

Makerspace leaders are encouraged to perpetuate this idea by embedding educators of diverse backgrounds into the makerspace and being especially supportive of makerspace patrons and volunteers whose time, effort, and passion are of exemplary nature.—*Cody Taylor, Emerging Technologies Librarian, University of Oklahoma Libraries, Norman, Oklahoma*

The Readers' Advisory Guide to Graphic Novels, 2nd ed.

By Francisca Goldsmith. Chicago: ALA, 2017. 215 p. Paper \$54 (ISBN 978-0-8389-1509-7).

Taking Ranganathan's five laws as guiding principles, this new edition of a 2010 work addresses issues of how to effectively discuss and recommend materials in the graphic novel format with readers of all types. It addresses head-on the misconception that graphic works are only for teens and poorly socialized adults and presents a holistic view of the format and the particular challenges that it presents for library workers advising readers.

The first two chapters cover the background of graphic novels' unique attributes and the various channels that workers can use to reach readers. After that, the main body of the work discusses particular patron populations. These are organized by maturity level and familiarity with the format as follows:

- Chapter 3: adults and older teens who know graphic novels well
- Chapter 4: graphic-novel-familiar younger teens
- Chapter 5: adult readers who haven't read graphic novels
- Chapter 6: teen readers just getting into graphic novels
- Chapter 7: tween readers both familiar and unfamiliar with the genre

Although specific title recommendations are sprinkled throughout the text, the focus of these chapters is on understanding the needs of patrons and how best to address them, rather than presenting simple lists of graphic novels. Chapters 8 and 9 do provide that kind of bibliographic information, with chapter 8 presenting recommended children's graphic novels organized by ability level and chapter 9 presenting works for adults by genre.

Chapter 10 addresses crossover appeal between graphic novels and other media such as movies, games, audiobooks, and other sequential art. Finally, chapter 11 provides a listing of recommended readers' advisory tools such as websites, printed bibliographies, etc. An appendix provides "A Short Course for the Advisor New to Graphic Novels," which Goldsmith recommends in her introduction as a starting place for complete graphic novel neophytes.

Goldsmith's writing is lucid and engaging. She clearly explicates the unique problems of stereotyping and pigeonholing that plague the graphic novel format. She works within an established framework of appeal factors that will be familiar to those who have worked in readers' advisory, but also includes additional information about factors unique

to graphic works. As these discussions often make reference to particular works as examples, the reader would be advised to have a web browser handy to run image searches for representative pages or panels to refer to.

This new edition contains a significant amount of new content, but a note on specific changes and additions would have been helpful.

This work is highly recommended for public libraries with graphic novel collections of any size. Academic and school libraries should consider purchasing if they see a need based on their collection and patron population.—*Karl G. Siewert, Instructional and Reference Librarian, Northeastern State University, Broken Arrow, Oklahoma*

Stories, Songs and Stretches: Creating Playful Storytimes with Yoga and Movement.

By Katie Scherrer. Chicago: ALA, 2017. 112 p. Paper \$48 (ISBN 0-8389-1544-8).

Katie Scherrer, a well-known library consultant and a registered yoga teacher, has combined her expertise in these two fields to provide librarians with a manual to guide them on how to present yoga in storytime "to engage children and families through embodied play" (x). A brief introductory chapter gives a history of the development of modern yoga and explains the benefits of introducing yoga to children. Chapter 2, "Yoga, Movement and Early Learning" demonstrates that yoga and movement enhance early literacy, including the CASEL social emotional learning competencies. The author also discusses the difference between offering yoga classes and integrating yoga into storytime sessions and includes detailed information and resources regarding hiring a yoga teacher. Moreover, she addresses the common perception that yoga is a religion and provides information about yoga's potential role in library programming. This information will help librarians decide whether yoga movement storytimes are appropriate for their community.

Chapter 3, "Yoga Storytime Fundamentals," including a template; tips for selecting books, music, and digital tools; and details regarding planning the logistics, promoting the program, and preparing yourself. Additional information is included in highlighted boxes: one such sidebar is a description of Yoga Play! At Akron-Summit Count (Ohio) Public Library (31). Chapter 4, "Basic Yoga Poses for Yoga Storytime," covers the appropriate yoga poses for storytimes and features easy-to-read diagrams. Chapter 5 includes twelve ready-to-go storytimes that incorporate the basic yoga poses. The yoga poses usually are reflected in one or more of the stories, songs, or stretches, so they flow well with the theme and content of each storytime. Although it would take a little practice to integrate these poses into one's storytime program, it would be well worth the effort to help children with "self-regulation and the promotion of attention and social skills" (3). Images of book covers accompany the lists of recommended books for each storytime, and the majority are either recently published or titles considered storytime "classics."

SOURCES

Chapter 6 is a comprehensive listing of yoga resources, including books, online resources, and bibliographic information about all of the materials used in the storytimes. Scherrer's clarifies the issues involved in using yoga in storytime and distills the relevant information to present a guide enabling any librarian to present an authentic yoga movement storytime. For the librarian looking for more mindful use of movement in storytime, this book is a must-have. Written for the public librarian to be used in presenting preschool storytime, this book would be helpful to any early childhood educator, parent, or guardian who wishes to use yoga as a movement tool to support early learning.—*Jenny Foster Stenis, Readers' Services Coordinator, Pioneer Library System, Norman, Oklahoma*

Students Lead the Library: The Importance of Student Contributions to the Academic Library. Edited by Sara Arnold-Garza and Carissa Tomlinson. Chicago: ALA, 2017. 302 pages. Paper \$62 (978-0-8389-8867-1).

Academic libraries, often said to be the “heart of the university,” owe their existence and importance to the students they serve. Students are at the core of the library mission, driving decisions in collections, services, innovation, outreach, and research support. However, their direct role in institutional planning is minimal, and their primary role is most often that of library user. Given their importance to libraries, how can students actively participate in library success? *Students Lead the Library* offers several examples of student involvement in action, or, as editors Sara Arnold-Garza and Carissa Tomlinson state, “this book seeks to elevate the act of asking students what they need and want by not simply involving students, but instead putting them into a leadership role, where they will determine what gets improved and how” (vii).

This collection of sixteen case studies demonstrate that student leadership may be developed in many ways that benefit both students and their libraries. Arnold-Garza and Tomlinson establish a theoretical framework for student

involvement programs by emphasizing that these initiatives can enhance the student educational experience through leadership development, engagement, experiential learning, and peer learning. Likewise, the benefits to libraries themselves are many: participatory design, transformation of core functions, and demonstration of library value.

The book is organized around six themes: students as employees, students as curators, students as ambassadors, the library as client, student groups as library leaders, and students as library designers. The section on students as curators, for example, contains a chapter on the student-focused “Leave Your Legacy” program at the Emporia State University (ESU) Special Collections and Archives. Collaborating with ESU's student government, Special Collections and Archives invited students to add to the university's legacy by donating their own personal papers for future researchers. As an example of students as ambassadors, the book highlights McGill University Library's peer support program for international students, focused on engineering students, which offers peer-to-peer support with outreach, reference, and instruction. Duke University Libraries' student feedback program, an example of students as library designers, has yielded student ideas involving spaces and furniture, a device lending program, more flexible room reservation policies, a more intuitive search interface, and so forth.

Each chapter lists resources for further reading, and several offer useful checklists, illustrations, diagrams, surveys, and photographs. Although this book can be profitably used to gather ideas for simple “one-off” student leadership programs, it can also serve as a springboard for more comprehensive, multiyear projects. Packed with best practices and new ideas, *Students Lead the Library* is an excellent resource for academic librarians and other higher education professionals seeking to engage their students more actively in strategic planning and new initiatives.—*Jennifer A. Bartlett, Interim Associate Dean of Teaching, Learning, and Research, University of Kentucky Libraries, Lexington, Kentucky*