



Increase fiction circulation by
**GENREFYING YOUR
SCHOOL LIBRARY**



Mississippi Department of Education
SCHOOL LIBRARY PROGRAM

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OVERVIEW

“Genrefying” means organizing books by subject, category, or genre so that patrons can find materials that interest easier. Related to the BISAC method, or the Book Industry Standards and Communication, in which customers at bookstores browse books by category or subject rather than title or author. This idea helps school librarians become more informed of what their students want to read and develop the fiction collection based on those needs.

For EL students or those reading at very low levels, genres can be used as a literacy tool to get students excited about reading. “For [students] who are struggling readers or having trouble connecting to the English language, the sense of familiarity genres afford, allowing students to “anticipate” plots and giving them, “confidence, stamina, and satisfaction” as they connect with books, is another benefit to organizing a fiction collection by genre.”¹ Genrefying a fiction collection makes it easier for students, and their teachers, to find books that may help them become better readers.

Genrefying the fiction collection allows for librarians to know their collection and find books that meets a specific student’s need. This process opens up so many opportunities for reader’s advisory. That means that librarians have to read about each book and can give students recommendations of books that will suit their needs. Using readers’ advisory websites like *Goodreads* and *Books and Authors* will help decide which book belongs in which genre. Book vendors and professional reviews can help with the genrefication process.

GENREFICATION AND READING SCORES

By inference, increased circulation should also correlate with an increase in reading. There are several contributing factors to a rise in reading scores; however, the suggestion is that genrefication may be related to reading success. When thinking about reading success, contributing factors may not only be an increase in the quantity of reading, but also improvement in the quality of the reading experience. Where organizing books by reading levels allows teachers to make sure students are reading on level, organizing the fiction collection by genres allows students to read books that are on their reading and interest levels.

¹ Minton, Christy. “Genrefying a High School Library: A Detailed Planning Document”.

Students can become reluctant to read when test scores are tied to the book. When students are able to enjoy reading then they are more likely to continue reading throughout their teens and into adulthood. The simple act of reading for enjoyment will help increase reading scores in younger students and will help create college and career-ready graduates.

PROCESS OVERVIEW

The genrefication project has five major steps:

1. Re-cataloging and assigning a genre to every print fiction title
2. Stick and tape colored dot or genre label to each book signifying its genre
3. Shelf the books alphabetically within their genre
4. Create signage to display each genre

PROCESS DETAILS

The “Universal Genres” have been created after researching book vendors, distributors, and other libraries that have genrefied the fiction collection. Having common genres used throughout Mississippi school libraries will allow students learn how to navigate literary genres without getting confused by numerous different labels and organization.

Each title should have the call number changed to match the new genre and location to help with finding on the shelf. In some automated systems, librarians can use the “global change” function to move a large group of books into new subject headings, locations, and resources lists with one click.

For example, *Harry Potter and the Chamber of Secrets* would be changed from **FIC ROWLINGS** to **FAN FIC ROWLINGS** to show that it is part of the **Fantasy** genre. Once all of the **Fantasy** books have new call numbers, then the librarian can do a “batch change” or “global change” to move the **FAN FIC** books into the **FANTASY** location. The **Fantasy** genre will need to be included in the subject headings so when students search for a keyword in the automated system, every book with that genre as a subject heading will show as an option for the patron.

SIGNAGE

One of the requirements of the *Mississippi School Library Monitoring Rubric* is to have quality signage to help students, teachers, and other patrons to easily navigate the school library.

Librarians must make signage to indicate how the fiction section is organized and how to determine which books fall into what genre. If the librarian uses colored dots or tape, then there should be a poster or signage to help students understand the “color system”. Shelves should be labeled so students and teachers know how the fiction section is organized and can easily find each genre. The signage does not need to be elaborate, but easily read and neat.



ACTION PLAN²

Customize your genrefication Action Plan to fit your needs and library. Present the Action Plan to your Library Advocacy Committee. Include step-by-step Actions, Time Frame (dates and times), Team Members, and Budget Request.

ACTIONS

PROCURE/CREATE GENRE SPINE LABELS AND SIGNS

- Procure sufficient number of spine labels for books
 - Pre-printed labels available from vendors
 - Colored Dot Labels
 - Colored Tape
- Customize genre labels
- Procure sufficient quantity clear cover labels if not using colored tape
- Create signs to match labels

ORGANIZE BOOKS BY GENRE

- Options if you will **NOT** be re-shelving books by genre (only labeling):
 - Create genre lists by searching subjects/keywords in automated system (e.g. adventure fiction)
 - Label books one at a time and return to current shelf location
- Options if you **WILL** be re-shelving books by genre:
 - Remove all books from shelves and categorize in piles for labeling and scanning into automated system to set sub-locations
 - Remove books from shelves one genre at a time and categorize in piles for labeling and scanning into automated system to set sub-locations
 - Plan labeling/scanning dates by individual genre

CREATE SUBLOCATIONS (IF RE-SHELVING BOOKS BY GENRE)

- Scan **ONE** book from each genre (search by Barcode)
- Open the Copy record and Edit Copy
- Beside Sublocation, click Other to add a genre/subject location
- This genre/subject will now appear in Sublocation drop-down menu when ready to scan books

² Bixby, Sandy. "Un-Deweying a School Library."

LABEL AND SCAN COPIES TO SET SUBLOCATIONS

- Recommend assembly line procedure with 2-3 people
- Place spine labels above or below the Call # spine label
- Cover with clear label cover
- Scan to set Sublocation (search by Barcode screen)

RESHELVE BOOKS BY GENRE

- Assemble a team; invite students & staff to help
- Books should be shelved alphabetically within the genre

PROMOTE NEW GENREFIED COLLECTION

- Make the unveiling a celebration! Share the news via social media
- Create genre spotlights on school library website

GATHERING & ANALYZING DATA

- Gather and share anecdotal evidence:
 - Gather student/teacher reactions, quotes, testimonials (video, audio)
 - Share via social media
- Automated System Reports:
 - Report for identifying copies with missing Sublocations
 - Circulation reports comparing same time frames pre/post genrefication

RECOMMENDATIONS

- ★ Weed the collection first. You'll find that you will end up purchasing books to fill the gaps in series or enlarge a genre.
- ★ If the library is limited on shelving, then weeding is necessary to be able to make space for books to be organized by genres. Genrefication takes up more shelving than an A-Z layout.
- ★ If all of your collection is not in the automated system, then it will make the process even harder.
- ★ Survey your students and teachers to see if genrefying the fiction collection is something that they want. There is no reason to tackle this if it is not what your patrons want.
- ★ Do not use so many spine labels that students cannot read the title of the book.
- ★ Training documents and sessions should be available to help students and teachers with the new layout of the fiction collection.

UNIVERSAL FICTION GENRES



CALL NUMBER **ADV FIC**

DESCRIPTION A genre of fiction in which action is the key element, overshadowing characters, theme and setting. The conflict in an adventure story is often the main character against nature.

SUBGENRES Survival

EXAMPLE *Resonance* by Dianne Wilson



CALL NUMBER **ANI FIC**³

DESCRIPTION Animal Fiction is a type of fiction in which the story, characters, plot, the end, all involve animals. Mostly an animal fiction would be entirely based on Animals, human characters may form important components of the story.

EXAMPLE *A Bear Sat on My Porch Today* by Jane Yolen



CALL NUMBER **CLA FIC**

DESCRIPTION A classic is a book accepted as being exemplary or noteworthy, for example through an imprimatur such as being listed in a list of great books, or through a reader's personal opinion.

EXAMPLE *1984* by George Orwell



CALL NUMBER **DYS FIC**

DESCRIPTION A dystopia is a society characterized by a focus on that which is contrary to the author's ethos, such as mass poverty, public mistrust and suspicion, a police state or oppression.

EXAMPLE *Birthmarked* by Caragh M. O'Brien

³ Good for elementary and/or middle school libraries



CALL NUMBER FAN FIC

DESCRIPTION Fantasy is the forming of mental images with strange or other worldly settings or characters; fiction which invites suspension of reality.

SUBGENRES Fairy Tales, Folklore, High Fantasy, Magic, Mythology, Paranormal

EXAMPLE *Ash Princess* by Laura Sebastian



CALL NUMBER GN FIC

DESCRIPTION Graphic novels present stories using visual frames to support dialogue. Graphic novels differ from comics in that they deal with character growth and development as well as develop challenging thematic concepts.

EXAMPLE *Chavo the Invisible* by Lee Nordling



CALL NUMBER HIST FIC

DESCRIPTION A fictional story set in a recognizable period of history. As well as telling the stories of ordinary people's lives, historical fiction may involve political or social events of the time.

SUBGENRES Westerns

EXAMPLE *Bright We Burn* by Kiersten White



CALL NUMBER HOR FIC

DESCRIPTION Horror is an overwhelming and painful feeling caused by literature that is frightfully shocking, terrifying, or revolting. Fiction in which events evoke a feeling of dread in both the characters and the reader.

SUBGENRES Ghost Stories, Zombie

EXAMPLE *Campfire* by Shawn Sarles



CALL NUMBER HUM FIC⁴

DESCRIPTION Humor is the faculty of perceiving what is amusing or comical. Fiction full of fun, fancy, and excitement which meant to entertain. This genre of literature can actually be seen and contained within all genres.

EXAMPLE *Caveboy is Bored* by Sudipta Bardhan-Quallen



CALL NUMBER MIL FIC

DESCRIPTION Military fiction mainly deals with military operations, adventures, memoirs etc. by country's military wing - army, air force or navy. Military fiction may have an angle of civilian intelligence agencies but the majority of the plot revolves around military operations or situations.

EXAMPLE *Camp Valor* by Scott McEwen

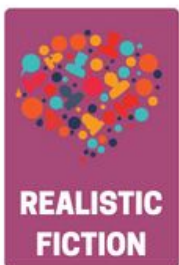


CALL NUMBER MYS FIC

DESCRIPTION A form of narration in which one or more elements remain unknown or unexplained until the end of the story. The modern mystery story contains elements of the serious novel: a convincing account of a character's struggle with various physical and psychological obstacles in an effort to achieve his goal, good characterization and sound motivation.

SUBGENRES Crime, Disasters, Thriller

EXAMPLE *One of Us is Lying* by Karen M. McManus



CALL NUMBER REAL FIC

DESCRIPTION Realistic Fiction is a story that can actually happen and is true to real life.

EXAMPLE *The Fault in Our Stars* by John Green

⁴ Good for elementary and/or middle school libraries



CALL NUMBER ROM FIC

DESCRIPTION A book that focuses on the romance between two primary characters as its main focus.

EXAMPLE *The Elite* by Kiera Cass



CALL NUMBER SCI FIC

DESCRIPTION Science Fiction is a story based on the impact of potential science, either actual or imagined. Science fiction is one of the genres of literature that is set in the future or on other planets.

SUBGENRES Steampunk, Superheroes, Time Travel

EXAMPLE *Champion* by Marie Lu



CALL NUMBER SPO FIC

DESCRIPTION Books in the sports fiction genre are made up of stories where a sport has an impact on the plot or main character. The story could be about a coach who struggles with life and finds peace and comfort when he's with the team and the game.

EXAMPLE *The Big Field* by Mike Lupica

CATALOGING

CALL NUMBERS

Call numbers are constructed of a **PREFIX** (if applicable), a Dewey Decimal Classification number **DDC**, and a **CUTTER**. Some call numbers use another designated classification besides a DDC number: Biography **BIO**, Emerging Readers **ER**, Fiction **FIC**, and Story Collections **SC**.

Prefix and no DDC #

FIC WILSON

Genrefied Prefix and no DDC #

ADV FIC WILSON

(**ADV FIC** lets the reader know that this is a title in the **ADVENTURE FICTION** section)

MARC FIELDS

The chief source of information for books is the title page. Other parts of the books, including the cover and spine, are considered secondary sources.

FIELD	FIELD DESCRIPTION	FIELD VALUE
020	ISBN	Give 10- and 13-digit ISBNs, excluding hyphens and other punctuation. Include the ISBN from the cover if it differs from the ISBN on the title page verso. This is a repeating field.
082	Dewey Decimal classification number	This is just for the classification number. The entire call number, including call number prefix and cutter, goes in 084
100	Main Entry	Give the author's name.
245	Title and statement of responsibility	Give the entire title and author/contributor information exactly as it appears on the title page.
250	Edition statement	Give edition statements that are explicitly stated on the item.
260	Publication information	Give the place of publication, publisher, and date of publication.
300	Physical description	Give the extent of the item (i.e., number of pages), any physical characteristic (such as illustrations and maps), and the dimensions of the item (in centimeters).

440	Series title	Series titles are very important for identifying graphic novels.
500	General note	If the Manga is meant to be read backwards (i.e, right to left), include the note “Book reads from right to left.”
521	Audience note	Use for reading level, age range, MPAA rating, Lexile, Guided Reading, and DRA2.
526	Reading program note	Use for Accelerated Reader and Reading Counts.
600	Person as subject	Names should be in the same format as the 100 field.
655	Form or genre heading	Add a form/genre heading
700	Person added entry	List other contributors, such as illustrators, co-authors, and translators. Names should be in the same format as the 100 field.
856	URL	Use this field only for eBooks and eAudiobooks.

VENDOR-SPECIFIC INFORMATION

Destiny (Follett): When updating MARC records with genre, Follett recommends using copy level fields (852 tags in the MARC format) to identify genre locations in specific sites. In Follett Destiny, customers have successfully used sublocation or prefixes on a Call Number and categories - all copy-level fields - to denote genre-shelving locations. The 655 tag is not recommended as this is a title-level tag in Destiny. Destiny recommends that customers use sublocation and/or categories to represent school-level genre locations. Sublocation is shown in search results, and categories can be used for usage statistics reporting.

Mackin: Mackin will take the library’s MARC record export and match it by Title/ISBN against the internal master genre lists for fiction titles to identify possible matches. Mackin will then provide the librarian with an Excel spreadsheet of the titles that matched with a column indicating the genre that have been assigned as the dominant genre. If librarians choose to alter call number to reflect genres, Mackin can produce new spine labels after changes have been made within the records.

REPORTS

If call numbers are changed to match the genre, then running inventory, circulation, and collection analysis reports will be slightly different; however, the reports will yield much more helpful information. Breaking the call numbers into fiction genres will help librarians see holes in the collection, what genre is most or least popular, and help with book purchasing funds. Having the genre type set as a location will help break fiction inventory into smaller sections which can be done throughout the school year.

CLASSIFICATION HELP

Novelist offers book-finding tools for librarians and readers which includes readers' advisory products and content that strengthen the connection between books, readers, and libraries. Librarians, students, and teachers have access to Novelist through MAGNOLIA Database. Each book description on Novelist includes the genre or subgenre of the title or series.



SUPPLIES



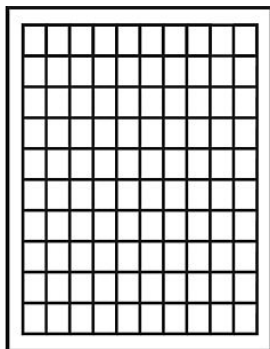
Colored Dots



Color-coded Paper Tape



Genre Labels



Processing Labels



Transparent Colored Tape



Clear Spine Label Covers



Adhesive Remover



Book Easels



Sign Holders

RESEARCH

- [Are Dewey's Days Numbered? Libraries Nationwide Are Ditching the Old Classification System](#) (*School Library Journal*, October 2012)
- [Ditching Dewey: Genrefication in Your Library](#)
- [Libraries beyond Dewey: New Frontiers in the Organization of Information](#)
- [Dewey vs. Genre Shelving: The Conversation Continues Here](#) (AASL Blog, February 2013)
- [Genrefying a School Library](#) (University of Rhode Island, April 2014)
- [Genrefying Your Collection?](#) (Summary of Discussion Group, ALA Midwinter 2013)
- [Genrefying the Fiction Section](#) (Falmouth Elementary School Library, August 2013)
- [Ditching Dewey: Choosing Genre Categories](#) (Mighty Little Librarian, November 2013)
- [Genre-fication](#) (Tips and resources from school librarian/blogger Mrs. Readerpants, 2011-2013)
- [Opening Day Collection for a Non-Dewey Library & Deleting Dewey - Elementary Style](#) (Essays in Chapter 8 of *School Libraries: What's Now, What's New, What's Yet to Come*, October 2011)





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