what the award has accomplished in terms of getting it out to the students. It is still dependent on the library media specialist in the middle schools and high schools across the state.

J.S. During my time working with the committee, the emphasis has been on keeping the process going with as little major changes as possible. We try to keep the award very student-centered-- that this is an award that starts with a list of books that are nominated by students. Everything we do in administering the award is keyed toward trying to promote students to actually read the books. Also to participate in that most important way to become familiar and to read good books that are written with them as the primary audience.

Certainly major changes have taken place in how the committee does its work. When I began working on this committee, it was done with all snail mail, some faxes and, of course, as the Internet exploded, we have moved into providing most of the information on the web. Especially important, there is the brochure that describes to individual librarians how to participate in this program, provides the list of books, the annotations, the bookmarks that they can print out and distribute to students, the rules and criteria, everything on the IEMA web page for the last eight years or so. That has been a significant change.

One of the important things it has done is to allow us to reduce costs. ITA was an activity of IEMA that cost them money for a number of years. That is, we took in less money than it cost to prepare and mail out the brochure, posters and other things it took to make it work.

One of my primary goals as co-chair has been to turn that around and we have been successful. One of the main reasons we have been able to do so is because it costs less to post information on the website than it does to prepare them, get them printed on paper and mailed out across the state.

Another significant change have certainly been the shift of posters from being something that is done by the committee members and printed at AEA at great expense (hundreds of dollars), then distributed by mail. The posters are now

produced by vendors who win the bid to sell the sets of books to our librarians across the state. For the last 4 or 5 years now, we have posters produced by vendors as part of the bidding process. Before that, it was a more informal arrangement that we made with Scott ? with Turtleback Books. Maybe it was one poster, maybe they did one year and said they were going to do a second one and backed out so they never produced the second one. For the last couple of years, it has been with Perfection Press, associated with Perfection Rebound Books here in Iowa.

The third significant change has been the establishment of the Iowa High School Book Award. From the very beginning of my involvement with this committee, we have discussed whether the 6-9 grade range was the best fit for the Iowa Teen Award or grades seven-ten or eight-twelve and other grade ranges. A couple of years ago, we spun off. Nancy Gieken who is the original Iowa Teen Award co-chair with me when we took over from Don Osterhaus has joined Kim Carlson to spin-off the Iowa High School Book Award two years ago. Nancy Gieken and Kim Carlson are now the co-chairs of the Iowa High School Book Award, which is defined as being for grades 9-12.

Children's Choice is up through grade 6. ITA is through grades 6-9. We share those 6th graders and overlap with 9th graders. This allows librarians in different buildings with different age configurations to choose whether they want to do one, two or all three awards. In some cases, people who have K-12 buildings or K-12 systems might be involved in all three awards; other people with middle schools can choose if they want to do just the Children's Choice and/or the Iowa Teen Award or just the Iowa Teen Award. Some high schools that might begin with grade 9 or 8 or 7 can choose whether to participate with just the Iowa Teen Award or Iowa Teen Award and the Iowa High School Book Award or the IHSBA only.

It feels like the question remains open at the moment whether it is a good thing or a bad thing to have a book appear on two different lists. In general, we have avoided that as much as we can by informal negotiations with committee chairs and to follow procedures established in each committee to choose different books when there has been a conflict during the same year. We have had books that appeared on different lists in different years and that has not been much of a problem.

So, those are the significant changes. Those have not been due to primarily to different people assuming different portions of the roles as much as it has been an evolution of the process through time as technology and other things that make such changes possible.

D.O. I'm sure things are running more smoothly these days. Joel (Shoemaker) and Bonnie (Raasch) have wonderful organizational skills (never a strength of mine). Joel's experience as a book reviewer is also a great asset.

One big difference has been the creation of specific "terms of office." When I was at the helm, it was a life sentence. Since we instituted definite terms of office, committee members have the opportunity to exit gracefully at the end of their term.

2. Have there been any significant changes in the organization of the award program?

Source—Interview:

T.K. I haven't seen a significant change in the organization, the rules nor any of those things.

N.G. Changes that have been made to publicizing the award rather than distributing the brochures all through the AEA, now the information is available on line. Another is how new school library media specialists first become acquainted with the award is a problem.

Unless they have been introduced to the award in graduate school, they would not know about it. If they are involved in their state professional organization, they should be able to link to the web pages easily for the Iowa Association of School Librarians, formerly IEMA.

L.L. One of the changes I have noticed from afar is when this program was first developed it started with about 25 books on the reading list. I suppose that might have been modeling from the ICCA but in that case you know you have children at that lower level who cannot read at the level a 6th grader can. You almost needed more books to get some versatility. Where as with the ITA, there are now 15 books on the list. That is probably a more manageable list to use when you are talking about full-length pieces. That is one thing that I have noticed that has been a transition.

J.S. I guess I have answered a good portion of that in the grade range that they serve by now with three different book awards offered by IASL.

D.O. I haven't been active since stepping down. I'm not sure what changes may have been made.

3. How does the committee arrange to see, read or evaluate its selections?**Source—Interview:**

T.K. I know that when I had to do the evaluation on the selections, I did look up the reviews to see where they were. I think that is much the way it is done now today. A small committee gets together and does that or even one individual as I did for years. I just took all those books, looked at them, see if they fit the criteria, then took the highest vote getters and narrowed it down to the selections, trying to keep the list balanced with not all mysteries; not all the same type of book, but trying to keep a variety of things going.

N.G. The committee takes the nomination, which the students make and look at reviews of those particular books, and then select a reading list. The reading list has varied in terms of the number of books. Over the summer, any library media specialist, English teacher or anyone who is really interested can read the books and submit their evaluation or their vote on the books. They are evaluated on a five-point scale: five being the very best and one should not be included on the list. It is up to

individual readers to obtain copies of the books on the list, usually the list is 25-50 books. It is a “doable” list. You don’t have to read all of the books on the list to vote. As a result, there are some books that are read by a lot of people and evaluated and others that are read by a few people and evaluated. These professionals evaluate the books, and their evaluations are sent to a member of the executive committee for the Iowa Teen Award.

J.S. This process begins with students who nominate titles. They may nominate titles any time during the year by sending them to a committee member or through their librarian but most nominations are done at the same time as voting. There is a space on the ballot provided for students to nominate books. The librarian collects those nominations, checks them against the criteria, then submits them to the committee, the chairs, Bonnie Raasch and myself or through their own librarian or other committee people.

I can remember when I started the nomination list was long—at 60, 70 or 80 books. Now, these last few years, with increased participation, with people becoming more aware of the award and easier access to the information via the Internet, we have had as many as 300 books nominated—an excess of 300 books nominated. It is truly beginning to be a lengthy process and going through finding review information about each of these books.

The criteria is that we have at least one positive review in a review journal and we provide a list of those nominated titles. We are trying to provide that list electronically so that any member can see that ahead of coming to the conference in April. At the conference, that list is discussed at the ITA committee meeting. The way we have done that in the last several years, we simply start going through the list and asking people to suggest which of those books they feel are the strongest. We put them up on posters along the wall and we take notes as we go along, listing them in different genres. We have no specific criteria that the list has to be balanced in any particular way; but we want a list that has some representation of different genres. For example, we might have a list of mysteries, sports stories, biographies, perhaps other non-fiction books, science fiction, and fantasy. We feel there is no particular criteria that all 15 books be fantasy or mysteries, science fiction, peek romance, so the idea is to balance the books. Some of the books that might appeal to older readers in our age range—8th grades, some to the younger readers like the 6th and 7th graders, some that might appeal more to boys, some books might appeal to girls, and some to both. With those kinds of general things in mind, we try to select some titles that are not dominated by just one genre type. Having gone through that list in a conference session, all people in attendance in that session, in fact, all IEMA members through our minutes submit to the organization, through a newsletter, any member is invited to read from that list—what we call nominated titles. We try to get that down to 30 books—it usually is around 35 titles from 300 titles that have been nominated. We try to get it down to 30-35 titles that are read during the summer after the conference (during April through August), we invite people to read those books. They are provided a ballot sheet listing the titles. They are invited to rate each book from a low of one, which means limited appeal-not highly recommended for this list to one of a high of five, meaning it is highly recommended—they think it is an excellent

book or they think this book should definitely be on the list. We collect those ballots and enter them into a spreadsheet and see where the votes fall to see which book has how much support and how strong that support is relative to the number of readers. We look at that list as you might call an executive committee of ITA people who have leadership roles and volunteer roles for the committee throughout the year. We usually get together here at my house in Iowa City on a Saturday or a Sunday late in August. We go through those votes and determine which 15 books we are going to put on the list for the following year. For example, in August of 2004, we will be meeting to determine the 2005-2006 list. Reading for that list is being done right now, about to be completed and sent to Susie Corbon-Meir by late August 2004.

4. Is there a calendar or time line which the selection committee attempts to use?

Source—Interview:

T.K. There is a calendar or time line when this is done. In August, I used to have publishers calling me to see if I had gotten that list together just because they wanted to publish the list, especially PermaBound and Econo Clad. Some of those would take the whole list and then bid on it as a group. They were always waiting for me to get that finalized—the master list.

B.R. Yes, we have a definite timeline as how things are decided. It generally starts with the announcement of the current year's award at IEMA, sometime in April. Then, we begin working for the next year so we are one year ahead of time.

J.S. Yes, there is a time line for the entire Teen Award committee. I'm sure you'll find a copy of that in the materials that have been submitted up to the archives. If not, I have a draft of old calendars that I could fax to you or make copies of if you need them. The calendar is adjusted, depending on the date of the conference; sometimes it is in late March, sometimes it is early April, but pretty much follow the same calendar each year.

The criteria that are used for placing books on the master list can be found in lots of documents about the committee and its work. I have a document, for example, from 1994 that says "Selection Criteria: books chosen for the master list are those published in the last 3 years; the titles are fiction or non-fiction with a wide range of interest in reading levels, appropriate for students in grades 6-9. No textbooks are included. Except for the winning titles, books may be repeated on the winning master list in succeeding years." In the brochure that was mailed out in 1998-99, the Selection Criteria is stated as follows: "books chosen for the master list have been published within the last three years; books may be fiction or non-fiction; books on the master list represent a wide range of subjects and reading levels; winning books will not be included in subsequent lists. The following books are not considered for inclusion on the master list: books in series, for example, *Sweet Valley High*, *The Hardy Boys* or *Fierce Street*; books without positive reviews in at least one major review in a periodical; novels of movies or TV programs."

I should say that the criteria that are used for these books have evolved and flip-flopped back and forth on a couple of issues several times. One element that is important here has been whether books published for adults would be considered or not. I believe Nancy Gieken has detailed information about this. I think it was a Stephen King book (?) maybe that won the award back in the mid 90's and people were upset about that. It was decided that it should not be allowed to continue in the future. So, for the last several years at least we have specified that these be books published for young adults. We reject books that were published for adults.

5. What are the criteria that are used for placing books on the master list?

Source—Interview:

T.K. The criteria for putting the books on the master list had to do with: number one—they are recommended by a student because we do want this to be from students and what they have read, not from adults. Then, we take those books and we look at them to see what reviews have been done. If they are positive reviews, if they fit in the guidelines of age and reading level, appropriate material, that type of thing. That's how they are placed but the list, we try to balance it.

B.R. We start with volunteer readers. We take all the nominations that people have turned in with the ballots, about 200. Then, at our sessions of IEMA, we pare that list down just with the group of people there—committee members and whoever else wants to come can put in their input. We look at reviews, grade levels (that are within the sixth – ninth grade range) some a little higher, some a little lower. Then, we try to pare the list down between 40-45 books, so those are the ones that our volunteers can read over the summer. We have a voting system of 1-5, 1 being the lowest and 5 that the book should be definitely on the list. The volunteer readers turn in their “ballots” around the first of September for the books that the selection committee will nominate. We discuss with the High School and Children's Choice committees about what is on their list. We sometimes have to negotiate because sometimes we believe that the same book should not be on each other's list on the same year. There has been some overlap and we take that into consideration. In other words, we get together with the other committees to make sure there is not duplication.

N.G. On the Iowa Teen Award, we have tried a number of different things that have influenced the list. For example, *Jurassic Park* created quite a bit of controversy. When you have 6th graders included in the group that you are trying to get to read the book, you have to be a bit more selective in terms of the content area, on how the book is supposed to read. There are some 6th graders who are very good readers, who can certainly read an adult book, but the subject matter has always been a consideration. Books that are appropriate for 9th graders sometimes are not age appropriate for 6th graders. This has always been a problem for the committee but one that has been dealt with as fairly as can be. As the committee is looking at the

selections, there is always a discussion whether or not a book is appropriate to be read by both 6th and 9th grade students. We just try to use good judgment. Over the years, we tried writing different guidelines for book selections.

Those guidelines have been helpful at times and a hindrance at times, though not serious. I think most of us who have done selections have tried to keep in mind the spirit of the list. What we are after is we are trying to get kids to read and selections that would not only interest them but good quality in terms of the way they are written. As a result, the spirit of the list has been maintained for the most part.

J.S. In an e-mail dated 4-17-2000 from Bonnie Raasch to Joel Shoemaker: Bonnie entered the criteria she had from notes from a meeting at Springbrook that were written in 1988 that says:

Selection Criteria From The Master List

1. Books by any living author which are published in the United States are eligible for consideration;
2. Books of interest to students in grades 6-9;
3. Any book appropriate in content except texts, readers or teenage series titles of high literary quality and appealing to early teenagers is eligible. The list will be well-balanced with a wide range of interest and reading levels presented;
4. Original works of fiction in the English language which may include factual information if there is a definite story line;
5. Newbery Award winners are excluded; Newbery Honor Books are not excluded;
6. Titles must be in print;
7. Final master list will reflect titles published in the last 3 years.
8. The number of books on the master list must be flexible with a minimum of 15 and maximum of 25 in a year;
9. Titles will be put on a consideration list for two years only. This does not have to be consecutive years;
10. Titles that have been on the Iowa Children's Choice master list will not be considered.

Then she goes on to say: "I also have a letter written April 10, 1995 to ITA members. It talks about what was decided after IEMA Spring Conference that year." We needed to discuss the selection criteria at some length. It was decided that titles which have already been made into movies shall not be included. We have no control over books we select that is later turned into a movie. The master list will no longer contain two titles by the same author. The reading list may still include two books by the same author; but only the more highly recommended title will make the master list." She was bringing that up because that year when we were in charge of selecting the master list, we didn't know about that criteria and we had two books by the same author (by Haddix) on our list.

These criteria have certainly changed, have evolved throughout the years and continue to do so. Each annual meeting includes, in part, a discussion of the criteria

and whether any changes need to be take place in terms of those criteria for the following year. I see a note on another letter in the same file about criteria about *Jurassic Park*. I think that maybe that was an adult title that made the list. Maybe it was not a Stephen King book, but it was this *Jurassic Park*.

Another example of the way criteria sounds simple but can sometimes be confusing is just in terms in that question about what books will be eligible that are published in the last three years. What is meant by three years? Nominations are coming in to the committee in the spring of 2004. Should books published in 2004 be eligible at that time? If they were, for example, then 2004 would be eligible, 2003, 2002 and that would give you a very current list which might be fine, but some people complain that the 2004 books are not widely available. What about books that are published later in 2004? So, if we set it back a year from 2004, we are considering books that are published in 2003, 2002, 2001. Now, by the time that list is read in 2005, some of the books are four-years old or nearly five and are out-of-print already, and certainly not available in hard cover originals. In many cases they weren't made into paperbacks or may not be available in paperbacks. They may have already been printed and gone out-of-print in paperbacks. So, it presents problems in making books available. The idea of the award as I see as co-chair is that the book should be as current as possible and we want newer books rather than older. Although if a good, high-qualified book has not made the list we could certainly give it some priority. When it comes to selecting the final list for nomination over a book that was newer that book would have a chance to come back and make the list at a later time.

6. What are the duties of the selection committee?

Source—Interview:

B.R. Once the selection committee completes the nomination list, a person on the supplies or the management list committee takes the nomination list and keys in how many votes each book has gotten from all the readers and places everything on spreadsheets and divides by the number of people who have read the book. Then, Joel (Shoemaker) and I (Bonnie) and others on the committee, including our webmaster and part of the supply management group meet and look at the list to see how the votes come out. Sometimes, the vote comes out perfectly.

N.G. The duties of the committee haven't changed very much since the beginning of the awards. Each February, students who vote have the opportunity to nominate titles they would like to see included on future lists. Reviews are located for nominated titles and it is determined if those titles fit the description that is followed using recent copyright dates. We have tried to adhere to books that are fairly recent copyrights for a number of reasons. We want to be able to introduce the students to newer fiction. Also, there is a problem of some books being out-of-print. We have needed to deal with this a couple of times, and not able to get copies of the book.

J.S. I think you are referring to the people who select the books from those lists of nominated titles, maybe 300 or so books that the kids have nominated from across the state. Again this is strictly a volunteer group who read the books and rate them for quality. The students tell us what books they think are best and we look at those and decided on 15 books out of that long, long list we think that might best appeal to the students in our schools. The duties of the committee from there are strictly to read the books, rate them according to the ones they feel strongest for the list, and let us know.

7. How are the memberships of the selection group determined?

Source—Interview:

T.K. It is still a volunteer thing. If you want to work on it, you are certainly welcome to do it and everybody is welcome to add their input.

B.R. It is volunteer readers. Anybody that volunteers can read one or all 45 books. We have about 35 people who read and they don't all turn in ballots. Some do regularly; some read more than others. We have some language arts teachers that do participate not just media specialists. We don't have a rule that you have to be a media person. Anyone interested and is a good judge of the books can be readers.

J.S. We take anybody who volunteers, anybody who signs up, anybody who comes to our meeting, anybody who send us an e-mail and asks to be part of the group.

8. (a) Are there master lists which you would consider outstanding?

Source-Interview:

T.K. There have been over the years some lists that are really good and then there come times when the list is not quite as good as it was the previous year. I don't think we've ever really had a bad list.

J.S. That would purely be a matter of personal preference, and no, I never looked back at the list to see what I think about that. Certainly, I'm disappointed in the winner some years because I think the best books are the ones that are best in terms of literary quality and are the most challenging in terms of their content, most provocative or interesting books. The best written books are not necessarily the ones that win, but I find that to be the interesting part of the process. I like to compare the books that my own students at my own school choose compared to the one that wins state-wide. Sometimes that is the same and sometimes that is not.

D.O. Yes, there are some lists that are particularly strong or weak. Which is which will vary depending on the committee member answering the question. I tend to favor lists that do not have a runaway winner. A strong list is that is balanced and all of the titles have a respectable showing.

8. (b) Or a bit weak?

There were no responses to record.

9. Are there attempts to balance the master list according to genre and grade level?

Source—Interview:

T.K. There is always that attempt to balance, like I said, a variety of types of books—historical fiction, mystery, teen problems—all those things, trying to balance them out. Fantasy—we tried to always put a fantasy book on there—trying to get students to read different types of genre and when they did what I've discovered over the years with my students, that sometime they never read anything like that. Because it was an Iowa Teen Award book, they decided to try it and it has certainly been a popular way to learn about new books.

B.R. We do have some criteria where we try to have a different selection of genre, male and female protagonist—we try to balance in other words. We have talked about a book if it has been reviewed at grades 8 and up, it has to be a pretty strong selection for us to take it because it would be so appropriate for 6th and 7th because reviewers have said that. Especially now with the high school book award, I think we figured we can leave those upper level things for them. That is what has happened and that is why I like having the high school award. We can sort of fudge a little bit on where we think the books would be included judging by our reading them ourselves plus what the reviewers say.

Another criteria is that the book cannot be chosen if it is a movie. The year that *Jurassic Park* won the award. I think (personally) that the kids voted for the book because they had seen the movie. For me, I had done both—seen the movie and read the book. I had a hard time getting through the book. I just thought the book was a very high level for what our age group is.

N.G. A committee member puts the list together based not only on votes, but also on the balance. I know there has always been an attempt to balance the list in terms of including one or two non-fiction titles, fiction which is the most popular with the kids. The bulk of the titles has been fiction, but there has always been an attempt to include one or two non-fiction titles. In terms of balancing the fiction, we have always looked at the genre and have tried to balance the genre. For example, including historical fiction, a sports story, a romance, a teen-age problem story that happens in the here and now. We try to look at the appeal to male and female readers and try to balance that out as well. Sometimes that is difficult and sometimes that is very easy to do based on the way the votes come out.

We have tried not to duplicate titles that are on the ICCA. Now, that the Iowa High School Award books are in place and we have that list to deal with, we have attempted not to duplicate those titles as well. Occasionally, you will find a title that

will appear in both lists, usually not in the same year, but there have been titles that have appeared on both lists.

J.S. Yes, we do try to have a representation of as many different genres as possible. We try to avoid having a list that is over-balanced with one particular genre.

D.O. When I was active, we tinkered with every list to see that a number of criteria were met. We tried to include a sci-fi fantasy book, a nonfiction book, books that appealed to reluctant readers, books that would challenge good readers, and books that reflected cultural diversity.

10. How do publishing trends affect the selection of books for the master lists?

Source—Interview:

T.K. I think the publishing trends affect the selection of books for the master list because the publishers usually try to pick up on subjects that are current in the news today. That's what students want to read about.

B.R. An example of publishing trends would be with problems including series books such as *Harry Potter*. We decided not to put them on the list because they were so popular, we figured the books would be a shoe-in. We continue to struggle with what is the definition of a series. We still have it in our minds, like with paperbacks, those books are not of such good literary quality.

N.G. One of the controversies, not a bad controversy, but a topic that has come up for discussion many times is whether or not books in series should be included on the lists. The *Harry Potter* books have brought this topic up for discussion most recently. There are a lot of kids who are going to read *Harry Potter* no matter what, whether they are on a list or not.

J.S. There are publishing trends that get hot: certain subjects, approaches or publishing styles and so certain books are available in a given publishing year reflect those big trends. The question whether or not series books, for example, would be eligible for this list had to do with big trends, pretty much with the *Sweet Valley High* series as mentioned with one of the list of criteria, and *The Hardy Boys* series. The question currently is whether the *Harry Potter* books should be eligible. They are numbered, a long and running series, they are in a series, and there is going to be 7 books. The series by Brian Jacques that has been running for so long—his fantasy world. When books are part of a series and when are they books that have sequels? Because they have numbers on the spine that they are series as to what criteria should be applied. So, certainly these things come and go and are discussed year after year by the committee. We pretty much decided on an annual basis what we are going to do for the following year or so

11. Is there a conscious effort to repeat or not repeat known authors?

Source—Interview:

T.K. I don't know if there ever is a conscious effort to repeat or not repeat any author because, like I said, it basically goes by the numbers and the reviews.

B.R. Once a book has been on the master list, it cannot be repeated in succeeding years.

N.G. I don't know of any conscious effort to repeat or not repeat known authors. There are authors who have appeared on the list very regularly because the quality of what they write is good and they are authors who are continuously publishing. So authors who publish quite a lot, write for that age range and is a quality book are more likely to find themselves on the list more frequently.

J.S. This is something that comes into play in this regard as well. When we look at the votes from the summer review committee, we don't say we can't put this book on the list because it has been on for the last few years. Gary Paulsen is an author who has been on many times, Haddix has been mentioned, Karen Hess in the last few years, William Slater a number of times. Certainly popular authors come back to the list again and again. Caroline Cooney, Jerry Spinelli, Joan Lowrey Nixon, David Klauss. These people are going to keep coming back as long as they keep writing good books for teens. So, we haven't had a conscious effort or certain rule making that you can't come back on the list. Some people have won the award more than once.

D.O. Good question. I don't know if I have a good answer. I guess I'd give a qualified yes on both counts. Gary Paulsen was always a sure bet. Joan Lowery Nixon was another. Sometime, however, we needed a change of pace so we weren't recycling the same authors year in and year out. I remember one year in particular we just felt "Paulsened out" and opted to represent some new authors instead.

12. What kinds of activities have been carried out to encourage participation?**Source—Interview:**

T.K. I think all kinds of people have done a variety of things. I know, myself, I have always put together a Power Point. I know we have done video tapes that the teachers have used for reviews. I, myself, have done that. We have made it available to various people. I think my students now really like the Power Point better because they can sit down as individuals and go through that Power Point and decide if they want to read a book or not. I know that the English teachers also use it because it is an easy way to go through all the titles of the books to get kids interested in reading them.

B.R. Booktalks. We have never developed a video tape like is used for the Children's Choice books.

N.G. One of the activities that has been carried out to encourage participation which I liked but I don't believe is being done anymore is a video tape of students who have read these books and book talking to other students. It has been difficult to find someone who had the time to put the tape together, find the students who have read the books and who are willing to book talk on video.

Another related activity was the "Think" book. The "Think" book was a really nice book activity that could be done by students that read these books individually or in a classroom setting. For me, I was able to share it with the teachers on the staff. As far as I know, the "Think" book has not been published in the last few years.

J.S. Most of this is left up to the individual librarian. We provide bookmarks, we provide annotations, and as mentioned, we provide posters to promote the books. We ask, in my own school for example, to make announcements and ask the language arts teachers to let me come into their rooms and booktalk the books. We talk about the posters. We give them time to come to the library from their language arts class and from their reading classes to check out books. We have an area in the library where we shelve these books separately with posters and other things to draw attention to them. We do a lot of work with students putting these books on hold because of the number of copies checked out in the first few days of school as we begin in the fall. They stay on reserve through most of the first several months of school, but because the voting goes on until the end of February, generally there has been time for students to read the books they want to. Periodically, we have updates on which titles are available—lots of little things that go on promoting the books, talking about the books, trying to get kids to read the books. I have a reading teacher at my school who provides extra credit for reading Iowa Teen Award books, for the number of pages they are required to read for class each term. At other schools, other people have similar methods of encouraging team reading and team participation.

13. Describe the activities of a meeting by the selection committee?

Source—Interview:

N.G. At the IEMA conference in March or April, the Iowa Teen Award committee and IEMA members get together. They take the nominated list and the reviews and narrow it down to a reading list for the summer of 25 to 35 books. The books are read by people who choose to be readers. Anyone can participate. Their votes are sent to a committee member in August. Then, the committee member with the help of the chair for Iowa Teen Award compiles a list. Now, that list is not for that school year but it is for the following year. The committee is always working a full year ahead since the list needs to be published in the fall or at least given to the vendor for the following school year. The books for the 2004-05, for example, will be promoted for the school year students will read. In February, the students then have the opportunity to vote on the title for that year. In 2005, the winner is announced and

the process starts all over again. At any given time, we have two or three lists that we are working with at one time. Of course, that is part of the reason for keeping the copyright recent. By the time the list is published and the next school year rolls around, you still want those books to be in print and available for the schools to buy them.

J.S. We simply look at the spread sheet, look at the scores and say what if we took the top 15 books, how does that list look? If the 15th and 14th book are within a hair's breath of each other in terms of the number of votes they've gotten, we might look at number 16 and see if it is just as close as 15, and 16 or 14 and 15; are an identical kind of genre or other ways that might unbalance the list. We might see where number 16 can be substituted for the 15th or 14th vote getter. Some minor adjustments like that might be made to balance the list or provide a greater range of genres on the list, but generally these changes are extremely minor. Often, we just take the top 15 vote getters and that becomes the list. The selection committee doesn't have to do a lot of work in that regard. Now, this has become a little more complicated lately in that we try to look at the High School Book Award, the Children's Choice Award and maybe think about that question whether we are repeating the same titles on a different list. This is something that is on-going and we have to resolve this in August as we come to terms about the list again.

14. Are there any special meetings of the selection committee that stand out in your memory?

T.K. I really can't think of any special meetings that stand out in my memory other than the one where we tried to squelch the making of money by individuals on putting together teaching programs that went along with this. We just felt that was wrong and not the way it is.

15. Have the personnel of the selection committee changed frequently?

Source—Interview:

T.K. The personnel is strictly volunteer.

J.S. For 5, 6 or 7 years, I've been involved in chairing the committee and we have changed personnel quite a bit. I have a document here from 1999-2000, which I think is the first year that Nancy Gieken and I co-chaired the committee. I would not only be co-chair; but I would be in charge of the brochures and the posters; Christy Reeding would do the award; Bob King would do the posters and spine labels (he didn't, so I ended up doing it); Karla Krueger would do the publicity; Susan ? was selection; and Don Osterhaus was running the web site. I also had some assistance from Lisa Petrie in producing the brochure. Currently, Bonnie Raasch and I are co-chairs, and Susan Corbin and Diane Brown are what we call list managers that help collect summer reading list votes and brings them to our meeting in August, and Brenda ? is also helpful in managing the list and is our web page manager. She is the

one we send documents to that we want her to mark up and send on to IESL to put on the web page. So, there has been quite a bit of turnover and change. We reduced somewhat the number of positions. Again, partly due to the fact the most of our stuff is done electronically now, so we don't need that many people pushing paper around.

16. Has the role of the selection committee changed throughout the years?

Source—Interview:

T.K. The selection committee—you read, you vote, you send that in and once they have sent you the master list of a ton of titles, you read over the summer time and then you vote. They try to narrow the list down by the votes that the media specialists have read over the summer. The original books, of course, come from the students.

17. Have there been significant differences in opinion by the selection committee that have affected the award program?

Source—Interview:

J.S. I would say no. But we are interested in doing here is making a list that would appeal to kids that will make them want to read and discuss these books with each other. We have never had really big differences of opinion about particular books deserving to be on the list or not.

18. Are there methods set up for dealing with differences?

Source—Interview:

T.K. I don't know if we had all that many differences. It is strictly open conversation, usually in our annual meeting at the convention.

J.S. No. We just try to reach a consensus.

19. How were the arrangements for the ceremonies made?

Source—Interview:

J.S. We send a letter to the publisher of the winning book each year and ask that publisher to contact the author to let them know that they have won the award. They are invited to come to the ceremony if they wish. Because there is no money available for that, it happens only rarely.

20. Are there special letters or ceremonies you recall?

Source—Interview:

T.K. I think it is always special when we get a letter of thank you back from the author. The students loved reading those and it is always great to get those published and get them out. I know my students always loved to see them.

J.S. Caroline Cooney was kind enough to come once and then donated a portion of her award back to the organization.

21. Is there a ceremony established to make the award presentation?

Source—Interview:

T.K. I think the authors are always invited to annual convention but they cannot always come. It is always nice to have that invitation given.

J.S. Again, in my opinion about this, the award has never been the big deal here. The big deal here for the Iowa Teen Award, for me, has been to get the kids to read the books. We don't really expect the authors to show up. We are pleased if they would, on occasion, come courtesy of their publisher or whatever. We think it is a wonderful thing for them to get this award but, you know, there are 50 state awards and thousands of other bigger and better funded awards than ours. Ours is targeted and structured to emphasize the kids reading the books. The award isn't really the big deal, so I haven't made it a priority to try to get the authors to get here. We haven't tried to put pressure on it, we haven't particularly used my contacts with publishers to what I established when I was with Best Books Young Adults Committee or print committee for YALSA and LEA. We haven't used those contacts to try to bring people here. Instead, what we have focused on is making a good list and communicating well with our librarians across the state, and trying to make them as well-informed as possible to get them to participate on the grass roots level. One of the outcomes of that has been that each year since I've become co-chair of the Iowa Teen Award Committee, we have an increased number of votes submitted. So from the lows of 3,000 up to over 5,000 per year are being collected for the Iowa Teen Award. That is real progress. We hope to continue that trend. As far as making a big deal about the ceremonies and the awards and the speeches—it just hasn't been a priority.

Future

1. Are you able or were you able to predict a winner before the voting?

Source—Interview:

L.K. No.

P.B. I was never able to predict a winner.

T.K. I may know what my school may like and sometimes what my school may like and what other students may like across the state. So, it is always a little bit of a surprise sometimes when there will be a book so outstanding that it does stand out. I can really see that's the one that is going to make it all the way through.

B.R. No. I don't remember if that has ever happened. I would say it is hard to predict the winner. We have had Gary Paulsen win the award 3 times, the only author to do so; Caroline B. Cooney has won it twice, Joan Lowery Nixon has won it twice, Norma Fox Mazer has won it twice as far as duplication. So, judging from the fact there probably is a great number of authors who are geared to this grade level and you see the same authors nominated over and over again, maybe it is kind of a surprise that the same person or author hasn't won it more than they have, but up to this point, they haven't.

N.G. There has been only a few years that I was able to predict which book would win the award. I'm always surprised by some of the votes, however, I am not surprised by some of them. I see how the books are circulating in my library and that always gives me a clue. Some of the really popular, very impulse titles were almost a shoe-in or I knew they would get a lot of votes. I have been surprised a few times at which book was selected but I have never been disappointed. I guess the closest I would have come to that is when *Jurassic Park* won the award. We sent the award to Michael Crichton. There was no response, I believe, from the author at all. Usually we get a very nice letter thanking us for the award. I don't recall that there was any response from Michael Crichton.

L.L. Have I ever picked a winner before the voting? Rarely. Rarely have I been able to predict the winner.

J.S. No, I have certainly not. I have never been able even to predict the Newbery winner with any reliability. Each committee's work is so different and the criteria varies so much. There are so many well-qualified books in a given year, I really do not spend energy on this. I do my own reading and rate my own books on my own notes and when the awards are announced, whether it's the Iowa Teen Award or Newbery or some other, I'm always pleasantly surprised and enjoy why that book won and why it was selected, but I don't spend any energy or time worrying about if they agree with me or not.

D.O. Some years it's obvious from the start what will win. Usually it's anybody's guess.

2. Which works have received the ITA would you consider truly significant?

Source—Interview:

T.K. I love reading. I love all the books. I think the students do a good job choosing.

B.R. The contemporary realist genre has probably won the most, however, these books are nominated more often. It is getting more difficult to find fiction books on sports, which are getting harder and harder to come by. We lost Thomas Dygard who was on the list and has since died. Some of our really good authors that were gone for a while are not there anymore. We try every year to get at least one sports book on the list. Generally we can do that, but you don't see a lot of those. We are getting more fantasy type, maybe because of *Harry Potter*, but also *Artemis Fowl*, *The Golden Compass* and some futuristic, such as *Among the Hidden*. Only one non-fiction book has ever won and that was the biography of Ryan White, the boy who suffered from AIDS. This book was written by his mother in a story fashion about Ryan's trials and tribulations.

L.L. I think you have to realize it is different from those national awards, like the Newbery Award, where adults are selecting those awards. They are looking at quality and what it is saying to the country; whereas, teens are just flat out looking for a good read. These are not always going to be the high quality books, although by in large on the list, I think most of the people have nominated and put on the list good quality literature and good things, not Newbery Award material always. It is kind of nice to see this alternative. You see authors emerging. Gary Paulsen has been on the list a lot of years, but he is someone you don't see on the Newbery Award. There is that difference. Actually, the only one that I see was really different was *Jurassic Park*, because it was movie-inspired. Now, such books are not allowed on the list.

J.S. I've got a list in front of me from 1984 on and I guess the question would be what do you mean by significant? I see in the 1987-88 list, *Abby My Love*, won the ITA. They were Iowa authors. *Abby My Love* was one of the first books that addressed the issue of sexual incest or some other kind of rape, if I recall correctly. It certainly was a significant book for its time. In the next year, 1988-89, Joan Lowery Nixon's *The Other Side of Dark* won. That is a book that is still popular in my library. That is a different kind of significant. 1989-90 was Gary Paulsen's *Hatchet*. Certainly a book that many kids still read, but they read it now in elementary school. They very seldom read it when they get to my Junior High. Mazer's *Silver*, a significant book certainly, Lois Duncan's *Don't Look Behind You*, an interesting mystery, Caroline Cooney's *Face on the Milk Carton* won the following year. Ryan White's book, *My Own Story*, won in 1993-94. Although it is still an important book to read, it has pretty much dropped out-of-sight. Michael Crichton's *Jurassic Park* certainly enjoyed a peak of popularity in regard to the movie; but, has disappeared since in terms something kids still regularly read. Carolyn Cooney's *Whatever Happened to Janie?* of course, led to a series sequel books that are significant for that reason. In 1996-97, it was Gary Paulsen's *Harris and Me*, still a very popular book, read very widely as a 7th grade book report. The following year, his *Brian's Winter* won and is sold as a sequel now, with different alternative endings. Jerry Spinelli's *Crash* in 1998-99 is certainly not a book that is read very widely by my current students but it might be in other places. In 1999-2000, *Ella Enchanted*, which is still a popular book for girls and in 2000-2001, Beatrice Sparks' *Annie's Baby*. Here is an example of a book that I thought certainly wasn't the strongest book on the list, but

was very popular. I do not have a list in front of me of winners since that year. Certainly particular books has significance for different reasons. What I consider significant doesn't matter compared to what books the teenagers feel are considered significant. What I like about young adult literature is, I think, books have the ability to change lives and books are important to people. Some of the books teens read today, they will remember the rest of their lives. Some of these things will influence how they think and what they do. That is where the significance comes in my mind.

D.O. If I had to choose just one, I'd go with *Ryan White: My Own Story*. Even though it was a down voting year, I think it's significant that a nonfiction work with such a serious theme was able to win.

3. What influence do you feel the ITA has had on the young adult readers of Iowa's schools?

Source—Interview:

L.K. Good books. Young adults vote for their favorite.

T.K. I think that the Iowa Teen Award has had a huge influence in Iowa's schools. I know it has in ours. Every 7th grader is required to read at least one of the Iowa Teen Awards in our school. So we are talking about well over 350 students and most of them understanding that if they want to vote, they can read more. The teachers will give them extra points for their reading journals with Iowa Teen. So many of them will do that. There are many who once they start reading one, just want to read every one of them. That makes a big difference.

N.G. I think the Iowa Teen Award list has had a significant influence on young adult readers in Iowa. I think there are a number of library media specialists and language art teachers who have promoted these books, book talked them and encouraged students to read them. It is really nice for language arts teachers and library media specialists to have a list like this that we know have been carefully scrutinized and recommended originally by students, but has also been carefully scrutinized by adult reviewers in Iowa.

L.L. I think the ITA is important because it reflects what young adults (teens) are reading. Because of that, it says to other teens, this book(s) have received this award or that it is being nominated and therefore, it is worth my while to read the book. You are asking schools to buy these books, even though they don't have to buy all of them and asking kids to use school time to read them, so they better be worthwhile things. I think they are for the most part. I don't think there is any "junk" on these lists at all.

Also, I know that it has made its mark in the state of Iowa because usually when I get children's literature classes in the youth department that first time—just to break the ice—one of the questions I ask students is if they have ever participated in any of those awards, like the ICCA or the ITA. You would be surprised how many of our

students that come here raise their hand, saying yes they did participate. Then, you start asking them what they definitely remember. It made its mark, not on everybody, but on a lot of them the older they got and what they were reading. It has made its mark.

J.S. I think the most important influences is individual. When a book touches a person and makes them aware and think about something and makes them understand something, otherwise, they wouldn't. I hope that books we put on the list has that power to transform readers and to help them mature, to grow, to become more accomplished and better readers as they move into reading adult books.

D.O. Young readers have been exposed to a wide range of quality YA literature. Every year some students read great books that they would not have encountered save for the ITA program.

4. (a) Do you think the award program is having an influence outside the state of Iowa?

Source—Interview:

P.B. In the early years, other states were establishing awards.

T.K. I do know that many of the publishers want to know what is the voting list. The Iowa list is, I was told by one publishing group, the most outstanding. There were always good books and a reader could never go wrong one when you read from that list. I know many of the states use it. I know that Texas has used our list many times. Many of the western states have used it also.

N.G. I am not aware of what the influence of the list has been outside the state of Iowa. I know I received some correspondence from an author who was putting together a book that covered book award programs across the country. I'm pretty sure she included information on the Iowa Teen Award, Iowa Children's Choice and the Iowa High School Award. I have not seen the publication, so I don't know if it is published yet or if it is published, if it in fact had any use or impact.

L.L. As far as influence outside the state, I think that you see Iowa is listed as lot of the time with its award winners every year right along with other states. You see studies that have been done over all the state awards and you see Iowa included. Yes, there is some influence outside the state of Iowa.

J.S. I doubt very much if it has a very wide influence on the bigger world. However, I do know that we are noticed.

D.O. I think it has some influence. I often got inquires from other states asking about our program and how it worked. I hope that our influence has continued.

4. (b) How?

Source—Interview:

P.B. We did receive correspondence from other states wanting information. So, hopefully, we have been some help in getting their awards established.

J.S. I get e-mails from people in neighboring states who ask about our award, how it works and why we do things the way we do. There is a book being written by a couple of authors from Illinois who queried me, within the last year, about our award. That will make us better known to more people in the wider world. Lots of states across the country have their own state awards and they have their own criteria and their own ways of doing things. Some are very similar in what we do and some are quite different. Each one is designed to meet the needs of the particular state.

5. How has the award program influenced, or have been influenced by, television programs viewed by young adults?

Source—Interview:

T.K. I don't know if the award program is influenced much by the television programs viewed by young adults today. Many of them have read the books before they became television programs. We don't tend to take a book that was based on a television program. We spell that out very clearly.

J.S. I can't think of anyway that it has been influenced. I don't know.

D.O. I really don't know.

6. What other event has changed the award the most in its long history?

Source—Interview:

T.K. I am not sure there has been any one event that has changed the award. I think it just evolved.

N.G. In recent years the posters have changed. All the titles are included on one poster. The last several years, there are a couple of different publishers who have provided those posters free to the committee. The quality of the posters have been very nice. We really appreciate the fact that there are publishers who are willing to support the program, make the sets available to schools at a reduced cost, and make the posters available to the committee. It helps the committee raise some funds which off-sets some of the expenses of the committee.

L.L. One event that changed the award most is the technology more than any other thing I can think of.

J.S. I don't know. What one event? I think the things I mentioned earlier about the shift to an electronic means of communication has been the biggest thing. The advent of the Internet and easy access to computers at schools, more networking, electronically networking has been the biggest change.

D.O. The change in leadership in 2000. Bonnie (Raasch) and Joel (Shoemaker) have taken the program to the next level and have revitalized the membership.

7. What about any problems with censorship?

T.K. We do not require, as I have in my school, even one of the titles that was on the Iowa Teen Award questioned, went through the process, and left it on there because we never require any student to read all of the books. We never require, at least in my school, it's not a requirement but a recommendation that these are good books. Each person has its own individual ideas of what is a good book. I leave that up to the parent. If they want to question it, we have a process that we go through and it always works.

B.R. There have been a couple of years that I am aware of that books have been censored—not censored, but challenged on the list. We have helped people gather reviews. I know of one book in particular, Carmen Adams' book, *The Band*, which was a cult type book...it was about a bunch of teenagers that went out in the night, in the woods and drinking was involved. That was one of things that was challenged on it. One school, I know, was reduced to writing the challenge, but it did not hold up. I think one of the reasons it didn't is because this program is voluntary. I think we can always go back and say (and we even say in our promotional material), it is not necessary that all schools buy all of the books on the list and not have it available for the students to read. I guess when I'm giving my book talks, I don't try to editorialize, but some of the books do contain things that are for older readers. I tell the kids up front that if they don't like a book—don't read it, you are not required to read and you don't have to read them. It is voluntary. I think in that way that takes us "off the hook," as far as challenges.

N.G. There have been only a couple of books on the list that I recall that had any problem or censorship. Those have been pretty isolated cases. Generally, it has not been a problem.

J.S. Censorship and selection are parental issues with library media specialists, aren't they? The question of censoring a book has to do with saying it is not available, you can't have it, you can't read it as opposed to selection—deciding what books you are going to put into your collection. With the ITA and our criteria and the information we provide to our librarians who choose to participate, we have always said it is up to each librarian whether they buy every book on the list or only some of the books that are on the list. Recently, this year, I had an e-mail from a librarian who was questioning some of the books on the ITA list for 2004-05, saying she felt that they were inappropriate. They weren't books that her students should, could read or she

wanted them to read or however she said it. We wrote back an answer and tried to explain several things about it. Number one is that these books did have positive reviews and that they have been nominated by students. We as co-chairs of the committee feel like we are facilitators of providing a list of books for students to read. We aren't really saying that every library should have every book, but it is up to her to decide which she is going to put in her collection. Now, is that censorship or selection? I prefer to think that she is doing an appropriate job of selecting books that will belong in her collection and will serve her students best. Certainly, the books on the list are on inter-library loan. If a student sees the lists and wants to read books she chose not to put into her collection, most students can do that; if not through their school library, then through a public library. Maybe there is an element of censorship there in that a student doesn't have the same kind of access to a book they might wish, but I feel that the librarian is being responsible—is doing what her community has hired her to do. I wouldn't fault her for that.

* Another example of a way censorship has touched our committee has been during the year of the fall of 2000. I have a clipping here from the *Cedar Rapids Gazette* dated Wednesday, October 18, 2000, by a 7th grade student at Franklin Middle School in Cedar Rapids who wanted to have a book removed from the Cedar Rapids Library that she used. That was Carolyn Cooney's book *The Terrorist* which was on our ITA list at that time. The complaint was filed. I'm not sure I can tell you how it was resolved within their district. I believe that the book was maintained in their collection. I have a clipping dated from the 19th of October and the panel voted to retain *The Terrorist*. So, it did inspire conversation on some of the list serves and discussion lists about whether or not this book was a good book or if it belongs on the list. It didn't have any direct affect on us as a committee. As a committee, we did discuss whether or not this would have some impact on future selections, but no criteria was revised or changed because of it.

The only impact I can think of about censorship would be any kind of pre-censorship that we might do when discussing any books that have been nominated by teenagers that we feel that may or may not be appropriate for a list. For example, there was a book *The Door: No One Gets Out Alive*, might have been the title and some of my kids in the 8th grade were reading and somebody nominated it. It was a book that was published for adults. It was not published for YA, it was marketed for YA, but it was for adults. It didn't really fit our criteria but that is an example of where someone could argue while you are censoring a book, that you are saying it doesn't belong on your list. We'd make those kind of choices sometimes. Usually our criteria comes through and we can select books that are published for teenagers and are appropriate for most teenagers. We certainly have books that are questionable and with questionable content; but some people have problems that we can never anticipate. What all those will be, they change from time to time. It is the wizards in *Harry Potter* for some people and ghosts in some other book for other people. You can never know what some people are going to object to, so you cannot anticipate those needs. What you need to do is have a good selection criteria that has stood the test of time. You can use it to make good qualitative decisions about good books that are out there for kids to read.

D.O. There have been very few serious problems with censorship (see general question 8). There was a lot of discussion of appropriateness of material. I was actually a bit surprised by how many people at the IEMA sessions were pretty conservative in their views.

8. (a) Have there been books which have been censored in the school libraries in Iowa?

Source—Interview:

T.K. There have been books along the way. I think *The Runner* by Cynthia Voigt was one of the early ones. I know it was questioned in our school, but once it went through the committee, it stayed on the list.

L.L. One of the books that was on the early challenge list was Brock Hall's *The Goats*. That was one that was brought before a number of schools early on because it had nudity it, boy and girl, and they thought it was too suggestive, but it was never a challenge because it was on an Iowa Teen Award list. Another one that has been on the list and has been challenged, but not a part of an Iowa Teen Award list, was written by Jenny Davis called *Sex Education*. This one was probably challenged because of the title. When you get inside the book, well, hey, not much there really to complain about. Probably the most recent one is Terry Truman's *Stuck in Neutral* that has been challenged in a school. It will be interesting to see if somebody is going to challenge it.

J.S. There are books that are challenged at least every year in different places around the state. Each community has different procedures and policies set up to handle that.

D.O. Not that I know of.

8. (b) What has been the role of the committee with this issue?

Source—Interview:

L.L. I would think that the ITA committee would stand behind their choices. A lot of people have read these, they have consulted the professional reviews, and I would think the group would stand behind it. I would think somebody putting something in the schools because it was an ITA reading list title would mean that ITA would back it. But, you know by the same token, it says in the guidelines that not every school has to purchase every book on the list. There is this community responsibility that everybody has. I don't ever remember being a censorship case brought on because something was on the ITA list. I do know there have been books censored in schools and they just happened to be books that have been nominated and the relationships between them really wasn't there. But, at the same time, I myself, when I have helped schools defend a title, if its been nominated for the Iowa Teen Award, and I

have used that as part of the defense for the school saying, “Hey, here are all of these people in the state of Iowa who think this is a good book for teens,” so that book is just as good as a positive review booklist or somebody else. Having said that, I know it isn’t a mandatory thing—that is what you do with challenged material. You never make it mandatory because that gets you off the hook a lot of times.

J.S. The role of the committee has been to communicate with librarians about those books on the list, to be advocates for the books, and advocates for the teenagers who need access to the books. The role of the committee is to communicate, to support the people that might be faced with these issues.

9. What influences do you see in the future of the award program?

Source—Interview:

T.K. I just think that this is a really good thing for students. I know that mine look forward to it. I hope it continues forever because I really think this is the best way. There are students who really don’t want to read very badly, but if they can go and pick a book because picking the book is the most difficult part. If they can look at a section, a display of books and you say—“These books were picked by students”—they have a different view on that and will start reading them. I’ve had many students over the years, who had started their reading career that way and really have continued on. Today’s students, in my school, read more than they ever have. We have our electronic journals going all the time, the book logs that the district uses, and I teach how to use them. We start those in the 7th grade and they follow our students all the way through their high school experience, so they have a number of pages they’ve read. Extensive book logs—always every year. We’ve never had a year when there was no one. I just really think that is one thing that I know people have said that students don’t read as much; but I’m here to tell you that by the look of the book logs, the records we now keep on reading and with the reading goals our students are reading more and more. I have had parents complain—“you know my student wants to read all night long!” I can’t say I feel bad about that. I’m glad that it is better than watching T.V.

B.R. I would like to see more and more media specialists, both at the school and public library, work on promoting the books on a personal level with the students, either one-to-one or in groups, giving it that personalized attention that I think it deserves. I think we will continue to see the residual effects, not just of these fifteen books of the current year; but of students wanting to read books from previous lists, what is on next year’s list and keep it going. That is one reason I am glad that we now have the high school list because we can go from grades 3 to 12 and continue to promote books. The bottom line to me is putting good books into the hands of our students.

J.S. I guess the future would be like today but more so. I think we will continue to see communication to be faster, more widely available. In more ways, we are going

to see a demand for things to turn over more quickly for faster responses. Basically, I see us continuing to do what we are doing—working with schools and with teens. We are going to be expanding in public libraries now that our organization is part of the state-wide library system—IASL rather than IEMA. We will see more public librarians supporting the program, perhaps in the communities where the school librarian has not done so. In rural areas where perhaps the school library draws on a wide number of communities and the public library in each of those communities might be in a position to promote this award. I think we will see that as a change that will take place.

10. Have there been studies to determine who does participate in the award program?

Source—Interview:

B.R. One thing I would like to do in the future that the Children's Choice does is they find out, by AEA, how many schools have participated. I noticed that they published this in their newsletter. In fact, at the very beginning, our records are very sketchy about how many schools participated. It seems like the totals we had were totals of the vote; but not schools that had participated. We are trying to improve by getting a little more detail. We need to keep better records. It makes it easier to order supplies, such as spine labels and posters.

J.S. I'm not aware of any formal studies about this. Informally, as chairs, we have watched some of the big districts in the state not participate and wonder why this happens. Sometimes when a huge district such as Des Moines or Ames, the Omaha-Council Bluffs area or Sioux City, we might just get a few votes from one school. Why are the other schools from those large districts not participating? What can we do to get more librarians and students to participate in those schools? Formal studies?—no.

11. Has there been further consideration of changes in population?

Source—Interview:

J.S. Do you mean changes in population of who we serve in grades 6-9? I referenced that earlier in terms of the Children's Choice Award and Iowa High School Award, where Nancy and Kim are now co-chairing, and there is no other discussion in changes of population. If you mean is something in how changing in student population in terms of culture representation, minorities or different ethnic groups, and so forth; no, we haven't discussed that either.

12. Other comments or memories?

Source—Interview:

M.C. I remember there was a room in my basement that was all ITA. I had posters everywhere with a table set up to mail out posters and labels. People would send me a check, cash and even coins to pay for their labels. I also kept the archives from all the years that Twylla and I did the committee work.

P.B. We met in a lot of places. A lot of restaurants were very hospitable to us. I remember one time we were meeting at Valley West Mall. Twylla knew someone in the music store there and we met in the back room of the store. We had a meeting in Newton trying to find a central area to meet. I think we all had a good time getting it (the award) started. Hopefully, in some small way, we have made a small contribution to the young people of the state.

T.K. I think it always has been a great award. I enjoy it. I look forward to the new titles every year. My students look forward to it. I read all of them every year. I book talk them. I make the Power Point every year. I think it is good that students, when they come to ask for a book or have you read this or what did you think about that, you can give them an honest opinion. Or, if you haven't read it, that you can say that you haven't read that one yet. Why don't you read it for me and tell me what you think? I have found that to be one of the best ways to get students to read, especially the reluctant ones. I hope that the award continues for a long time. I think it is a great program and I think it has strong roots and I think it will continue to grow.

B.R. First of all, it has been my privilege to be involved with this program. It has been wonderful to promote reading. Even though it is only fifteen books a year, one of the strengths of the program is that when I talk to the kids about the books is that not only do we pick just one winner a year, but you start to see a pattern of the names of authors that continue to be repeated on the lists. I tell my students to take note of that. I have a composite list of every list from 1984-85. When a student comes in and asks for an idea of a good book to read, we go to that composite list. We see how many times the same authors have been on the list from year to year. This gives students a clue of who these people are and pick up those books by them. Another thing I do is line the top of the book case with every book that has been a winner over the years. I have kept multiple copies of books and use them to promote small group reading.

L.L. By the end of our first meeting in Des Moines, we had decided after trying out many other names like Young Adult Readers or all these other things we came up with that the name Iowa Teen Award had a nice ring to it. For a logo, the ICCA was using the apple and we were thinking that the brass apple award that the ITA should have some kind of object that represented Iowa. At that time, the hot air balloons were really "taking off" in Indianola so we decided on a hot air balloon as part of the logo. It was really considered to be unique to Iowa about that time. We decided on those two things.

J.S. Are there other comments or memories? Sure I could go on for a long time probably reminiscing about things that have taken place. There are a few things that I see I have forgotten and I will try to cover a couple of those.

One is the list of current job responsibilities for the committee in addition to the co-chairs, list managers, web page managers. I forgot to mention Sandy Norfolk of Linn-Marr/Marion, is the current supplies manager. She is the person with the web page site that you should contact to order things like bookmarks, spine labels and promotional items. We have gold seals that you can put on books to promote the books. Another part of the promotion in the library is to identify the books for students so that they can easily tell which ones are on the award lists. Sandy Norfolk is the supplies manager.

Just to review a few of the details about my relationship to the committee. Looking back through a few things, I have an email from Don Osterhaus who was the chair of the Iowa Teen Award (before Nancy Gieken and I took over), dated June 3, 1999. So, I believe, it was that previous April of 1999 that Don and I started discussing about Nancy and I taking over as co-chairs of the ITA committee. The spring of 1999 was the last time, I think, Don Osterhaus was in charge of it. Nancy and I started taking over the spring and into the summer. We met with Don in Vinton and he handed over several boxes of old Iowa Teen Award documents, posters and what-not that had been left over. We started working that summer and in the fall of 1999 producing our first list.

One thing that might be of interest to look at would be the Annual Report of Membership of March 19, 1999, when Laura Pratt was presiding as President of IEMA. Don's report for that year was included in that packet of information. They completed voting for 1998-99 with Jerry Spinelli's *Crash* being the winner. I was interested in the suggestions for the next year's problems. Things that didn't get done. Gary Paulsen had not been sent his award for *Brian's Winter*. Budget constraints hadn't allowed any money to be spent for the award. Don felt it was important to print brochures and supplies for the 1999-2000 program. This is the sort of mood of things when I took over as a co-chair. This became one of the high priorities for me was not to continue to deal with budget problems and feel we couldn't do one thing such as not sending out an award because we had to do things like the posters. So, at that point, Don Osterhaus had been in contact with Scott Abrahamson who was the local Iowa Representative for the Turtle Back Company (Demco Company that sells Turtle Back Books). Don had encouraged me to talk with Scott. So, Scott and I continued discussions and came up with the idea of the Demco Company providing ITA with a poster—color, large scale poster—to promote the books, so we wouldn't have to produce individual posters for each of the 15 books and authors, reproduce them, and ship them out to people. Scott was able to get Demco to do that. The results of that were they decided not to do them the second year. It cost them more than they thought they got back in terms of publicity. Then, it became part of the bid process. Jerry Cockwood of Grant Wood AEA has been in charge of it. Then, as part of the Iowa Educational Consortium in getting the bid out for the jobber to be the official supplies for 15 titles each year. He is also doing it for the Iowa Children's Choice and Iowa High School Awards as well. This is something that is in flux. Jerry has not required that the poster be part of the process

but he has taken it into consideration in deciding who gets the award (bid). So, each year so far, the vending for getting the award for the packets of books has also produced a poster. We supplied that vendor with annotations to use with the list of books and we do the proofing and make sure the poster is as close to accurate as we can get it. We have had some problems with that in the past. With the 2003-04 poster, that poster was the closest we have ever come to having one that was error free. It continues to be a bit of a challenge to work those poster producers; but we are certainly grateful because they provide us with 150 or 200 posters free, that we can distribute to our members. We can sell them for \$1.00 or \$1.50 each and make money for the association rather than costing money by selling those posters and other supplies. We have been able to come out on the positive side of the ledger. That's a great benefit to our organization, as well as providing the information and publicity via the poster.

Another graphics related thing that we did when Nancy and I took over as co-chairs in 1999, the first thing we did was announce a logo contest and we had a student named Audrey Sturtz, who was a middle school student from South Hamilton School in Boone, Iowa. She designed a new balloon logo. I had a computer lab associate who took that original design, made it work for us and had it scaled for a return address size on an envelope and other uses. That has been our official ITA logo since the 1999-2000 school year. It was a logo based on a balloon design which Don Osterhaus had used for a number of years before then in mailing of the brochures and so forth.

Another thing we haven't talked very much about is spinning off the Iowa High School Book Award. We did that in response to a need that we identified years ago. In 1999 when we took over the committee, it was discussed at our very first meeting whether there was a need for a upper grade level book promotion program within our organization. Nancy Gieken was my co-chair. She was one of the people who was interested in that since she taught grades nine through twelve (high school). She personally felt that it would be worthwhile, so through the years we discussed it and nothing happened until Kim Carlson, who had been one of my students in the summer literature workshop that I taught, expressed an interest. She basically said, "Why isn't there one?" I said, "Well, would you like to help me make one? Maybe there should be one." She took the challenge. We put her in contact with Nancy Gieken. Kim and Nancy started working out the details of what such an award would look like. So, this current year (2003-04) was the end of the trial year for the Iowa High School Book Award. The current year coming up (2004-05), I believe, would be the first official year when they are fully operating as an independent committee, doing their own work. Previously, they worked sort of as a sub-set of the ITA. I used the word spun-off. I think to describe that process that came with Nancy. She has graduated to running this separate award committee, which I look to pick up steam and go great guns! In the coming years, it should be a great thing for high school students to participate and increase participation in reading good young adult books for older readers of which there are more wonderful books being written each year.

I made mention of how electronics and how the Internet revolution has changed how we do the committee work. I'm looking at the ITA brochure (of 1988) distribution list. For the first several years that I was in charge of this committee, it

was a huge part of my job as co-chair to create a printed brochure which I edited down from an original 8 pages to about 6 pages. I would do a layout on the computer and send it to Grant Wood AEA to get hundreds of copies printed off (like 1400 copies). This was expensive—400 to 500 dollars. We would bring it back to my library and my staff would collate, staple these pages, fold them, get printed labels from the 16 AEAs to affix to these, and rubber band them in whatever order the AEA wanted. We had to pay more than \$100.00 to mail these brochures out—to each of the 16 different AEAs for distribution. It was a time-consuming project that costs hundreds and hundreds of dollars. Now, we create the brochure on line. We update it instantly so it can be in a matter of days instead of weeks, hours in some cases. I can be done now so this information is instantly and is available for anybody who has access to the Internet, in the world, not just the state of Iowa. I no longer have to contact each of these 16 AEA representatives individually and check with them about the number of brochures they need, to make sure they are still the person who can distribute them for me within their committee, where we have to put them in zip code order or some other order before we ship them. All these things are now moot, since we just publish on the web—a tremendous advantage for us. This is an example of the way procedures have changed tremendously.

Another detail about the ITA we have not discussed is the question of the lists and the word master list. When Don Osterhaus was chair of the committee, he employed the use of the word master list. I am not sure how far this goes back and the origins of the committee. It is a word that has always bothered me for a silly reason. Maybe it has always reminded me of the word master race and I just don't like it. So, during my tenure as co-chair, I have avoided using the word master list to describe it. Instead, I talk about the list by years. For example, depending on the time of the year you are talking, there might be one or two or three different lists of ITA books that are out there being used for something at any given time. For example, right now, it would be June of 2004. There is only one list and that is the list of books that were selected last year by the committee for students to reading starting this fall for August of 2004. That is what I would call the current list. It is the current list for 2004-05. At about the time that happens, in August, my executive committee of ITA will be getting together here at my house. In late August, we pick the 2005-06 list. We are going to look at the 35 titles that have been read this summer and we are going to determine which of those 35 books should be on the 15 titles that should be read during 2005-06. That is the second list that will come into play. As we go through the 2004-05 school year, as students read in 2004-05, they may start to suggest books that they would like to have considered by the committee for the following list. So, during 2004-05, they will be nominating books that we will be considering for our spring 2005 conference for a possible list of 15 for 2006-07 school year. These lists are all ITA lists. Not one of them to me is the master list. The master list, I believe, is intended to suggest books that is currently being read by students but each year that changes. In this way, we get rid of the whole word and refer to them by year.

In reference to the posters, I have not mentioned that Dave Welbourn is the sale representative at Perfection. Dave helps us get in contact with the right people at Perfection who have produced the posters for the last couple of years. This company

being one that has received the bid with the state group to supply the books at a very attractive price as kits for statewide purchase.

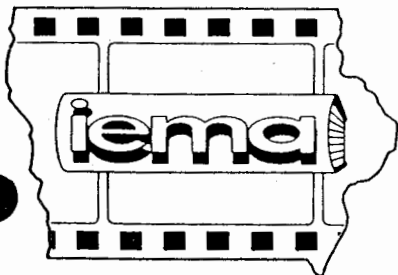
D.O. It was a great experience. I feel like I did my part—which was mostly just keeping the program afloat during some lean years. I got to know a lot of wonderful people in the profession. I enjoyed communicating with the various authors—especially notifying the winners. ITA is a great program and I hope it continues to grow and prosper.

Personal Comments:

Source—Interview:

J.S. The ITA is a valuable thing for our state, for our librarians, language arts and reading teachers, and our students. I would like to see it continue to grow; continue to see students become more aware of great young adult literature that is out there for them to read. I like to be challenged by good ideas. I like to be excited by great quality writing and I think this is one way to help make that happen.

D.O. I can't say enough about the great job being done by the current committee. They have really raised the bar. Joel and Bonnie are to be commended.

Appendix G**iowa educational media association**

February 21, 1985

Bradbury Press
866 Third Ave.
New York, NY 10022

Dear Madam:

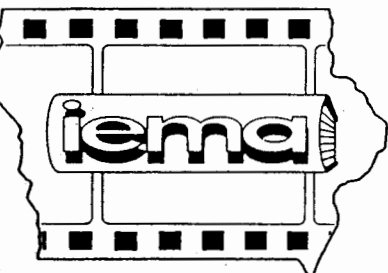
It is my pleasure to inform you that Judy Blume's Tiger Eyes is the winner of the first annual Iowa Teen Award. The award, sponsored by the Iowa Educational Media Association, is for early teens in grades 6-9. The students read books from a pre-selected list and vote for their favorite.

We have a brass apple to present to Judy Blume. Our spring conference is April 12-13 at Conway Civic Center in Waterloo, Iowa. We would be honored if she could attend the conference and accept her award. If she cannot attend, we will mail it after that date.

The students are looking forward to hearing from Judy Blume.

Sincerely,

Paula Behrendt, Chair
Iowa Teen Award Committee
2306 Sixth
Harlan, IA 51537



iowa educational media association

April 1, 1986

Scholastic, Inc.
Attn: Young Adult Editor
730 Broadway
New York, NY 10003

Dear Madam:

It is my pleasure to inform you that Norma Fox Mazer's When We First Met is the winner of the second annual Iowa Teen Award. The award, sponsored by the Iowa Educational Media Association, is for early teens in grades 6-9. The students read books from a pre-selected list and vote for their favorite.

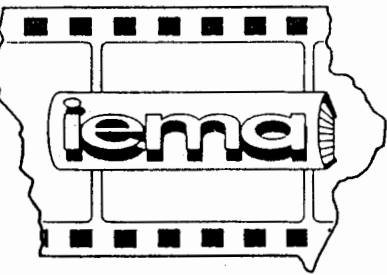
We have a brass apple to present to Norma Fox Mazer. Our spring conference is April 10-12 at the River Center in Davenport, Iowa. We will mail the award to her after that date.

The students in Iowa are looking forward to hearing from Mrs. Mazer.

Sincerely,

Paula Behrendt

Paula Behrendt, Chair
Iowa Teen Award Committee
2306 Sixth
Harlan, IA 51537



iowa educational media association

April 11, 1987

Dorothy Markinko
McIntosh & Otis, Inc.
475 Fifth Ave.
New York, NY 10017

Dear Ms. Markinko:

It is my pleasure to inform you that You Shouldn't Have to Say Good-bye by Patricia Hermes is the winner of the third annual Iowa Teen Award. The award, sponsored by the Iowa Educational Media Association, is for early teens in grades 6-9. The students read books from a pre-selected list and vote for their favorite.

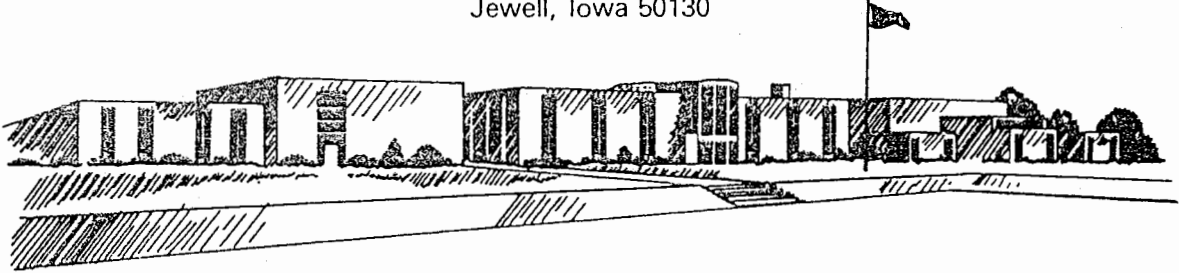
I would appreciate it if you would forward the enclosed letter to Mrs. Hermes. Thank you.

Sincerely,

Paula Behrendt, Chair
Iowa Teen Award Committee
2306 Sixth
Harlan, IA 51537

South Hamilton Community School District

Jewell, Iowa 50130



Administrative Offices
Phone 827-5479

Middle School - High School
Phone 827-5418

Jewell Elementary
Phone 827-5096

March 23, 1989

Joan Lowry Nixon
% Delacorte Press
1 Dag Hammarskjold Plaza
New York, NY 10017

Dear Ms. Nixon:

Each year students in grades six through nine throughout the state of Iowa read books from a specific reading list prepared by a committee of the Iowa Educational Media Association (IEMA). In February, all students who have read a minimum of three books on this list are eligible to vote for the books they liked the best. This year your book The Other Side of Dark received this honor.

Thus, on behalf of IEMA, I extend congratulations to you for being selected as the recipient of the 1988-89 Iowa Teen Award.

The IEMA has an award to present to you to commemorate this occasion. Would you be so kind as to take a few minutes to let me know via the enclosed envelope the address to which I may send your award.

I can tell you sincerely that your books are widely read by the students in my school. There is always great anticipation for a new Joan Lowry Nixon book.

Sincerely,

Pat Golden, Librarian

November 2, 1993
1314 Willis
Perry, Iowa 50220

Dear Mrs. Duncan:

It is my pleasure to be able to offer my congratulations and to tell you that your book Don't Look Behind You won the 1992 Iowa Teen Award.

A list of fifteen to twenty quality books is chosen each year by the Iowa Educational Media Association's Teen Award Committee. Students in seventh - ninth grade are eligible to vote to pick the book which they liked best. Yours was chosen in 1992.

Due to a change in committee members and some miscommunication you were not notified. We will be sending you a golden apple as a token of our appreciation for the enjoyment the students in Iowa have received from reading your books.

Your books have been very popular with the students in our junior high so we were especially glad to hear that your book had won the award.

Again, our apologies for being so late.

Sincerely yours,

Jane Traver,
Member of the Iowa
Teen Award Committee

November 2, 1993
1314 Willis
Perry, Iowa 50220

Dear Ms. Cooney,

It is my pleasure to be able to offer my congratulations and to be able to tell you that your book Face on the Milk Carton won the 1993 Iowa Teen Award.

A list of fifteen to twenty quality books is chosen each year by the Iowa Educational Media Association's Teen Award Committee. Students in seventh - ninth grade are eligible to vote if they have read at least three of the books by the end of January. The students vote to pick the book which they liked best. Yours was chosen this year.

We will be sending you a golden apple as a token of our appreciation for the enjoyment the students of Iowa have received from reading your books.

Sincerely yours

Jane Traver
Member of the Iowa
Teen Award Committee

PERRY COMMUNITY SCHOOLS

Member of North Central Association of Secondary Schools and Colleges

THIRD AND WARFORD

PERRY, IOWA

50220

Editor of Ryan White: My Own Story
Dial Books
375 Hudson St.
New York, N.Y. 10014

Dear Sir or Madam:

Each year the Iowa Educational Media Association sponsors the Iowa Teen Choice Award contest. Students in grades six through nine are eligible to vote. This year the book chosen as their favorite was Ryan White: My Own Story. The book has touched the hearts of young Iowa teens.

We are not quite sure to whom the award (a golden apple) should be given. Should go to Ann Marie Cunningham or to Ryan White's Mother? I will send it to you and you can decide. If you would like me to mail the award directly to whom you think proper, please write me as soon as possible or call me. My phone numbers are as follows: elementary school - 515-465-5656, middle school - 515-465-3531, home - 515-465-2934.

Sincerely yours,

Jane Traver
Iowa Teen Choice Award
Committee

JT/ni

Perry Middle School

Arthur W. Pixler
Principal

2023 Willis Avenue
Perry, Iowa 50220-2178
(515) 465-3531
Fax (515) 465-9392

Bill Mueller
Counselor

"Where dreams are nurtured"

April 7, 1995

Mr. Michael Crichton
1750 14th St. #C
Santa Monica, California 90404

Dear Mr. Crichton:

It is my pleasure to send you the news that your book Jurassic Park has won the 1994-95 Iowa Teen Choice Award. The Iowa Teen Award Book is selected by eligible seventh through ninth graders in the state who vote for their favorite book that is on the Iowa Teen Book Award list. The contest is sponsored by the Iowa Educational Media Association. The I.E.M.A. award committee will be sending you a Golden Apple award.

On a personal note I was not surprised that your book won. It has been very popular here at Perry Middle School too. The science teachers also appreciate your books because they stimulate the students interest in science.

Congratulations and in a month or two you can expect to receive your award.

Sincerely yours,

Jane Traver, member of
the Iowa Teen Choice
Award committee

Jerry Spinelli
319 Shaker Lane
West Chester, Pa. 19380

Dear Mr. Spinelli,

It is my pleasure to inform you that STARGIRL is the winner of the annual Iowa Teen Award. The award, sponsored by the Iowa Educational Media Association, is for early teens in grades 6-9. The students read books from a pre-selected list and vote on their favorite. The students of Iowa are big fans of your books. This is the second time they have selected one of your books as their favorite from the list.

We have a brass apple to present to you. We will mail it to the address that you have forwarded to us.

We would appreciate it if you would write a letter we could share with the students in Iowa. They would love to hear from you. Thank-you.

Sincerely yours,

Linda Armitage
Iowa Teen Award Committee
6605 Council St. NE
Cedar Rapids, Iowa 52402

Appendix H
Judy Blume

April 2, 1985

Paula Behrendt, Chair
Iowa Teen Award Committee
2306 Sixth
Harlan, Iowa 51537

Dear Paula Behrendt:

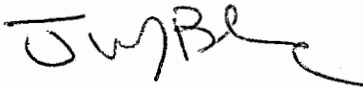
I'm sorry it's taken so long to reply to your letter but I have been on a promotional tour and have only just returned.

I am so thrilled and honored that Tiger Eyes is the winner of the first annual Iowa Teen Award. It is a very special book for me, and since it comes directly from my young readers, this award is doubly meaningful.

I am sorry to disappoint you but I will not be able to accept my brass apple in person. I am trying to finish my new book so I must limit my traveling for a while. I do hope you will understand.

Again, thank you for my very special award.

Best,



Judy Blume

judy blume


May 10, 1985

Paula Behrendt, Chair
Iowa Teen Award Committee
2306 Sixth
Harlan, Iowa 51537

Dear Paula Behrendt:

I wanted to let you know that I received my
brass apple and it is beautiful! It is on
the shelf in my office where I write everyday.
I will treasure this lovely reminder of my
special friends in Iowa. Thank you once again.

Best,

A handwritten signature in cursive script, appearing to read 'Judy Blume', with a large flourish at the end.

Judy Blume

June 1, 1986

Dear Paula Behrendt,

Your letter to Scholastic Books, dated April 1 of this year, reached me two days ago. I feel terrible about the time that has passed since you wrote that letter. I hope you didn't think it was indifference on my part. I have to tell you that when I heard that that my book WHEN WE FIRST MET won the second annual Iowa Teen Award, I let out a whoop of joy. A month or so ago, I learned that another book of mine, DOWNTOWN, is on this year's Iowa Teen Award list and I was thrilled! Since simply being on the list struck me as a great honor, you can imagine what actually winning the award means to me.

I'm really quite upset that I didn't find out about it until now. For one thing, although the timing would have been difficult (short notice), I would definitely have tried to get out to Iowa to accept the brass apple. I wish so much that besides writing to Scholastic, you had sent me a letter directly (an envelope with my name and "please forward" to the publisher would have done it). However, I really think Scholastic was remiss in not passing this information on to me, and I am going to speak to my editor there about it.

In any case, you mention that the students in Iowa are looking forward to hearing from me. Would you like a letter from me to the students? Or something about the book? Please do let me know. And I hope that I'll soon see my brass apple. I will very proudly put it on the shelf in my working room with my Christopher Award for DEAR BILL, REMEMBER ME, the Edgar statue and the California Young Readers' Medal (both) for TAKING TERRI MUELLER.

All the best,

Norma Fox Moe

May 11, 1987

Dear Paula Belkandt

I have been informed through my publisher that you should have to say Goodbye has been chosen as the Iowa Teen Award this year. I am so honored.

And it's so wonderful to know that young people are being encouraged to read by such a fine reading program as yours.

If I can be of any help with biographical information etc., please feel free to contact me.

Sincerely,

Cecilia James

Joan Lowery Nixon

10215 Cedar Creek Drive • Houston, Texas 77042 • [713] 781-3346

April 12, 1989

Pat Golden, Librarian
South Hamilton Community School District
Jewell, Iowa 50130

Dear Ms. Golden,

Your letter was such a wonderful, happy surprise! I'm honored and delighted that my book, The Other Side of Dark, won the Iowa Teen Award. My grateful thanks to you, to the members of the Iowa Educational Media Association, and to all the students who voted for the book.

Yes, indeed, I'll keep writing mysteries. I love to write them even more than I love to read them, and it's so rewarding to know how much teenagers enjoy the books.

It's just a minor point, and I know it was just a typo, but the "e" was left out of my middle name on the reading list of books. I wouldn't bring it up except that I know you'd want it to be spelled right on the award.

I hope you're going to ALA this year. If you do, please come by and say hello so I can thank you in person. I'll be there Saturday through Monday and will be autographing for both Bantam and Dell.

With warmest regards,

A handwritten signature in cursive script that reads "Joan Lowery Nixon". The signature is written in dark ink and is positioned below the typed closing of the letter.

Gary Paulsen
Rt. 1, Box 177
Becida, MN 56625
218-854-7353

April 17, 1990

Pat Golden, Librarian
South Hamilton Community School District
Jewell, Iowa 50130

Dear Ms. Golden,

Thank you for your letter informing me of my winning the Iowa Teen Award. I am pleased with the honor especially since the award is bestowed by the students themselves. No award is more gratifying to an author.

Thank you again for the great honor.

Sincerely,

A handwritten signature in cursive script that reads "Gary Paulsen". The signature is written in dark ink and is positioned above the typed name.

Gary Paulsen

NORMA FOX MAZER

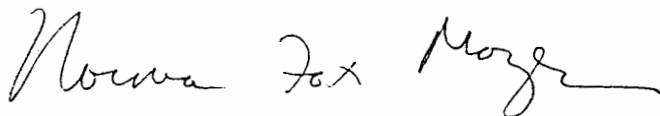
Brown Gulf Road Jamesville, NY 13078
(315) 682-6799

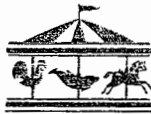
April 10, 1991

Dear Jane Traver,

What lovely news. I was quite stunned and thrilled to hear that SILVER won the Iowa Teen Choice Award. I think the state awards that kids vote on are special. This one means even more to me, too, since it's my second Apple. It will stand on my bookshelf right next to my first Apple for WHEN WE FIRST MET. When I heard about that honor - and I certainly consider it one - I wished there was a ceremony when the Apple was handed over, and I still wish it! I'd come for it. (Pass it on?)

Yours,

A handwritten signature in cursive script that reads "Norma Fox Mazer". The signature is written in dark ink and is positioned to the right of the word "Yours,".



Bantam Doubleday Dell
Books for Young Readers

November 9, 1993

Jane Traver
Iowa Teen Award Committee
1314 Willows
Perry, Iowa 50220

Dear Jane Traver:

I was delighted to learn that Caroline Cooney's FACE ON THE MILK CARTON won the 1993 Iowa Teen Award. I'm sure your students will want to know, if they do not already, that the companion volume, WHATEVER HAPPENED TO JANIE?, is now out in a hardcover edition. I enclose a copy for your reading pleasure.

Sincerely,

Beverly Horowitz
Vice President
Editor-in-chief

enc.
cc: Caroline Cooney

*In any way I keep this book?
for my school?*

Dec. 8, 1993

Ms. Jane Traver
1314 Willis
Perry, Iowa

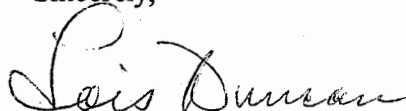
Dear Ms. Taver:

I'm delighted to learn that that *Don't Look Behind You* won the 1992 Iowa Teen Award! My thanks to you, your committee, and the young readers of Iowa.

As you have discovered, I am no longer living in Albuquerque. After the publication of *Who Killed My Daughter?* in 1992, our family received death threats, and we decided it would be safer to relocate. We are now living on the outer banks of North Carolina.

Again, my thanks for this wonderful recognition.

Sincerely,

A handwritten signature in cursive script that reads "Lois Duncan". The signature is written in dark ink and is positioned above the typed name.

Lois Duncan
322 Cameron St.
Kill Devil Hills, N.C. 27948



HOPE. Bill Mack

THE **RyanWhite**
FOUNDATION

Teens and HIV/AIDS

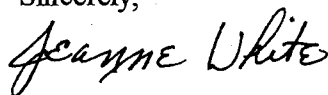
June 13, 1994

Jane Traver
1314 Willis
Perry, Iowa 50220

Dear Jane:

On behalf of The Ryan White Foundation, I would like to thank you and the 6th-8th grade students of Iowa for voting Ryan's book as their favorite on the 1993 book list. I would also like to thank you for the golden apple. It is such a wonderful gift. I accept it with great pride and honor. I commend the school's efforts in educating their students about HIV/AIDS and the issues surrounding it. Thank you again for your support and interest in the Foundation.

Sincerely,



Jeanne White

Caroline B. Cooney
64 Magna Lane
Westbrook CT 06498

860-399-5358
Fax 860 399 8789

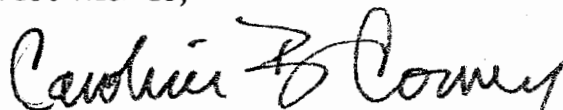
Dear Don Osterhaus:

I've just received a lovely letter from Jane Traver letting me know that *Whatever Happened to Janie?* won the Iowa Teen Choice Award. I am delighted. My son made me a trophy case, which has one apple, and now it will get company.

I would be delighted to speak at the IEMA Spring Conference. My fee is \$1000, and if you would speak to Melissa Kazan at Bantam Doubleday Dell, she will work out the visit with you. Her number is 212-782-9364.

Thank you, and I'll see you next April.

Best wishes,



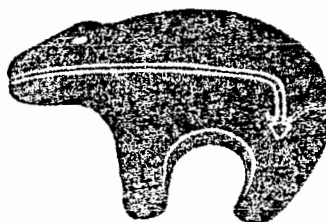
Caroline B. Cooney

PS: the third Janie book - *VOICE ON THE RADIO* - is coming out in September.

12049 County Road 502
Bayfield, CO 81122
June 25, 1998

phone: 970-884-2341
fax: same (call first)

Don Osterhaus
1006 M Avenue
Grundy Center, IA 50638



Dear Don,

I've just recently heard that my novel, FAR NORTH, is on your Iowa Teen Award Master List for 1998-99. I wanted to let you know how pleased and honored I am. Award lists like this, where the books are selected and voted on by the readers themselves, are especially meaningful.

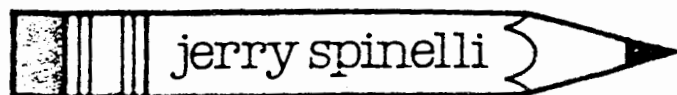
I don't know if you have use for any supplementary materials, but I thought I'd send you an interview about the writing of FAR NORTH, which you are free to copy and use any way you might want. I'm also including a list of related activity ideas that could be used in the classroom.

Thanks so much for all you're doing for Iowa's teen readers. That's quite an impressive list you have for 1988-99. It's wonderful to think that so many kids will be reading these excellent books.

I hope to one day see another of my titles appear on your list!

Best wishes,

Will Hobbs



Dear Readers,

Wow—my second brass apple! I thought I was lucky to get the first for Crash, and now this one on its way for Stargirl. Thank you. I appreciate the honor. I can remember when my dream was to get a book published. When that happened, I dreamed of having readers. And now look what's happened—I've got voters!

I'm especially glad that it's Stargirl you've chosen to honor. I made my first notes on it way, way back in 1966. In other words, it was 34 years in the making, so I guess it's not surprising that with all that time I came to feel pretty close to the book—and the character. Believe me, Stargirl is not just a figment of my imagination. She comes from real people I've known, and my hope is that each of you discovers there is some of her in you.

Keep Reading!
Jerry Spinelli

A large, stylized handwritten signature of Jerry Spinelli. The signature is written in a cursive, flowing script. The first letter 'J' is particularly large and loops around the beginning of the name. The signature is written in black ink on a white background.

Subject: Award for STARGIRL

Date: Friday, March 14, 2003 8:31 PM

From: Greensox3@aol.com

To: <braasch@marion.k12.ia.us>

Hi Bonnie,

What wonderful news! I am indeed excited about winning my second Iowa Teen Award. I would love to place it next to the one for CRASH. My address:

319 Shaker Lane
West Chester, PA 19380

Phone: 610-407-0829

If the occasion permits, please thank the Association for me.

Jerry Spinelli

March 26th, 2007

Dear Amazing Teens of Iowa Who Have Totally Awesome Taste in Books,

I can not believe that you've voted to honor my books two years in a row! WOOOO HOOOO! I've never been to Iowa, but it's fast becoming my favorite state.

Seriously. The fact that you've chosen *One of Those Hideous Books Where the Mother Dies* as your number one book positively thrills me. Because it wasn't just a bunch of adults who voted, it was you—the people I actually wrote the book *for*.

Ruby is thrilled, too. She told me to tell you that if you're ever in Hollywood she hopes you'll drop by for a dip in Whip's pool, and maybe even some tea and crumpets or something. Whip, by the way, is pretty happy about the award, too—almost as happy as when he received his Oscar. But not *quite* as happy.

You've spoiled me though—if my new book, *What My Girlfriend Doesn't Know*, doesn't win next year, I don't know how I'll manage to bear up. But at least now the lonely golden apple on my mantel will have another golden apple to keep it company. And I'll have the privilege and pleasure of glancing up from my laptop while I'm writing my next book and seeing not one, but two gleaming apples, warming me with their golden rays like a pair of tiny suns. Which is corny, but true.

By the way, if you want me to see a little preview of *What My Girlfriend Doesn't Know*, stop by my website (<http://www.sonyasones.com>), and look at the WHAT'S NEW page. And if you want me to let you know when the book is in the stores, go to the CONTACT ME page, and sign up for my mailing list. In the meantime, I hope you'll write and say hello: sonyasones@aol.com.

Oh—and guess what? I just got a page on Myspace (<http://www.myspace.com/sonyasones>). So come and friend me. Because any teen from Iowa, is a friend of mine!

Happy reading!
Sonya

Appendix I

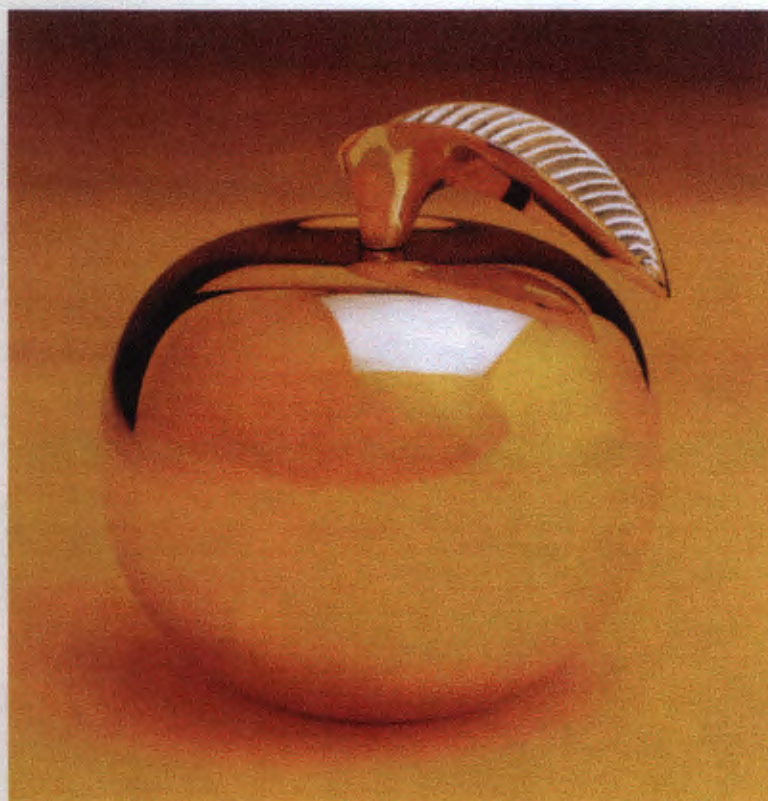
Iowa Teen Award Winners List**1984-2008**

Year	Author	Title
1985	Judy Blume	Tiger Eyes
1986	Norma Fox Mazer	When We First Met
1987	Patricia Hermes	You Shouldn't Have to Say Goodbye
1988	Hadley Irwin	Abby, My Love
1989	Joan Lowery Nixon	The Other Side of Dark
1990	Gary Paulsen	Hatchet
1991	Norma Fox Mazer	Silver
1992	Lois Duncan	Don't Look Behind You
1993	Caroline B. Cooney	The Face on the Milk Carton
1994	Ryan White	Ryan White: My Own Story
1995	Michael Crichton	Jurassic Park
1996	Caroline B. Cooney	Whatever Happened to Janie?
1997	Gary Paulsen	Harris and Me
1998	Gary Paulsen	Brian's Winter
1999	Jerry Spinelli	Crash!
2000	Gail Carson Levine	Ella Enchanted
2001	Beatrice Sparks	Annie's Baby
2002	Gary Paulsen	The Transall Saga
2003	Jerry Spinelli	Stargirl

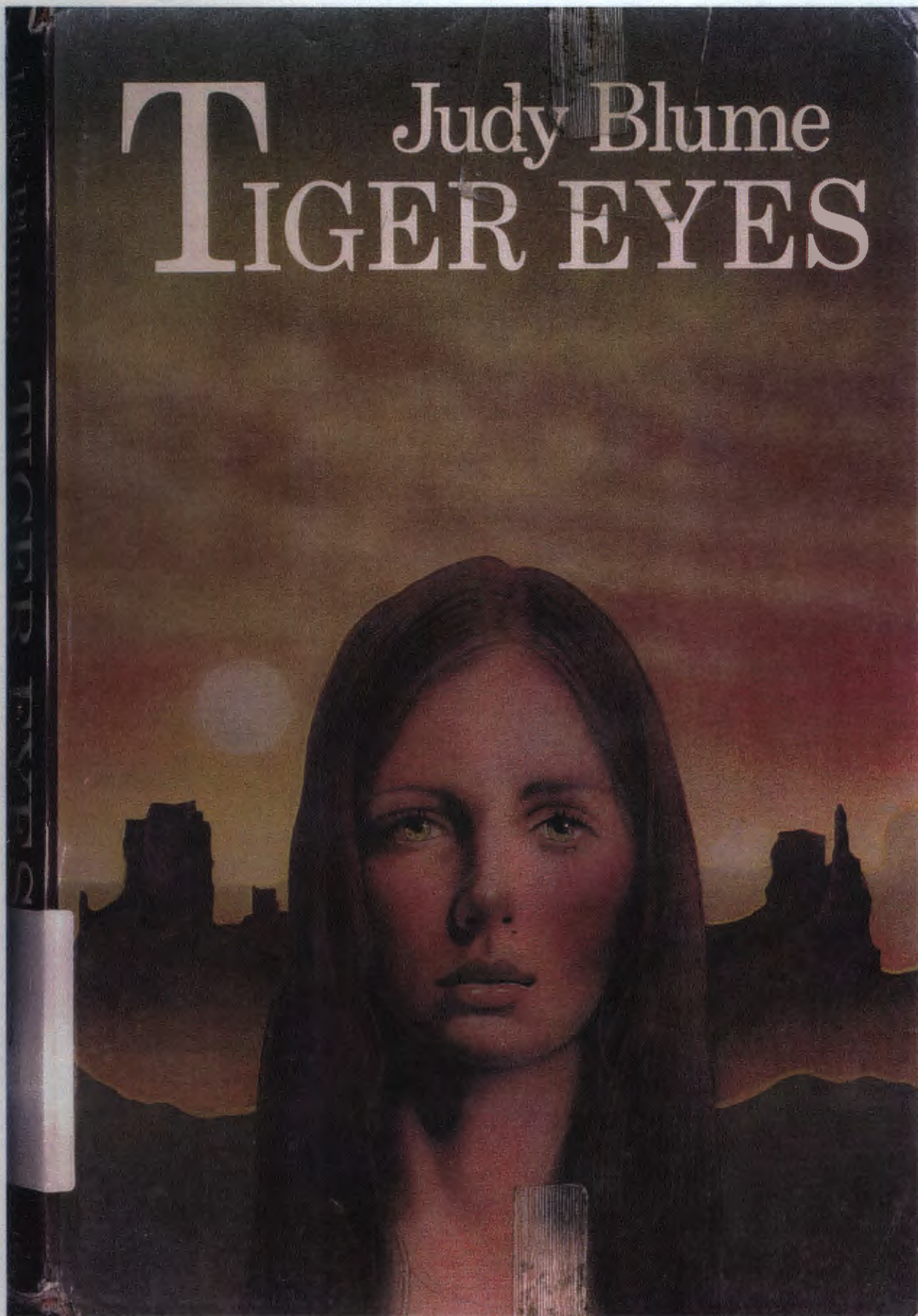
2004	Ann Brashares	The Sisterhood of the Traveling Pants
2005	Anthony Horowitz	Stormbreaker
2006	Sonya Sones	What My Mother Doesn't Know
2007	Sonya Sones	One of Those Hideous Books Where the Mother Dies
2008	Christopher Paolini	Eragon

Iowa Teen Award Golden Apple

(prior to engraving)



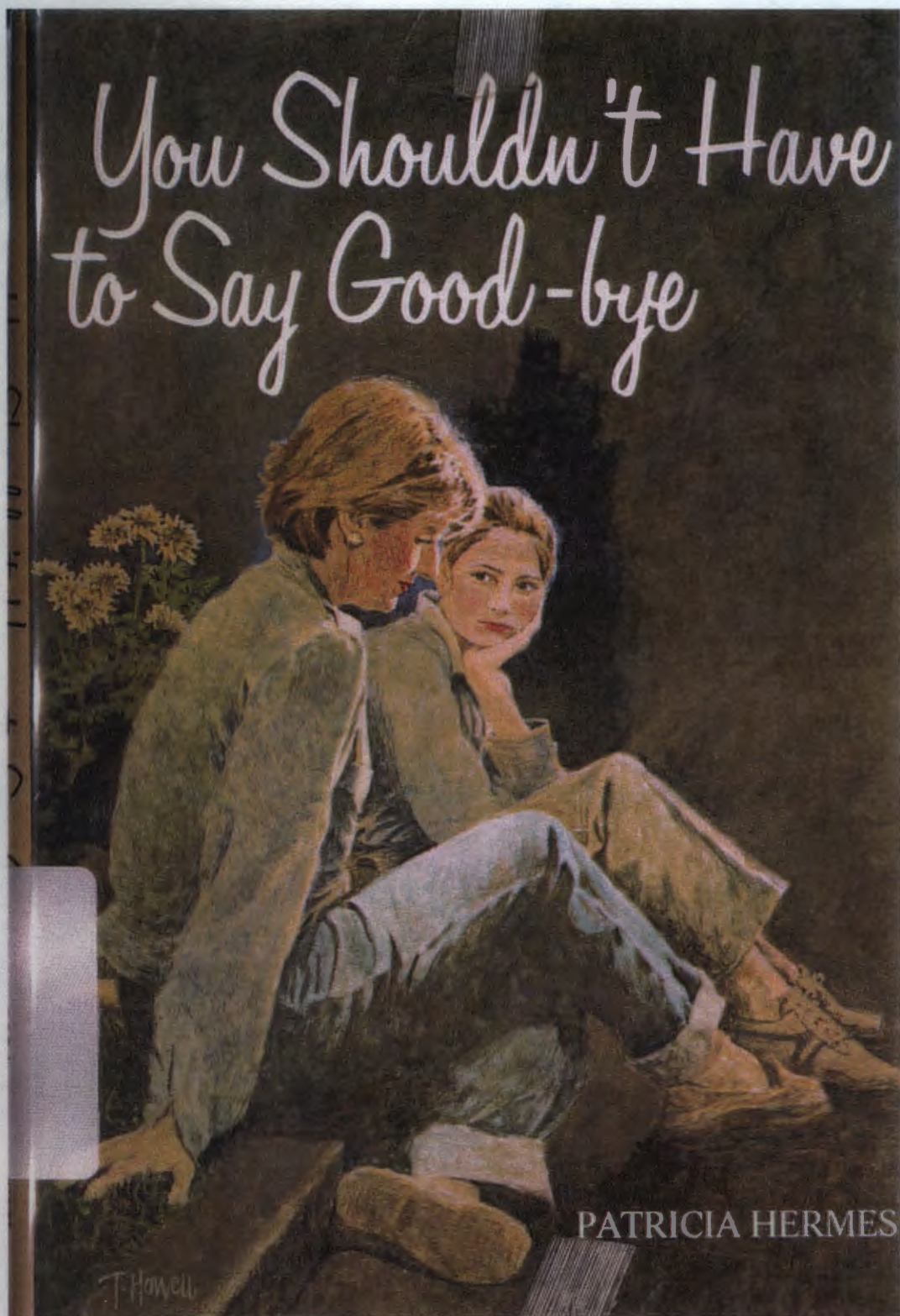
T Judy Blume
TIGER EYES



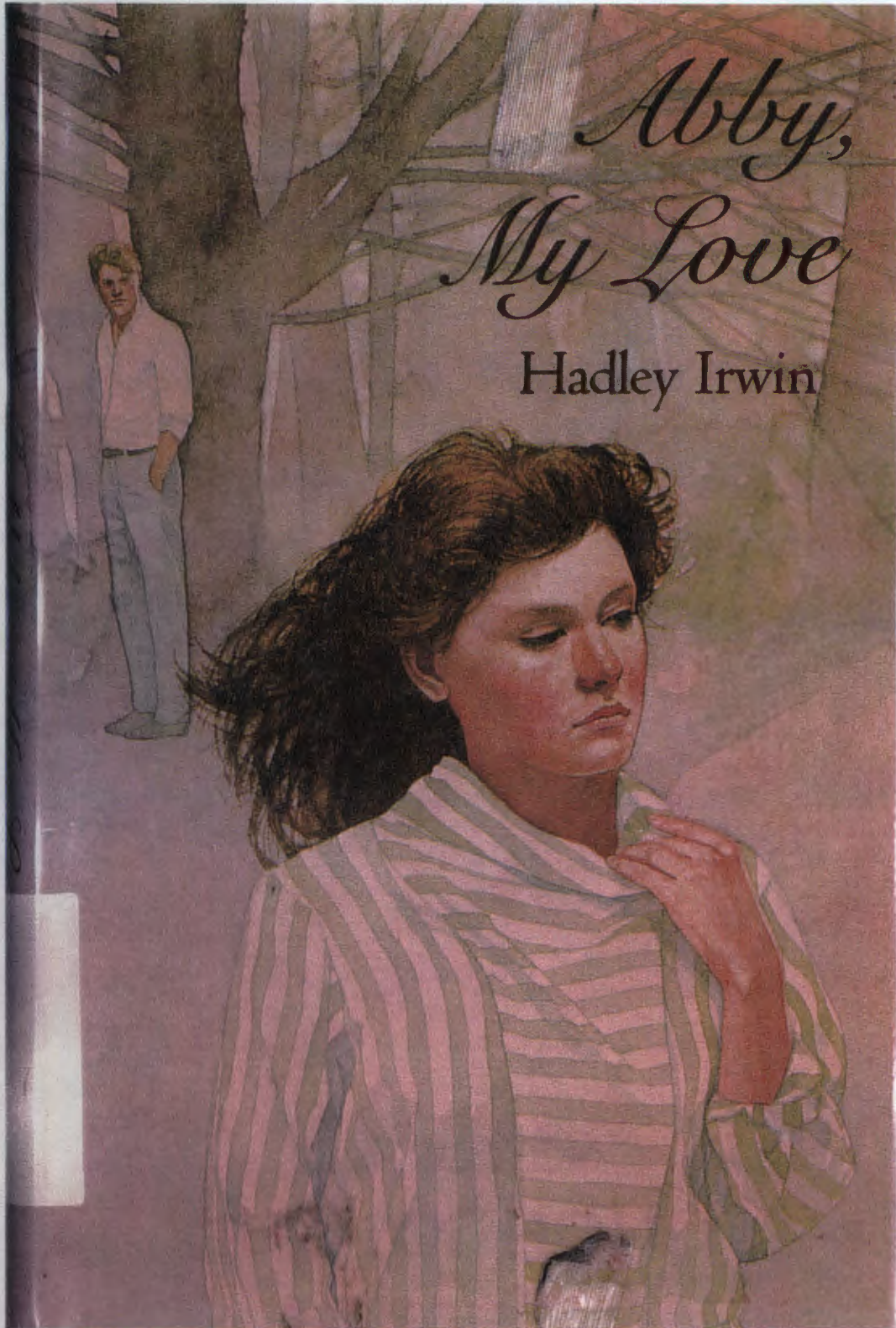
1985



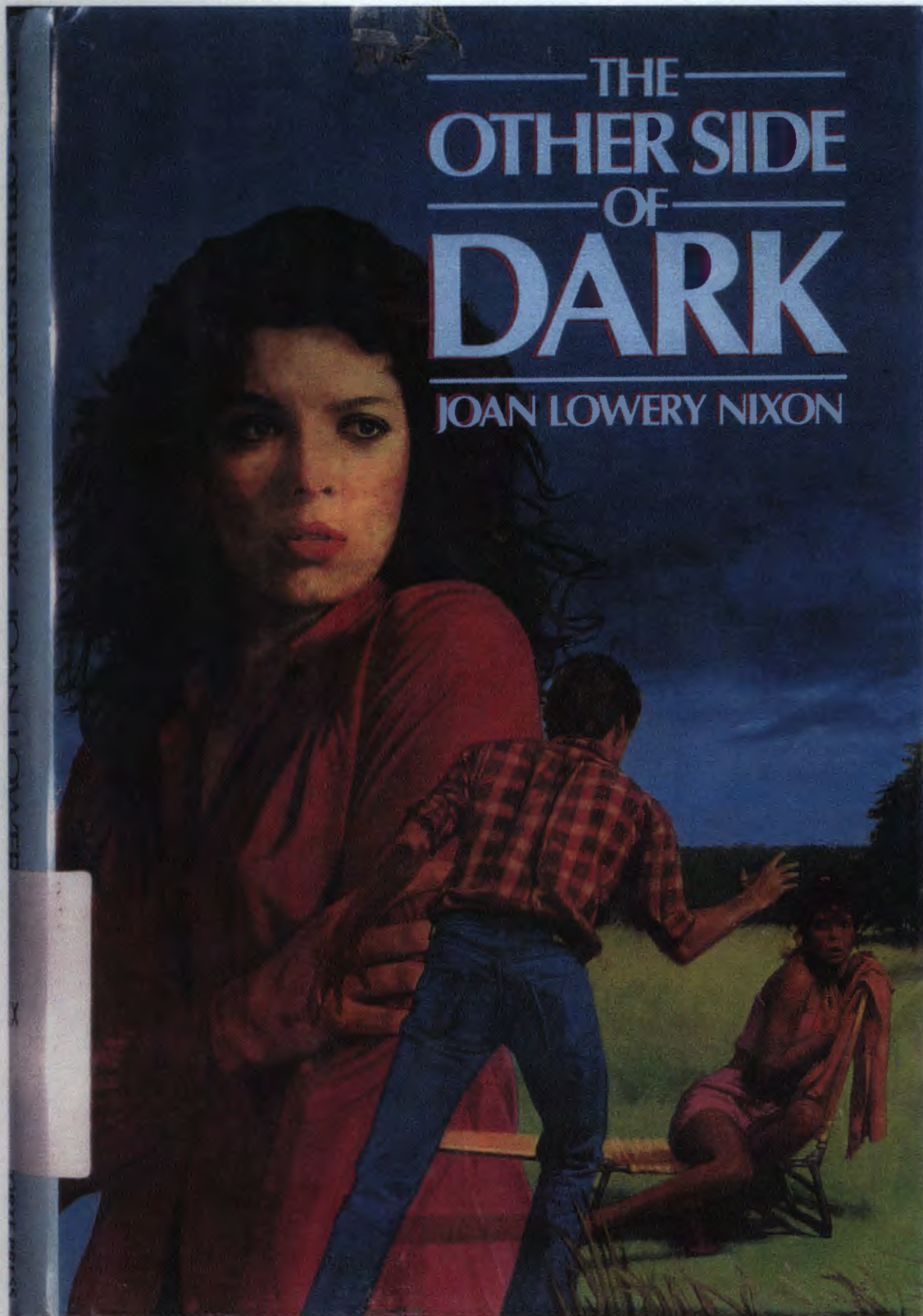
1986



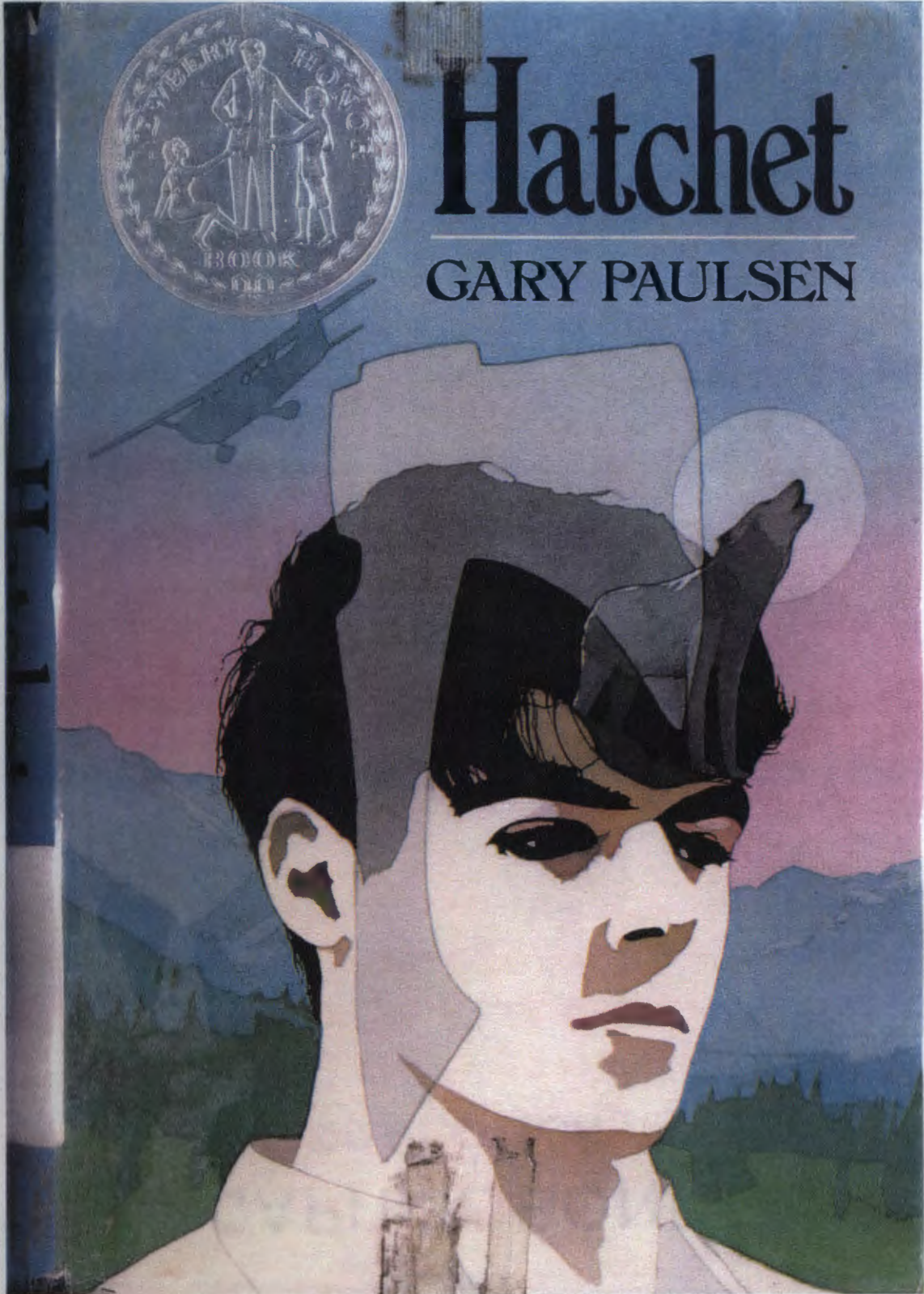
1987



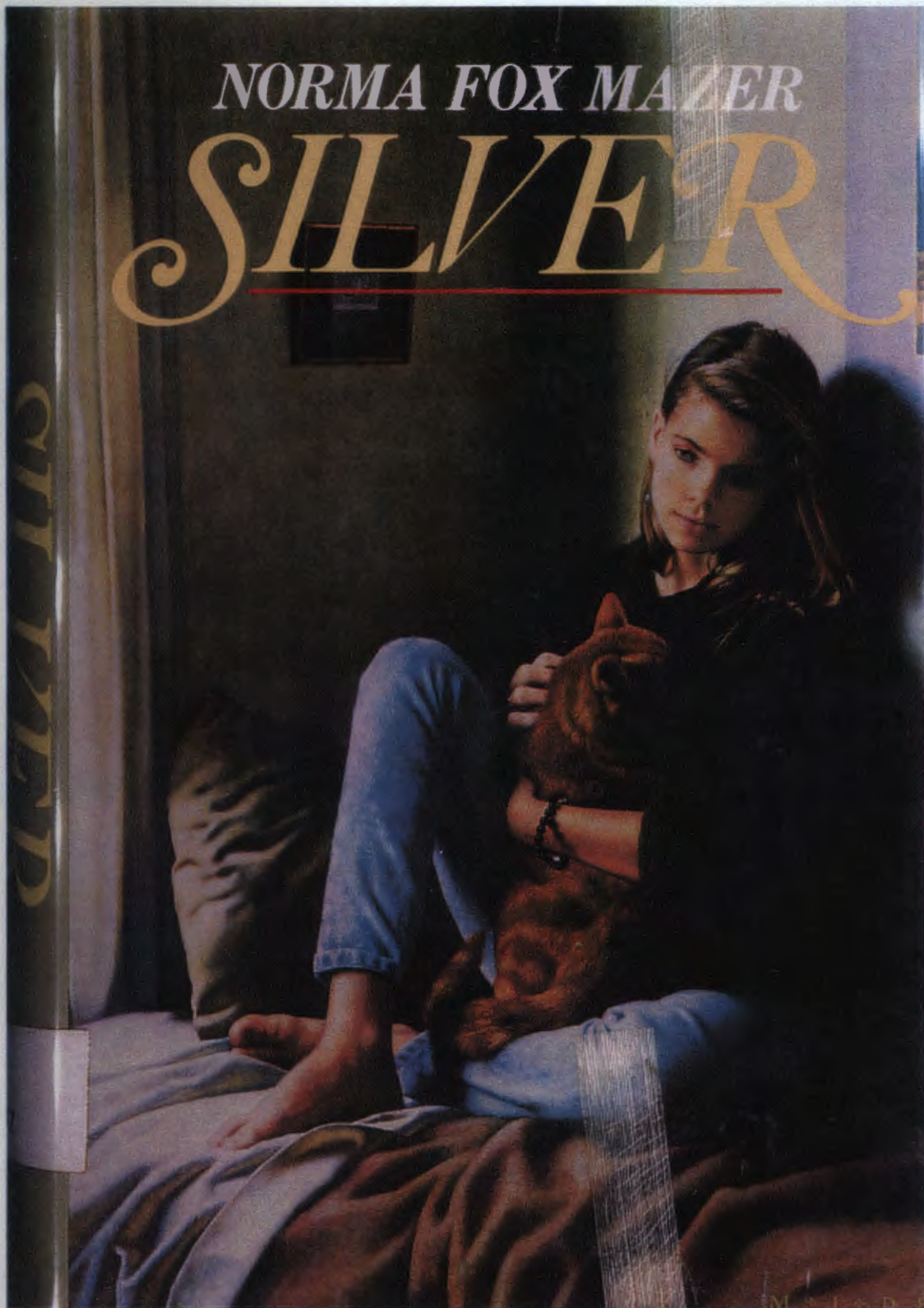
1988



1989

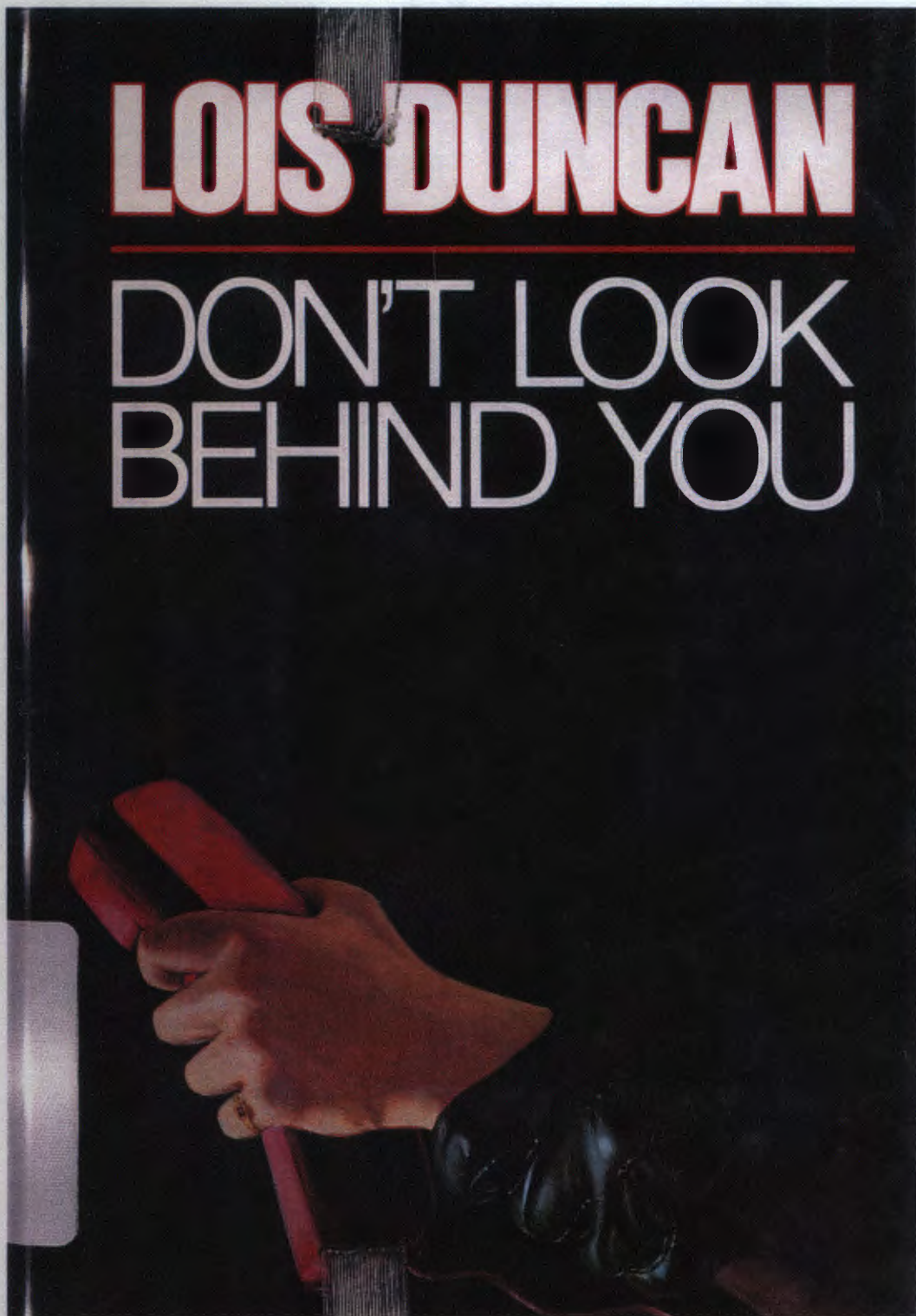


1990



LOIS DUNCAN

DON'T LOOK
BEHIND YOU

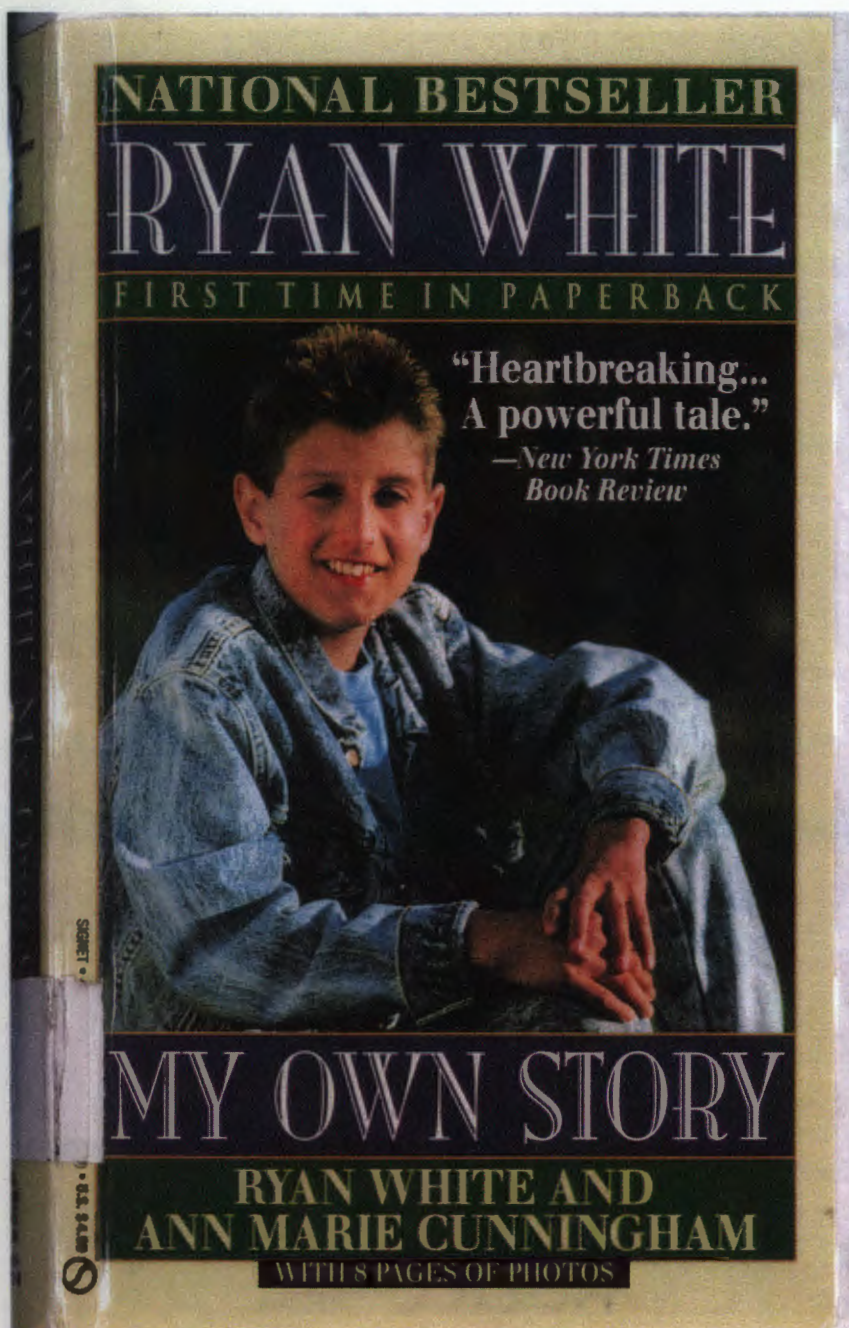


1992

THE FACE ON THE MILK CARTON

CAROLINE B. COONEY
author of TWENTY PAGEANTS LATER






1994

THE *NEW YORK TIMES* BESTSELLER
MORE THAN EIGHT MILLION COPIES IN PRINT!

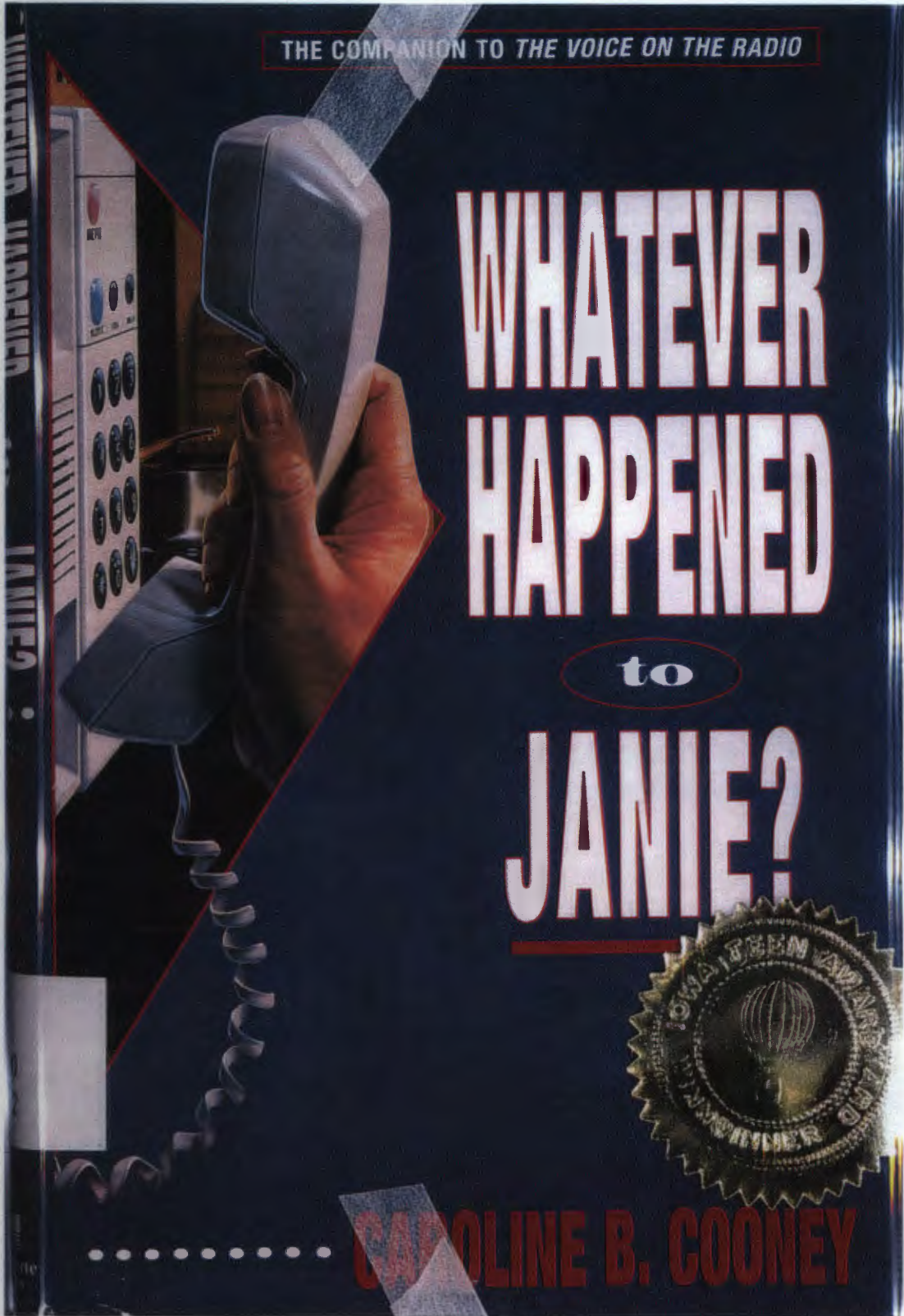
**MICHAEL
CRICHTON**



"His best to date."
—*The New York Times*

 Ballantine/Fiction/37077 (Canada \$7.99) U.S. \$6.99

1995



HARRIS *and* ME



GARY PAULSEN

1997

GARY PAULSEN

Author of the best-selling novel *Hatchet*

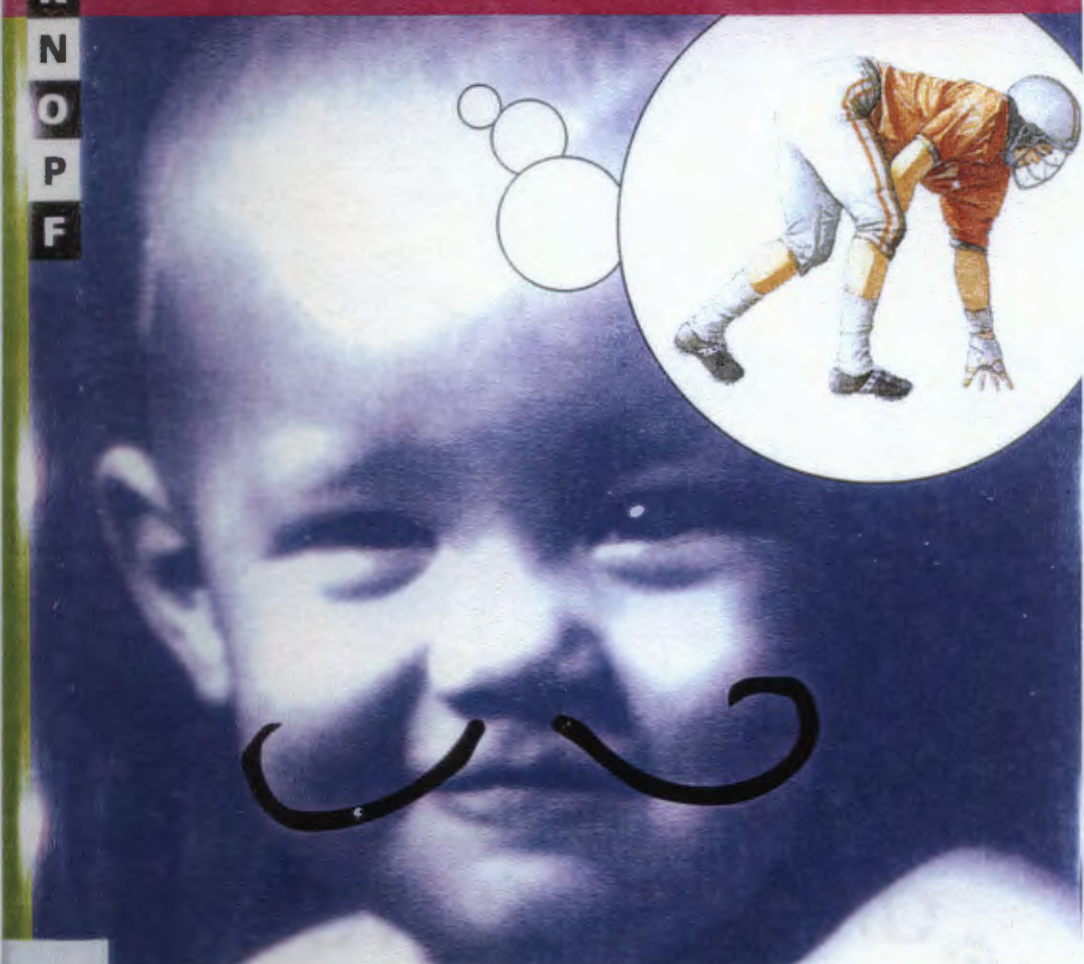
BRIAN'S
WINTER



1998

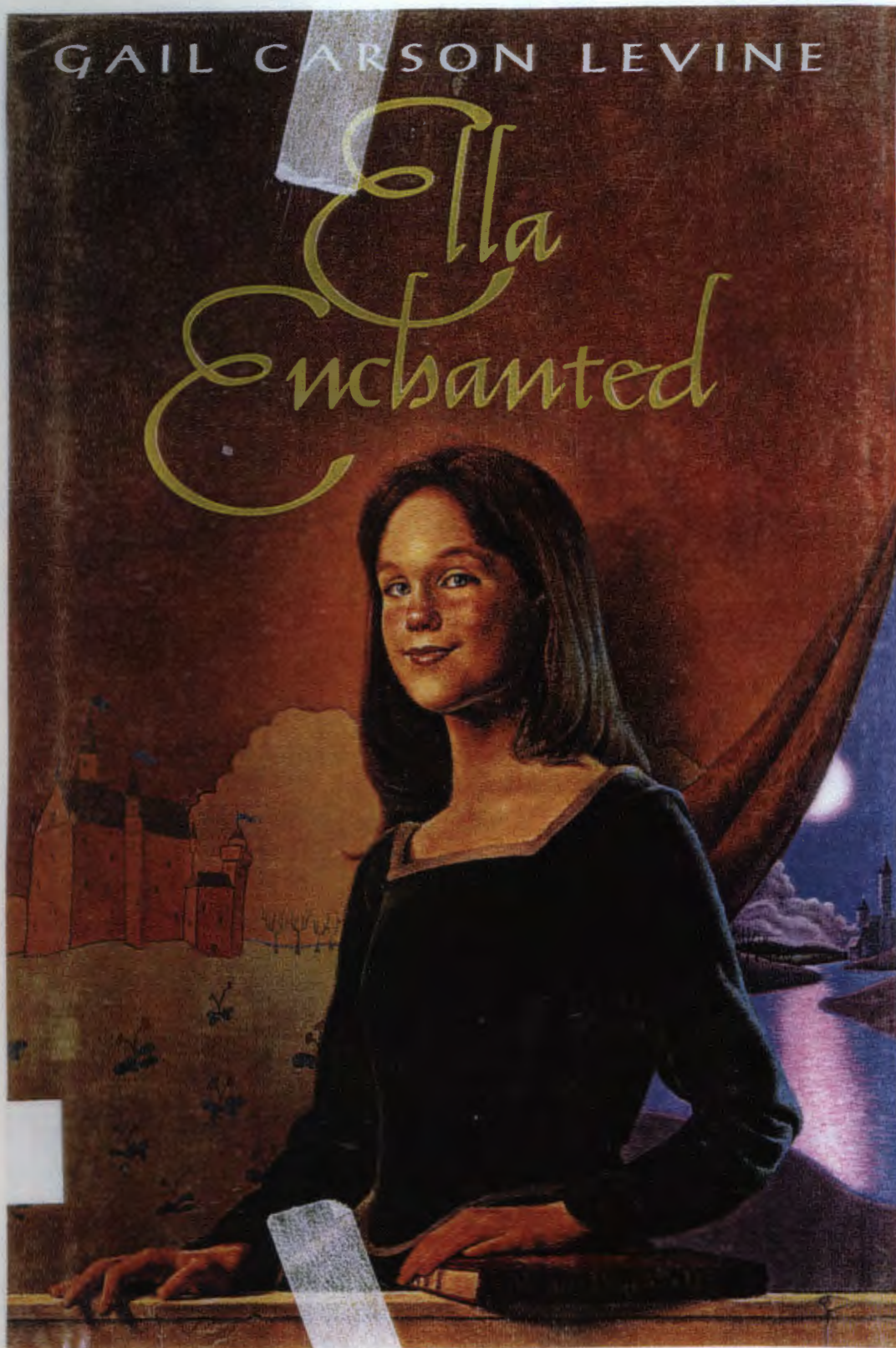
CRASH

K
N
O
P
F



Jerry Spinelli

1999



2000

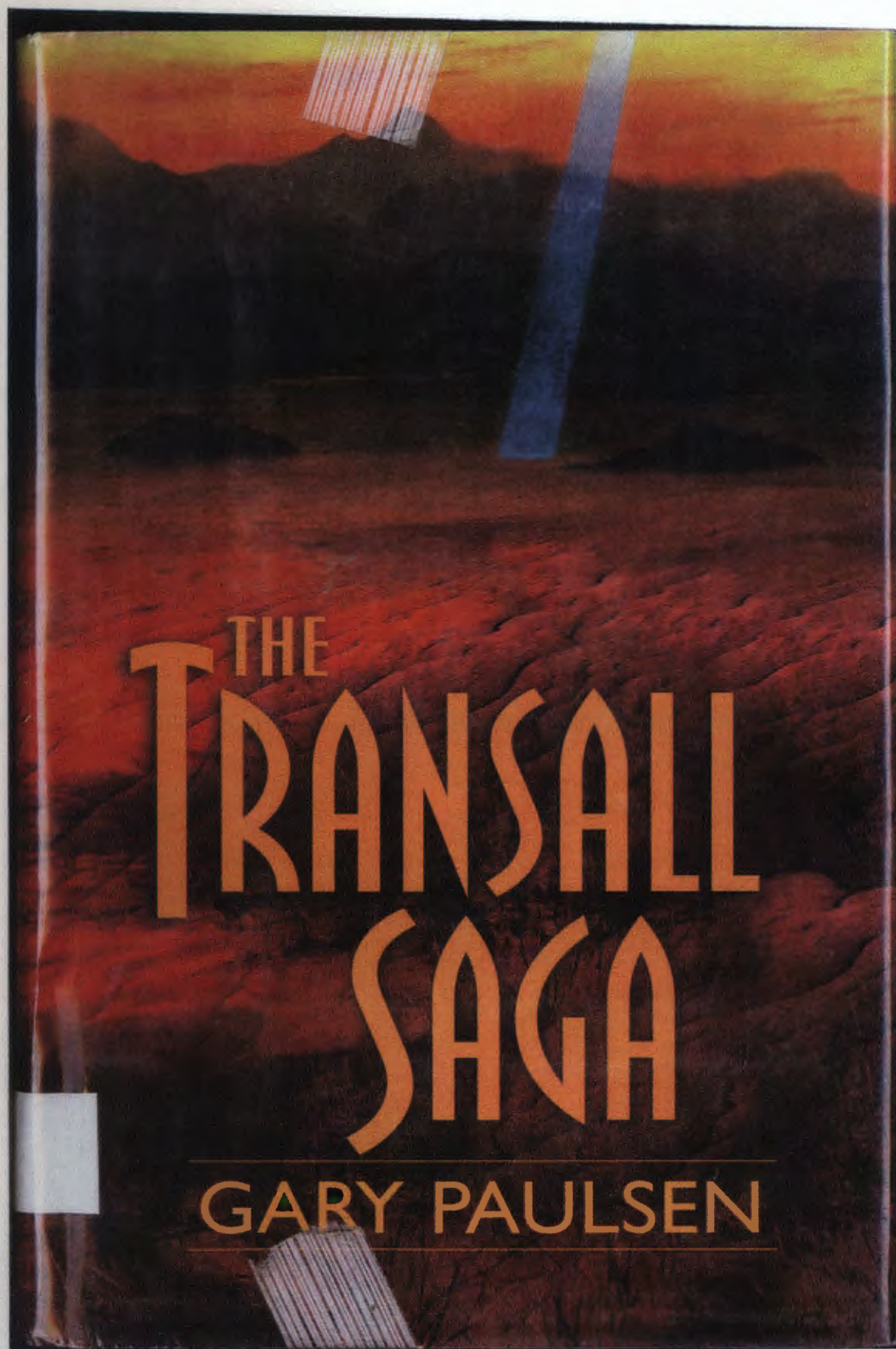
Annie's Baby

The Diary of
Anonymous,
A Pregnant
Teenager

edited by
Beatrice Sparks, Ph.D.
editor of
Go Ask Alice



*Dear Diary,
The complete
bottom has fallen
out of my world...
I cannot bear to face
it! I will not! I
don't want this
responsibility.
I'm only fourteen...*



JERRY SPINELLI



SPINELLI

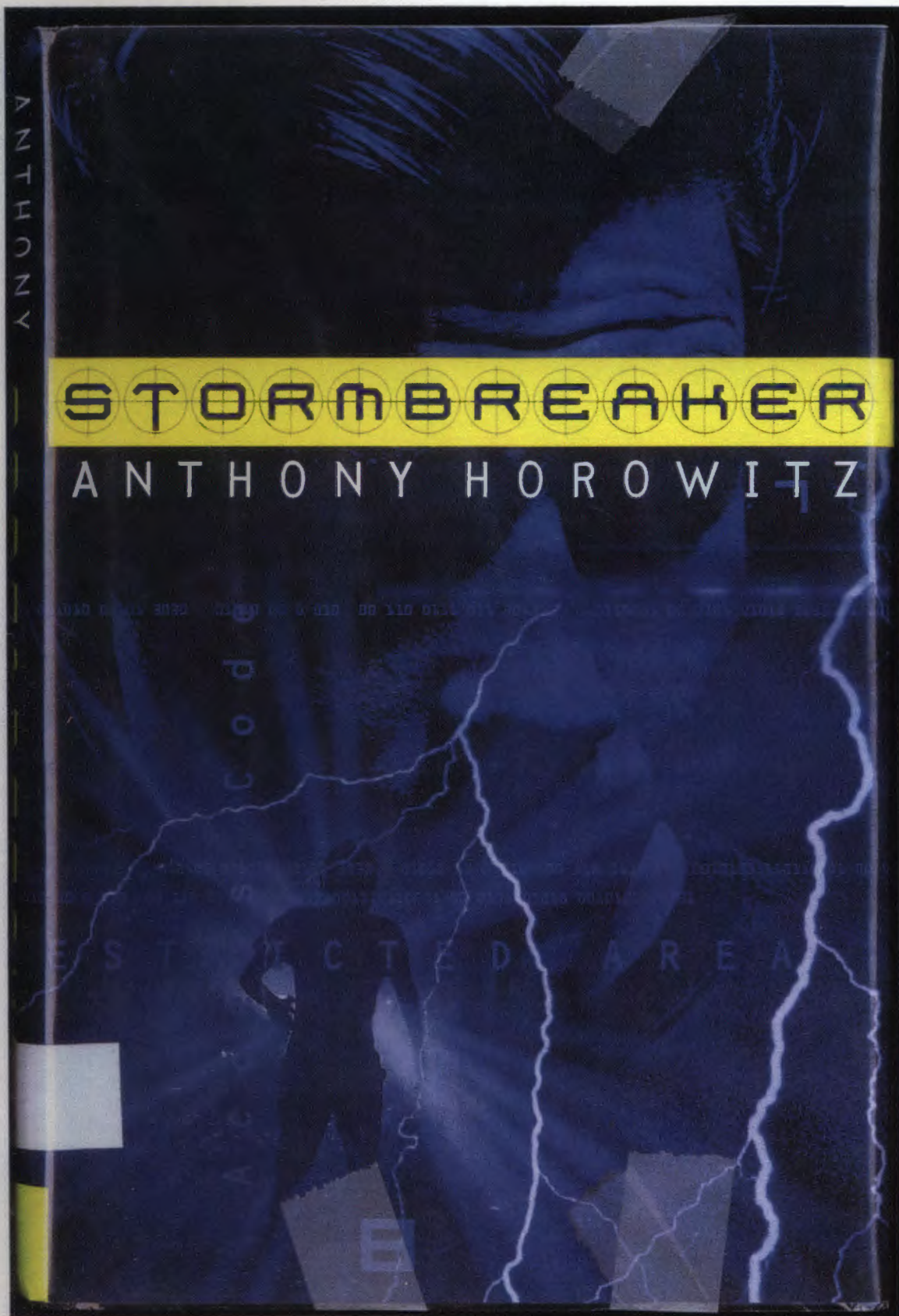
STADLER

The Sisterhood of the



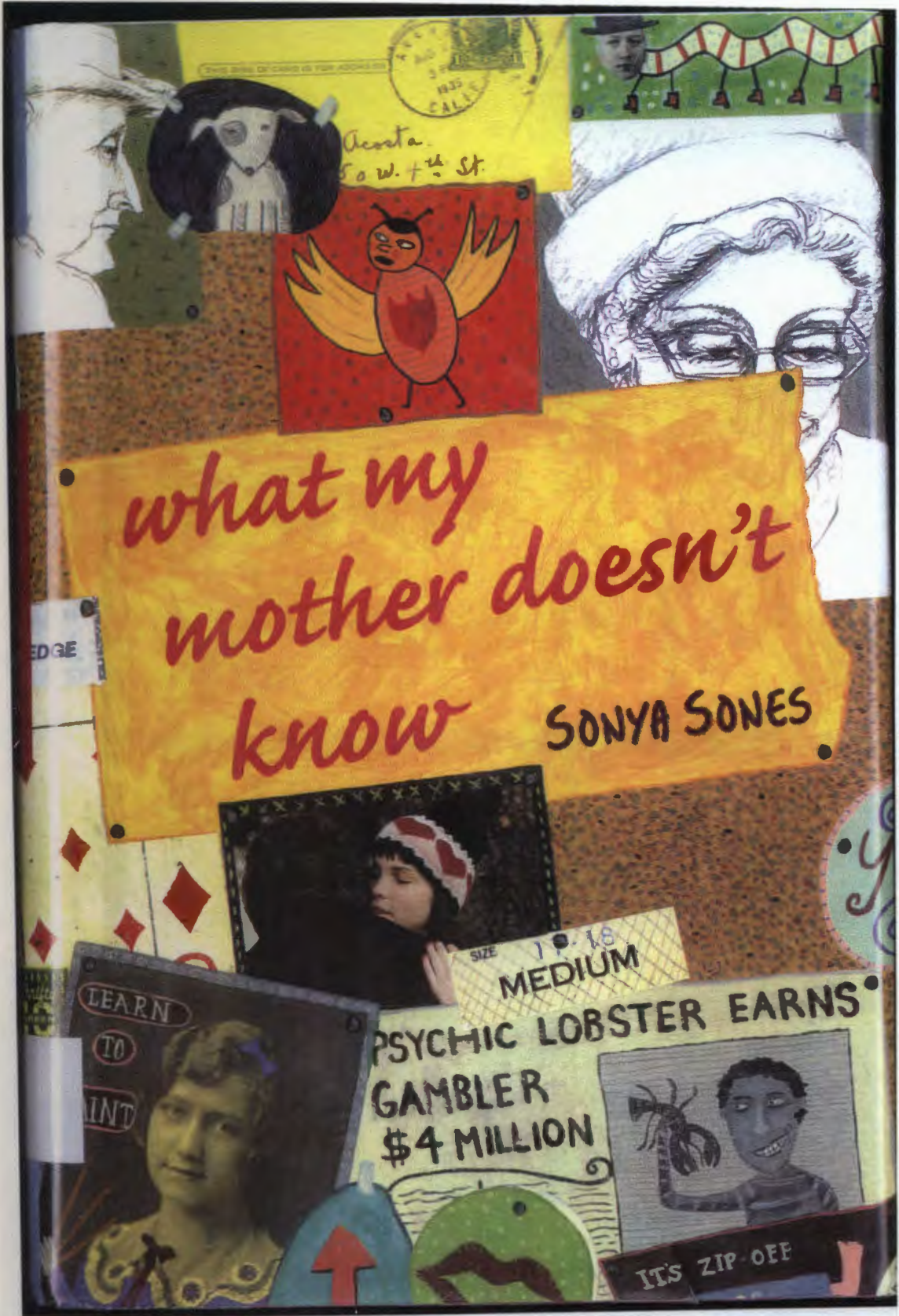
Traveling Pants

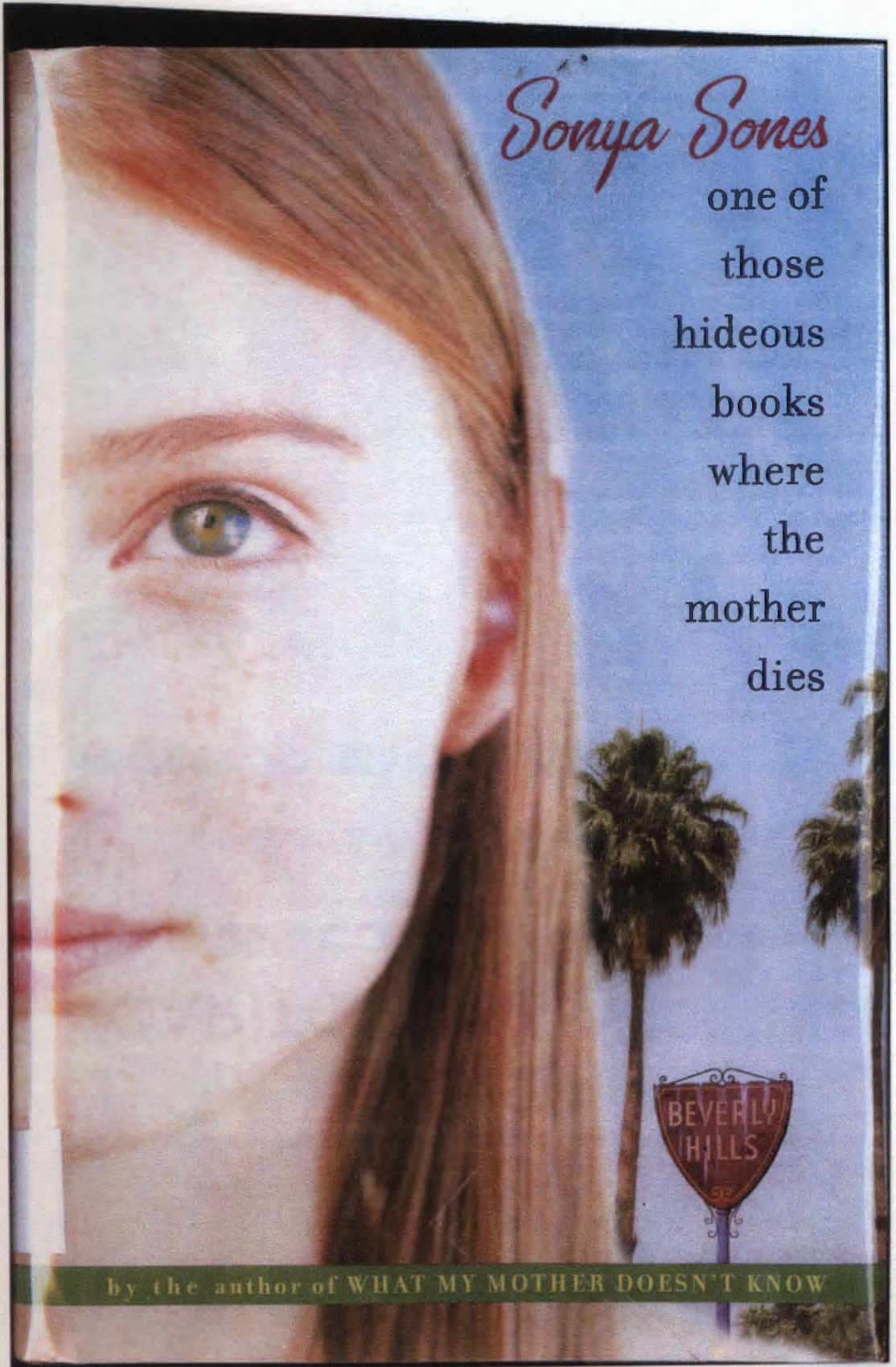
~ANN BRASHARES~



STORMBREAKER

ANTHONY HOROWITZ





Sonya Sones

one of
those
hideous
books
where
the
mother
dies



by the author of **WHAT MY MOTHER DOESN'T KNOW**

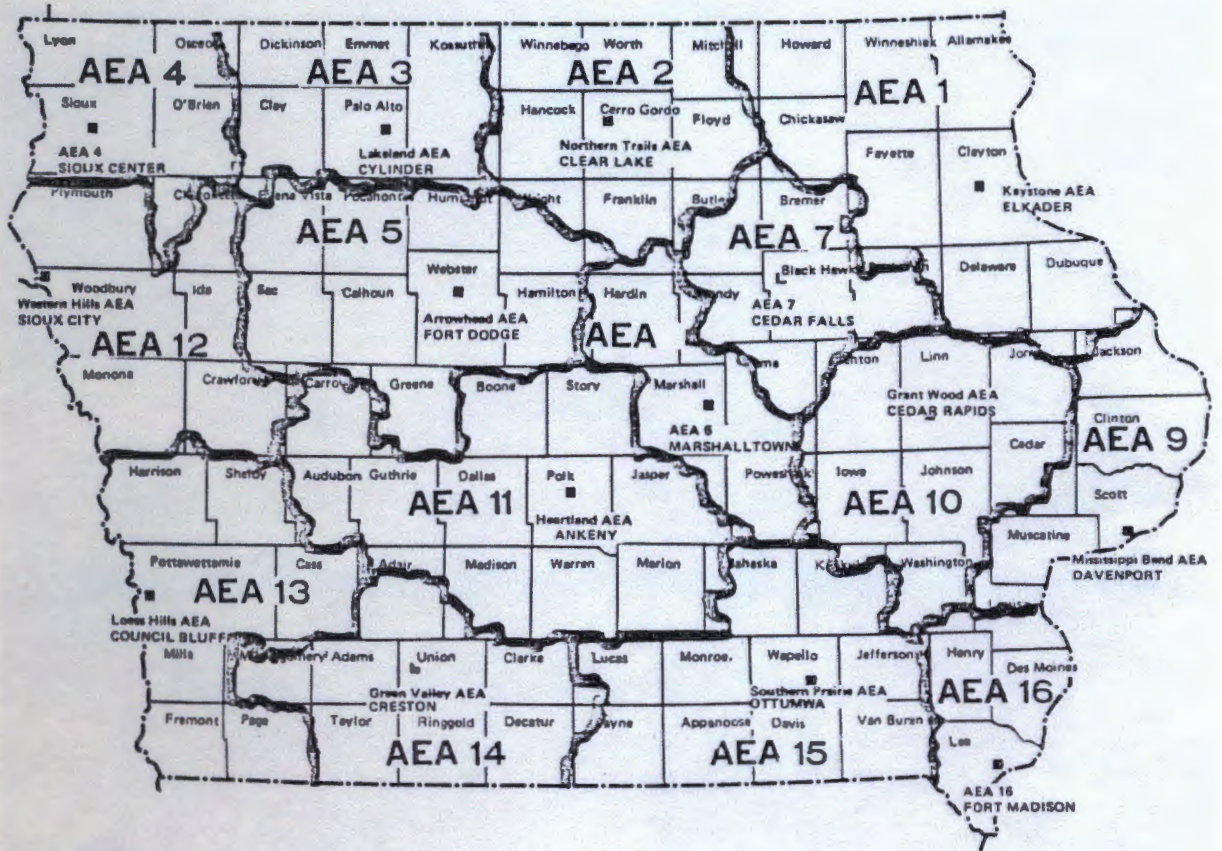


ERAGON

Christopher Paolini

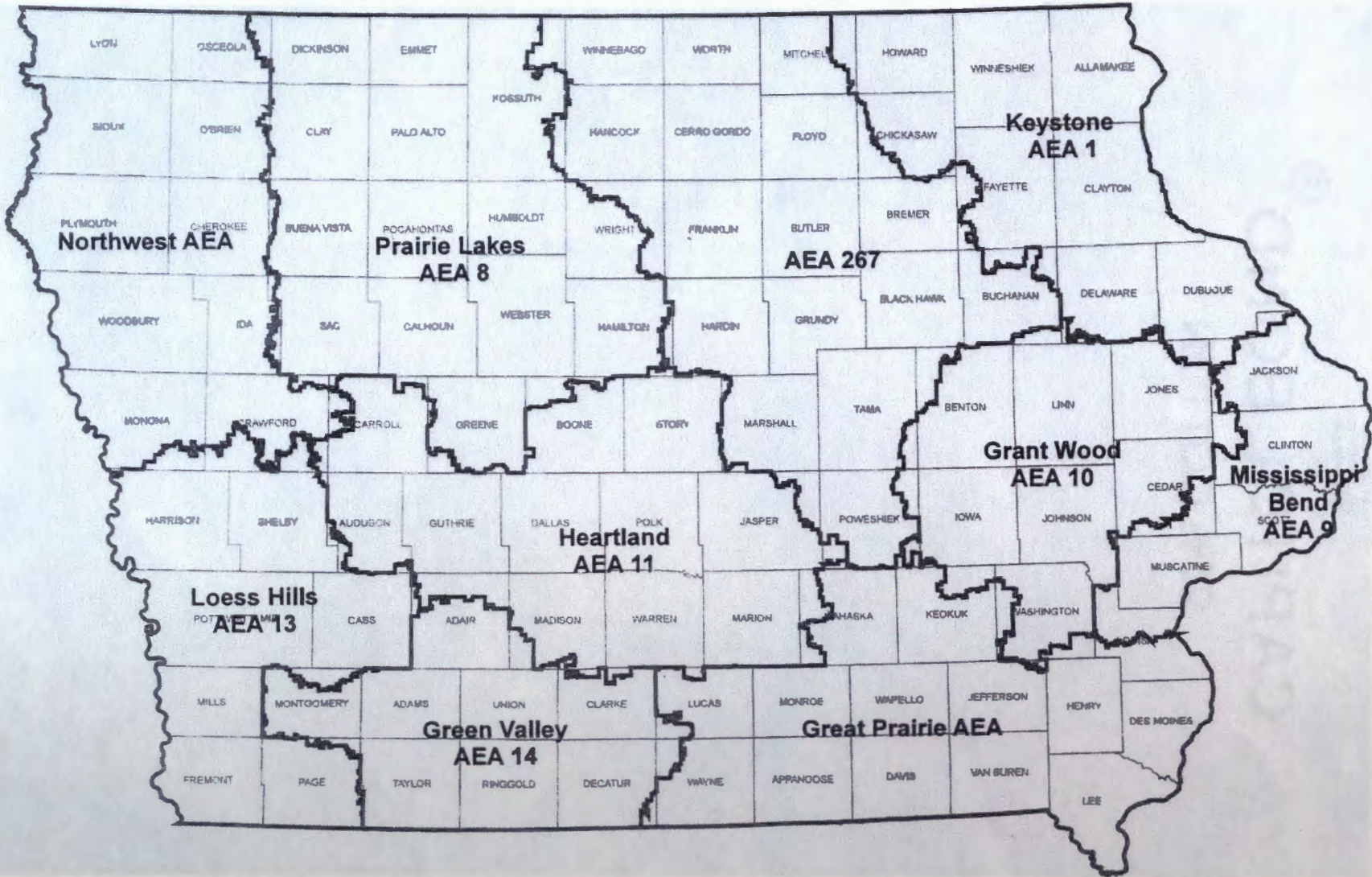
Appendix J

Map of Iowa 1985
Area Education Agencies



Iowa AEs

2007-2008



APPENDIX K

ITA Master Lists and Voting Records (1984-2008)

1984-1985

Author	Title	Publisher	Copyright	Votes
Alexander, Lloyd	The Kestral	Dutton	1982	66
Blume, Judy	Tiger Eyes	Bradbury	1981	1239
Brancato, Robin	Sweet Bells Jangled Out of Tune	Knopf	1982	72
Danziger, Paula	Divorce Express	Delacorte	1982	376
Duncan, Lois	Stranger with My Face	Little, Brown	1981	583
Foley, June	It's No Crush, I'm in Love	Delacorte	1982	301
Gauch, Patricia Lee	Morelli's Game	Putnam	1981	58
Greene, Constance C.	Al(exandra) the Great	Viking	1982	147
Kropp, Paul	Wilted	Coward, McCann, & Geoghegan	1980	159
Levoy, Myron	A Shadow Like a Leopard	Harper&Row	1981	132
Lipsyte, Robert	Jock and Jill	Harper&Row	1982	157
Lyle, Katie Letcher	Dark But Full of Diamonds	Coward	1981	40
McKinley, Robin	The Blue Sword	Greenwillow	1982	204
Magorian, Michelle	Good Night, Mr. Tom	Harper&Row	1981	198
Mazer, Norma Fox	Taking Terri Mueller	Morrow	1981	295
Murphy, Barbara Beasley	Ace Hits the Big Time	Delacorte	1981	251
Murphy, Jim	Death Run	Clarion	1982	230
O'Neal, Zibby	A Formal Feeling	Viking	1982	46
Peck, Richard	Close Enough to Touch	Delacorte	1981	151
Peck, Robert Newton	Justice Lion	Little, Brown	1981	29
Petersen, P.J.	Would You Settle for Improbable?	Delacorte	1981	71
Pfeffer, Susan Beth	About David	Delacorte	1980	393
Schotter, Roni	A Matter of Time	Collins	1979	101
Sebestyen, Ouida	IOUs	Little, Brown	1982	54
Shyer, Marlene Fanta	Adorable Sunday	Scribner	1983	74
Total Number of Votes				5427

1985-1986

Author	Title	Publisher	Copyright	Votes
Bellairs, John	The Mummy, the Will, and the Crypt	Dial	1983	286
Bonham, Frank	Gimme an H, Gimme an E, Gimme an L, Gimme a P	Scribner	1980	417
Davies, Andrew	Conrad's War	Crown	1980	245
Dodson, Susan	Have You Seen This Girl?	Four Winds	1982	193
Dygaard, Thomas	Rebound Caper	Morrow	1983	194
Ferry, Charles	Raspberry One	Harper & Row	1983	214
Foley, June	Love by Any Other Name	Delacorte	1983	487
French, Michael	Pursuit	Delacorte	1982	286
Girion, Barbara	In the Middle of a Rainbow	Scribner	1983	319
Hughes, Monica	Hunter in the Dark	Atheneum	1982	260
Lee, Robert C.	Timequake	Westminster	1982	200
Lester, Julian	This Strange New Feeling	Dial	1982	80
MacLeod, Charlotte	Cirak's Daughter	Atheneum	1982	53
Mazer, Norma Fox	When We First Met	Four Winds	1982	663
Newton, Suzanne	I Will Call It Georgie's Blues	Viking	1983	126
Park, Barbara	Beanpole	Knopf	1983	423
Park, Ruth	Playing Beatie Bow	Atheneum	1982	95
Peck, Richard	Dreadful Future of Blossom Culp	Delacorte	1983	183
Peck, Robert Newton	Kirk's Law	Doubleday	1981	169
Sargent, Pamela	Earthseed	Harper & Row	1983	192
Springstubb, Tricia	Give and Take	Little, Brown	1981	107
Total Number of Votes				5192

1986-1987

Author	Title	Publisher	Copyright	Votes
Adler, C. S.	Roadside Valentine	Macmillan	1983	113
Asher, Sandy	Things Are Seldom What They Seem	Delacorte	1983	79
Baird, Thomas	Walk Out a Brother	Harper & Row	1983	66
DeClements, Barthe	How Do You Lose Those Ninth Grade Blues?	Viking	1983	536
Duncan, Lois	The Third Eye	Little, Brown	1984	399
Dygaard, Thomas	Tournament Upstart	Morrow	1984	170
Fox, Paula	One-Eyed Cat	Bradbury	1984	168
Hahn, Mary	Daphne's Book	Clarion	1983	346
Downing				
Hermes, Patricia	You Shouldn't Have to Say Goodbye	Harcourt	1982	808
Mazer, Norma Fox	Downtown	Morrow	1984	103
Miller, Frances	Aren't You the One Who...?	Atheneum	1983	209
Moeri, Louise	First the Egg	Dutton	1982	276
Myers, Walter Dean	Motown and Didi	Viking	1984	37
Petersen, P.J.	Boll Weevil Express	Delacorte	1983	128
Ruckman, Ivy	In a Class by Herself	Harcourt	1983	46
Sachs, Marilyn	Fourteen	Dutton	1983	295
Sleator, William	Interstellar Pig	Dutton	1984	284
Spinelli, Jerry	Who Put That Hair in My Toothbrush?	Little, Brown	1984	502
Voight, Cynthia	Solitary Blue	Atheneum	1983	91
Total Number of Votes				4824

1987-1988

Author	Title	Publisher	Copyright	Votes
Conford, Ellen	Strictly for Laughs	Pacer/Putnam	1985	165
Danziger, Paula	It's an Aardvark-eat-turtle World	Delacorte	1985	419
DeClements, Barthe	Seventeen and In-between	Viking	1984	613
Dygaard, Thomas	Wilderness Peril	Morrow	1985	218
Greenberg, Jan	No Dragons to Slay	Farrar	1983	191
Hermes, Patricia	Friends Are Like That	HBJ	1984	334
Irwin, Hadley	Abby, My Love	Atheneum	1985	661
Lasky, Kathryn	Beyond the Divide	Macmillan	1983	49
Mahy, Margaret	Changeover	Atheneum	1984	197
Mazer, Harry	When the Phone Rang	Scholastic	1985	553
Park, Barbara	Buddies	Knopf	1985	310
Paterson, Katherine	Come Sing, Jimmy Jo	Dutton	1985	76
Peck, Richard	Remembering the Good Times	Delacorte	1985	369
Petersen, P.J.	Corky and the Brothers Cool	Delacorte	1985	286
Pfeffer, Susan Beth	Truth or Dare	Four Winds	1984	381
Phipson, Joan	Hit and Run	Atheneum	1985	381
Ruckman, Ivy	Night of the Twisters	Crowell	1984	496
Sleator, William	Singularity	Dutton	1985	210
Voight, Cynthia	Runner	Atheneum	1985	106
Yolen, Jane	Dragon's Blood	Delacorte	1982	398
Total Number of Votes				6348

1988-1989

Author	Title	Publisher	Copyright	Votes
Alexander, Lloyd	The Illyrian Adventure	Dutton	1986	64
Conford, Ellen	A Royal Pain	Scholastic	1986	429
Crutcher, Chris	Running Loose	Greenwillow	1983	282
Danziger, Paula	This Place Has No Atmosphere	Delacorte	1986	288
Duncan, Lois	Locked in Time	Little, Brown	1985	509
Fox, Paula	Moonlight Man	Bradbury	1986	54
Hall, Lynn	If Winter Comes	Scribner	1986	56
Korman, Gordon	Don't Care High	Scholastic	1985	338
Mahy, Margaret	Catalogue of the Universe	Macmillan	1986	62
Miklowitz, Gloria	The War Between the Classes	Delacorte	1985	230
Nixon, Joan Lowery	The Other Side of Dark	Delacorte	1986	568
O'Dell, Scott	Streams to the River, River to the Sea	Houghton	1986	93
O'Neal, Zibby	In Summer Light	Viking	1985	55
Petersen, P.J.	Goodbye to Good Ol' Charlie	Doubleday	1986	118
Schwandt, Stephen	The Last Goodie	Holt	1985	188
Scopetone, Sandra	Playing Murder	Harper & Row	1985	226
Talbert, Marc	Dead Birds Singing	Little, Brown	1985	298
Voight, Cynthia	Izzy, Willy-Nilly	Atheneum	1986	387
Wells, Rosemary	The Man in the Woods	Dial	1984	132
Willey, Margaret	Finding David Delores	Harper & Row	1986	43
Total Number of Votes				4420

1989-1990

Author	Title	Publisher	Copyright	Votes
Bridgers, Sue	Permanent Connections	Harper & Row	1987	101
Cooney, Caroline B.	Don't Blame the Music	Putnam	1986	345
Duncan, Lois	The Twisted Window	Delacorte	1989	585
Greenberg, Jan	Exercises of the Heart	Farra	1986	94
Hyland, Betty	Girl with the Crazy Brother	Watts	1987	428
Irwin, Hadley	Kim/Kimi	McElderry	1987	313
Mazer, Harry	Girl of His Dreams	Harper & Row	1987	259
Mazer, Norma Fox	After the Rain	Morrow	1987	356
Miklowitz, Gloria	After the Bomb	Scholastic	1985	807
Paulsen, Gary	Hatchet	Bradbury	1987	1161
Salassi, Otto	Jimmy D., Sidewinder and Me	Greenwillow	1987	184
Sleator, William	The Boy Who Reversed Himself	Dutton	1986	314
Taylor, Theodore	Walking Up a Rainbow	Delacorte	1986	131
Voight, Cynthia	Come a Stranger	Atheneum	1986	173
Wells, Rosemary	Through the Hidden Door	Dial	1987	350
Total Number of Votes				5601

1990-1991

Author	Title	Publisher	Copyright	Votes
Avi	Wolf Rider	Bradbury	1986	364
Clapp, Patricia	The Tamarack Tree	Lothrop	1986	155
Cole, Brock	The Goats	Farrar	1987	178
Hahn, Mary	December Stillness	Clarion	1988	188
Downing				
Hall, Lynn	Danger Dog	Scribner	1986	260
Irwin, Hadley	So Long at the Fair	McElderry	1988	218
Lawrence, Louise	Moonwind	Harper & Row	1986	74
Little, Jean	Mama's Going to Buy You a Mockingbird	Viking	1984	208
Mazer, Norma Fox	Silver	Morrow	1988	610
Peterson, P.J.	The Freshman Detective Blues	Delacorte	1987	279
Powell, Randy	My Underrated Year	Farrar	1988	212
Ruckman, Ivy	No Way Out	Harper & Row	1988	284
Taylor, Theodore	The Hostage	Delacorte	1988	284
Teague, Sam	The King of Hearts' Heart	Little, Brown	1987	280
Yolen, Jane	A Sending of Dragons	Delacorte	1987	237
Total Number of Votes				3734

1991-1992

Author	Title	Publisher	Copyright	Votes
Deaver, Julie	Say Goodnight, Gracie	Harper & Row	1988	516
Duncan, Lois	Don't Look Behind You	Delacorte	1989	697
Hall, Lynn	A Killing Freeze	Morrow	1988	294
Hoffman, Alice	At Risk	Putnam	1988	243
Killien, Christi	Rusty Fertlanger, Lady's Man	Houghton	1988	89
Klass, David	Wrestling with Honor	Dutton	1989	462
Murrow, Lisa	West Against the Wind	Holiday House	1987	106
Myers, Walter Dean	Scorpions	Harper & Row	1988	299
Nixon, Joan Lowery	Whispers from the Dead	Delacorte	1989	573
Paulsen, Gary	The Voyage of the Frog	Watts Orchard	1989	206
Payne, Bernal	Experiment in Terror	Houghton	1987	277
Peck, Richard	Voices After Midnight	Delacorte	1989	246
Pinkwater, Jill	Buffalo Brenda	Macmillan	1989	66
Reading, J.P.	The Summer of Sassy Jo	Houghton	1989	145
Zindel, Paul	A Begonia for Miss Applebaum	Harper & Row	1989	145
Total Number of Votes				4215

1992-1993

Author	Title	Publisher	Copyright	Votes
Cooney, Caroline B.	The Face on the Milk Carton	Bantam	1990	756
Davis, Jenny	Sex Education	Orchard	1988	294
DeClements, Barthe	Monkey See, Monkey Do	Delacorte	1990	120
Dygaard, Thomas	Forward Pass	Morrow	1989	204
Ferguson, Alane	Show Me the Evidence	Bradbury	1989	292
Ferris, Jean	Looking for Home	Farrar	1988	218
Guccione, Leslie	Tell Me How the Wind Sounds	Scholastic	1989	104
Hill, Douglas	Blade of the Poisoner	McElderry	1987	102
Irwin, Hadley	Can't Hear You Listening	McElderry	1990	41
Miklowitz, Gloria	Anything to Win	Delacorte	1989	279
Paulsen, Gary	Woodsong	Bradbury	1990	309
Pevsner, Stella	How Could You Do It, Diane?	Clarion	1989	221
Sargent, Pamela	Alien Child	Harper & Row	1988	72
White, Ellen	Life Without Friends	Scholastic	1987	24
Yolen, Jane	The Devil's Arithmetic	Viking	1988	246
Total Number of Votes				3481

1993-1994

Author	Title	Publisher	Copyright	Votes
Avi	The True Confessions of Charlotte Doyle	Watts Orchard	1990	265
Bunting, Eve	Such Nice Kids	Clarion	1990	121
Cannon, A. E.	The Shadow Brothers	Delacorte	1990	41
Cooney, Caroline B.	The Party's Over	Scholastic	1991	105
Crew, Linda	Children of the River	Delacorte	1989	117
Klass, David	A Different Season	Dutton	1988	92
Mazer, Norma Fox and Harry Mazer	Heartbeat	Bantam	1989	135
Nixon, Joan Lowery	Secret, Silent Screams	Delacorte	1988	261
Paulsen, Gary	Canyons	Delacorte	1990	262
Shusterman, Neal	Speeding Bullet	Little, Brown	1991	76
Singer, Marilyn	Charmed	Atheneum	1990	61
Taylor, Theodore	Sniper	Harcourt Brace	1989	228
Voight, Cynthia	On Fortune's Wheel	Atheneum	1990	46
White, Ryan	Ryan White: My Own Story	Dial	1991	372
Wisler, G. Clifton	Red Cap	Dutton	1991	63
Total Number of Votes				2130

1994-1995

Author	Title	Publisher	Copyright	Votes
Arrick, Fran	What You Don't Know Can Kill You	Bantam	1992	275
Arrick,	Where's You Get the Gun, Billy?	Bantam	1991	127
Avi	Nothing But the Truth	Orchard	1991	165
Beatty, Patricia	Jayhawker	Morrow	1991	102
Crichton, Michael	Jurassic Park	Knopf	1990	917
Davis, Jenny	Checking on the Moon	Orchard	1991	67
Duncan, Lois	Who Killed My Daughter?	Delacorte	1992	417
Fleischman, Paul	The Borning Room	Harper Collins	1990	118
Hall, Barbara	Dixie Storms	HBJ	1990	99
Myers, Walter Dean	Malcolm X: By Any Means Necessary	Scholastic	1993	201
Nixon, Joan Lowery	Candidate for Murder	Delacorte	1991	168
Nixon, Joan Lowery	The Weekend Was Murder	Delacorte	1992	181
Rinaldi, Ann	Wolf by the Ears	Scholastic	1991	97
Spinelli, Jerry	There's A Girl in My Hammerlock	Simon & Schuster	1991	337
Taylor, Mildred	The Road to Memphis	Dial	1990	118
Total Number of Votes				3389

1995-1996

Author	Title	Publisher	Copyright	Votes
Armstrong, Jennifer	Steal Away	Orchard	1992	66
Bauer, Joan	Squashed	Delacorte	1992	74
Cooney, Caroline B.	Whatever Happened to Janie?	Delacorte	1993	379
Crutcher, Chris	Staying Fat for Sarah Byrnes	Greenwillow	1993	86
Deuker, Carl	Heart of a Champion	Joy Street	1993	250
Dygaard, Thomas	Backfield Package	Morrow	1992	158
Forman, James D.	Becca's Story	Scribner	1992	43
Hahn, Mary	The Wind Blows	Clarion	1993	242
Downing	Backward			
Lyons, Mary E.	Letters from a Slave Girl: The Story of Harriet Jacobs	Scribner	1992	107
Mazer, Norma Fox	Babyface	Morrow	1990	180
Naylor, Phyllis	Alice in April	Atheneum	1993	111
Reynolds				
Paulsen, Gary	Nightjohn	Delacorte	1993	259
Pierce, Tamora	Wild Magic: The Immortals	Atheneum	1992	136
Reiss, Kathryn	Time Window	HBJ	1991	190
Wood, June Rae	The Man Who Loved Clowns	Putnam	1992	309
Total Number of Votes	2590			

1996-1997

Author	Title	Publisher	Copyright	Votes
Burgess, Melvin	Cry of the Wolf	Tambourine	1992	164
Cooney, Caroline B.	Driver's Ed.	Delacorte	1994	283
Dygaard, Thomas	Rebounder	Morrow	1994	126
Fillpovic, Zlata	Zlata's Diary	Viking	1994	154
Jacques, Brian	Martin the Warrior	Ace	1993	130
Kaye, Marilyn	Real Heroes	HBJ	1993	67
Lipsyte, Robert	The Chief	Harper Collins	1993	57
Matas, Carol	Daniel's Story	Scholastic	1993	154
Paulsen, Gary	Harris and Me	HBJ	1993	438
Pfeffer, Susan Beth	Twice Taken	Delacorte	1994	234
Sachs, Marilyn	Thirteen Going on Seven	Dutton	1993	94
Sebestyen, Ouida	Out of Nowhere	Orchard	1994	42
Sparks, Beatrice	It Happened to Nancy	Avon	1994	339
Wolff, Virginia	Make Lemonade	Holt	1993	131
Euwer				
Wood, June Rae	A Share of Freedom	Putnam	1994	69
Total Number of Votes				2482

1997-1998

Author	Title	Publisher	Copyright	Votes
Adams, Carmen	The Band	Avon	1994	222
Barker, Clive	The Thief of Always	Harper Collins	1992	153
Bennett, Jay	Coverup	Watts	1991	142
Goldman, E. M.	The Night Room	Viking	1995	113
Hesse, Karen	Phoenix Rising	Holt	1994	125
Hoffius, Stephen	Winners and Losers	Simon & Schuster	1993	116
Jordan, Sherryl	Winter of Fire	Scholastic	1992	119
Matas Carol	The Burning Time	Delacorte	1994	63
Newman, Leslea	Fat Chance	Putnam	1994	308
Patneaude, David	Someone Was Watching	Whitman	1993	277
Paulsen, Gary	Brian's Winter	Delacorte	1996	444
Philbrick, Rodman	Freak the Mighty	Blue Sky	1993	259
Rinaldi, Ann	In My Father's House	Scholastic	1993	101
Ruby, Lois	Miriam's Well	Scholastic	1993	32
Wood, June Rae	When Pigs Fly	Putnam	1995	84
Total Number of Votes				2558

1998-1999

Author	Title	Publisher	Copyright	Votes
Bauer, Joan	Thwonk!	Delacorte	1995	113
Coman, Carolyn	What Janie Saw	Front Street	1995	198
Conford, Ellen	I Love You, I Hate You, Get Lost	Scholastic	1994	109
Cooney, Caroline B.	Both Sides of Time	Delacorte	1995	154
Creech, Sharon	Absolutely Normal Chaos	Harper Collins	1995	182
George, Jean Craighead	Julie	Harper Collins	1994	127
Hobbs, Will	Far North	Morrow	1996	271
Hurwin, Davida	A Time for Dancing	Little, Brown	1995	306
Klass, David	California Blue	Scholastic	1994	83
Lasky, Kathryn	Beyond the Burning Time	Blue Sky	1994	84
Nixon, Joan Lowery	Don't Scream	Delacorte	1996	212
Pullman, Philip	The Golden Compass	Knopf	1996	137
Spinelli, Jerry	Crash	Knopf	1996	421
Weaver, Will	Farm Team	Harper Collins	1995	150
Williams, Barbara	Titanic Crossing	Dial	1995	262
Total Number of Votes				2809

1999-2000

Author	Title	Publisher	Copyright	Votes
Bunting, Eve	S.O.S. Titanc	Harcourt Brace	1996	234
Franklin, Kristine L.	Lone Wolf	Candlewick	1997	133
Haddix, Margaret	Don't You Dare Read	Simon & Schuster	1996	308
Peterson	This, Mrs. Dunphrey			
Hesse, Karen	The Music of Dolphins	Scholastic	1996	231
Honeycut, Natalie	Twilight in Grace Falls	Orchard	1997	32
Klass, David	Danger Zone	Scholastic	1996	294
Levin, Gail Carson	Ella Enchanted	Harper Collins	1997	318
Naylor, Phyllis	Ice	Atheneum	1996	189
Reynolds				
Nixon, Joan Lowery	Spirit Seeker	Delacorte	1995	222
Paulsen, Gary	Sarny	Delacorte	1997	204
Randle, Kristen D.	The Only Alien on the Planet	Scholastic	1995	112
Sleator, William	Beasties	Dutton	1997	251
Williams, Carol	The True Colors of Caitlynne Jackson	Delacorte	1997	230
Lynch				
Williams, Laura E.	Behind the Bedroom Wall	Milkweed	1996	198
Wood, June Rae	Turtle on a Fence Post	Putnam	1997	101
Total Number of Votes				3057

2000-2001

Author	Title	Publisher	Copyright	Votes
Alexander, Lloyd	The Iron Ring	Dutton	1997	111
Bloor, Edward	Tangerine	Scholastic	1997	367
Cooney, Caroline B.	The Terrorist	Scholastic	1997	304
Dexter, Catherine	I Dream of Murder	Morrow	1997	217
Gantos, Jack	Joey Pigza Swallowed the Key	Farrar	1998	190
Grove, Vicki	Reaching Dustin	Putnam	1998	228
Haddix, Margaret Peterson	Among the Hidden	Simon & Schuster	1998	351
Haddix, Margaret Peterson	Leaving Fishers	Simon & Schuster	1997	151
Holt, Kimberly Willis	My Louisiana Sky	Holt	1998	149
Mazer, Harry, ed.	Twelve Shots: Outstanding Short Stories About Guns	Delacorte	1997	122
Mikaelsen, Ben	Petey	Hyperion	1998	239
Paulsen, Gary	My Life in Dog Years	Delacorte	1998	269
Rodowsky, Colby F.	Remembering Mog	Farrar	1996	152
Sparks, Beatrice	Annie's Baby: the Diary of Anonymous, a Pregnant Teenager	Avon	1998	400
Weaver, Will	Hard Ball	Harper Collins	1998	239
Total Number of Votes				3489

2001-2002

Author	Title	Publisher	Copyright	Votes
Anderson, Laurie Halse	Speak	Farrar	1999	440
Bennett, Cherie	Life in the Fat Lane	Bantam	1998	460
Gilbert, Barbara	Broken Chords	Front Street	1998	100
Haddix, Margaret Peterson	Just Ella	Simon & Schuster	1999	303
Hesser, Terry Spencer	Kissing Doorknobs	Delacorte	1998	287
Hobbs, Will	The Maze	Morrow	1998	191
Jordan, Sherryl	The Raging Quiet	Simon & Schuster	1997	190
Myers, Walter Dean	Monster	Harper Collins	1999	392
Oppel, Kenneth	Silverwing	Simon & Schuster	1997	190
Paulsen, Gary	The Transall Saga	Delacorte	1998	487
Pfetzer, Mark	Within Reach: My Everest Story	Dutton	1998	93
Quarles, Heather	A Door Near Here	Delacorte	1998	257
Randle, Kristen	Breaking Rank	Morrow	1999	100
Shusterman, Neal	Downsiders	Simon & Schuster	1999	220
Sleator, William	The Boxes	Dutton	1998	297
Total Number of Votes				3938

2002-2003

Author	Title	Publisher	Copyright	Votes
Almond, David	Skellig	Delacorte	1999	273
Creech, Sharon	Bloomability	Harper Collins	1998	257
Cushman, Karen	Matilda Bone	Clarion	2000	77
Deuker, Carl	Night Hoops	Houghton Mifflin	2000	607
Hobbs, Will	Jason's Gold	Morrow	1999	299
Holt, Kimberly	When Zachary	Holt	1999	352
Willis	Beaver Came to Town			
Konigsburg, E. L.	Silent to the Bone	Atheneum	2000	367
Lowry, Lois	Gathering Blue	Houghton Mifflin	2000	238
Peters, Julie Anne	Define "Normal"	Little, Brown	2000	565
Plummer, Louise	A Dance for Three	Delacorte	2000	493
Plum-Ucci, Carol	The Body of Christopher Creed	Harcourt	2000	236
Schwartz, Virginia Frances	Send One Angel Down	Holiday House	2000	163
Spinelli, Jerry	Stargirl	Knopf	2000	629
Whelan, Gloria	Homeless Bird	Harper Collins	2000	222
Williams, Lori Aurelia	When Kambia Elaine Flew in from Neptune	Simon & Schuster	2000	134
Total Number of Votes				4912

2003-2004

Author	Title	Publisher	Copyright	Votes
Anderson, Laurie Halse	Fever, 1793	Simon & Schuster	2000	539
Bauer, Joan	Hope Was Here	Putnam	2000	224
Brashares, Ann	The Sisterhood of the Traveling Pants	Delacorte	2001	766
Bruchac, Joseph	Skeleton Man	Harper Collins	2001	443
Elliott, L.M.	Under a War-Torn Sky	Hyperion	2001	356
Haddix, Margaret Peterson	Among the Imposters	Simon & Schuster	2001	608
Holt, Kimberly Willis	Dancing the Cadillac Light	Putnam	2001	78
Hoobler, Dorothy	The Ghost in the Tokaido Inn	Philomel	1999	208
Kimmel, Elizabeth Cody	Visiting Miss Caples	Dial	2000	131
Klass, David	You Don't Know Me	Farrar	2001	472
Mikaelsen, Ben	Touching Spirit Bear	Harper Collins	2001	512
Sweeney, Joyce	Players	Winslow	2000	273
Tarbox, Katherine	Katie.com: My Story	Dutton	2000	699
Van Draanen, Wendelin	Flipped	Knopf	2001	417
Wulffson, Don	Soldier X	Viking	2001	417
Total Number of Votes				6347

2004-2005

Author	Title	Publisher	Copyright	Votes
Alphin, Elaine Marie	Counterfeit Son	Harcourt	2000	378
Bagdasarian, Adam	Forgotten Fire	DK	2000	183
Clements, Andrew	Things Not Seen	Philomel	2000	471
Colfer, Eoin	Artemis Fowl	Hyperion	2001	653
Dowell, Frances O'Roark	Dovey Coe	Atheneum	2000	309
Funke, Cornelia	The Thief Lord	Scholastic	2002	634
Giff, Patricia Reilly	Pictures of Hollis Woods	Wendy Lamb/Random House	2002	266
Horowitz, Anthony	Stormbreaker	Philomel	2000	889
Littke, Lael	Lake of Secrets	Holt	2002	423
Mazer, Norma Fox	Girlhearts	Harper Collins	2001	171
Oates, Joyce Carol	Big Mouth and Ugly Girl	Harper Collins	2002	173
Smith, Roland	Zach's Lie	Harper Collins	2001	392
Tasjian, Janet	The Gospel According to Larry	Holt	2001	224
Trueman, Terry	Stuck in Neutral	Harper Collins	2000	512
Zindel, Paul	The Gadget	Harper Collins	2001	226
Total Number of Votes				5904

2005-2006

Author	Title	Publisher	Copyright	Votes
Auch, Mary Jane	Ashes of Roses	Holt	2002	189
Beechard, Margaret	Hanging on to Max	Millbrook/Roaring Brook	2002	541
Bowler, Tim	Storm Catchers	Simon & Schuster/ Margaret K. McElderry	2003	372
Crowe, Chris	Mississippi Trial, 1955	Penguin Putnam/ Phyllis Fogelman	2002	276
Dueker, Carl	High Heat	Houghton	2003	494
DuPrau, Jeanne	The City of Ember	Random	2003	556
Farmer, Nancy	The House of the Scorpion	Simon & Schuster/Richard Jackson	2002	633
Franklin, Kristine L.	Grape Thief	Candlewick	2003	100
Hiaasen, Carl	Hoot	Knopf/ Borzoi	2002	468
Hughes, Dean	Soldier Boys	Simon & Schuster; Atheneum	2001	546
Mass, Wendy	A Mango-Shaped Space: A Novel	Little, Brown	2003	293
Mazer, Marry	A Boy at War: A Novel of Pearl Harbor	Simon & Schuster	2001	301
McBay, Bruce	Waiting for Sarah	Orca paperback	2003	312
Pierce, Tamora	Street Magic	Scholastic	2001	107
Sones, Sonya	What My Mother Doesn't Know	Simon & Schuster	2001	1006
Total Number of Votes				6194

2006-2007

Author	Title	Publisher	Copyright	Votes
Sones, Sonya	One of Those Hideous Books Where the Mother Dies	Simon & Schuster	2004	773
Korman, Gordman	Son of the Mole	Hyperion	2004	469
Funke, Cornelia Caroline	Inkheart	Scholastic	2003	410
Feinstein, John	Last Shot: A Final Four Mystery	Knopf	2005	355
Farmer, Nancy	Sea of Trolls	Atheneum	2004	301
Hartinger, Brent	The Last Chance Texaco	Harper Tempest	2004	283
Farris, Jean	Once Upon a Marigold	Harcourt	2002	271
Martin, Ann M.	Corner of the Universe	Scholastic	2002	259
Johnson, Angela	The First Part Last	Scholastic	2002	241
Choldenko, Gennifer	Al Capone Des My Shirts	G.P. Putnam's Sons	2004	232
Oakes, Carol Joyce	Freaky Green Eyes	Harper Tempest	2003	227
Haddix, Margaret Peterson	Escape from memory	Simon & Schuster	2003	222
O'Adamo, Francisco	Iabal: A Novel	Atheneum	2003	213
Chotjewertz, David	Daniel Half-Human: and the Good Nazi	Atheneum	2003	180
Konigsburg, E.L.	The Outcasts of 19 Schuyler Place	Atheneum	2004	75
Total Number of Votes				4535

2007-2008

Author	Title	Publisher	Copyright	Votes
Paolini, Christopher	Eragon	Knopf	2003	1169
Westerfield, Scott	Uglies	Simon Pulse	2005	884
Weeks, Sarah	So B. It	Laura Geringer Books	2004	610
Zevin, Gabrielle	Elsewhere	Farrar, Straus and Giroux	2005	551
Sonnenblick, Jordan	Drums, Girls and Dangerous Pie	Scholastic	2005	518
Sachar, Louis	Small Steps	Delacorte	2006	483
Alphin, Elaine Marie	The Perfect Shot	Carolrhoda Books	2005	398
Lupica, Mike	Travel Team	Philomel Books	2004	371
Spinelli, Jerry	Milkweed: A Novel	Knopf	2003	326
Bruchac, Joseph	Code Talker: A Novel about the Navajo Marines of World War Two	Dial Books	2005	318
Deuker, Carl	Runner	Houghton Mifflin	2005	317
DuPrau, Jeanne	The People of Sparks	Random House	2004	292
Hiaasen, Carl	Flash	Knopf	2005	284
Oppel, Kenneth	Airborn	Eos	2004	238
Gordman, Carol	Stumptown Kid	Peachtree	2005	214
Total Number of Votes				6973