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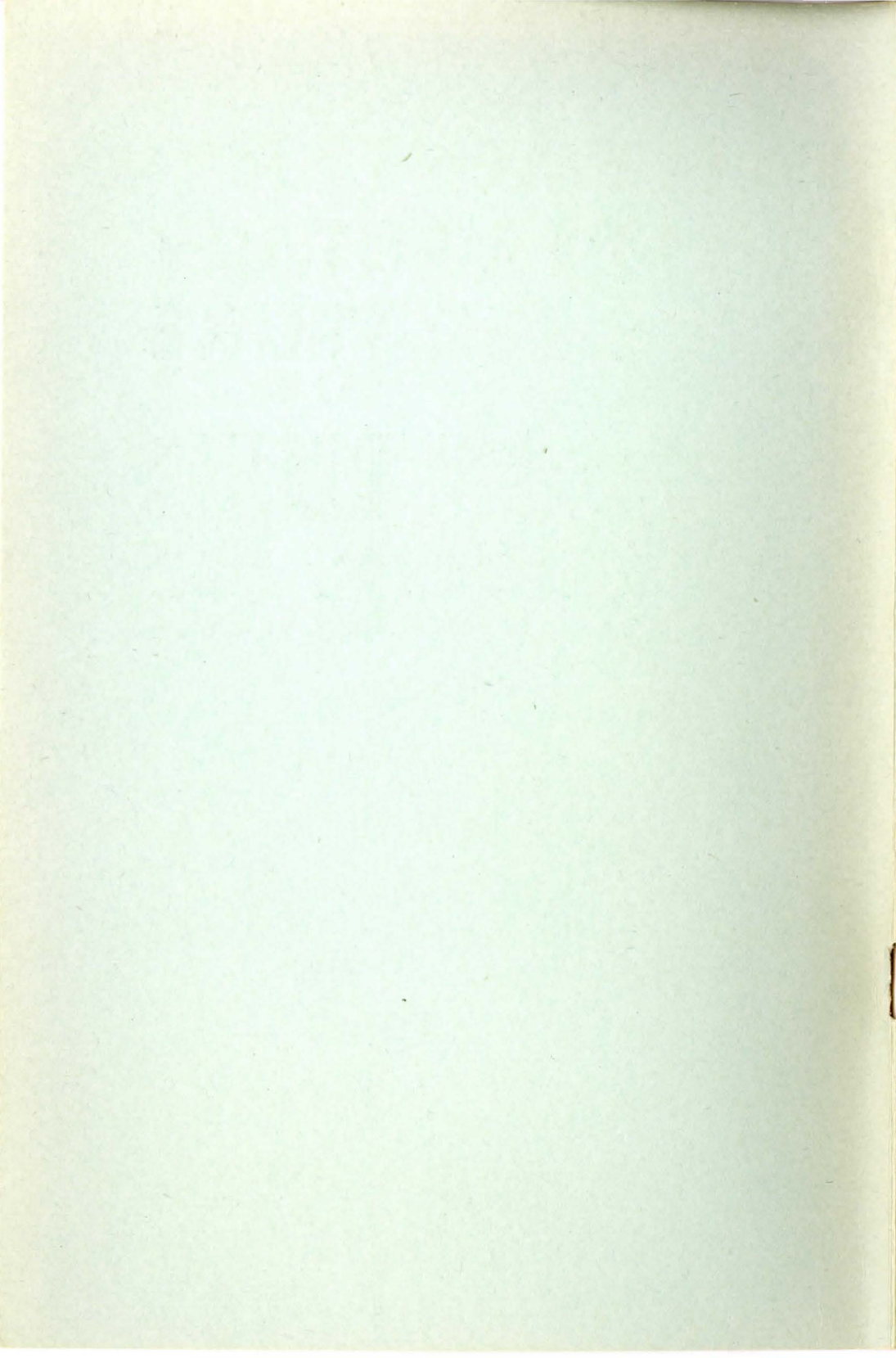
ELEMENTARY LITERATURE

VOLUME THIRTEEN IOWA ELEMENTARY TEACHERS HAND BOOK

PUBLISHED BY THE STATE OF IOWA

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ELEMENTARY LITERATURE

IOWA ELEMENTARY
TEACHERS HAND BOOK
VOLUME XIII
GRADES 1-8

ISSUED BY THE
DEPARTMENT OF
PUBLIC INSTRUCTION
JESSIE M. PARKER
SUPERINTENDENT
DES MOINES, IOWA

PUBLISHED BY THE STATE OF IOWA, 1948

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FOREWORD

A long time ago, Sir John Herschel said, "Give a man this taste (for good books) and the means of gratifying it, and you can hardly fail of making a happy man. You place him in contact with the best society in every period of history—with the wisest, the wittiest, the tenderest, the bravest, and the purest characters who have adorned humanity. You make him a denizen of all nations, a contemporary of all ages."

It is our hope that this handbook will aid teachers in establishing in the hearts and minds of all children, this love of good books.

Grateful acknowledgement is made to the committee whose names appear on the preceding page for their help in production of the manual and the selection of books listed.

JESSIE M. PARKER,

State Superintendent of Public Instruction

TABLE OF CONTENTS

	Page
I. Philosophy Underlying the Course of Study.....	7
II. Nature and Function of Literature.....	7
III. The Literature Period.....	9
IV. Combining Grades for Literature Classes.....	12
V. Methods for Presenting Prose Literature.....	14
VI. Dramatization	20
VII. Methods for Presenting Poetry.....	23
VIII. Choral Speaking.....	39
IX. The Literature Bulletin Board.....	45
X. Guidance of Children's Free Reading.....	51
XI. Magazines for Children and Young People.....	57
XII. Measuring Results of Literature Teaching.....	63
XIII. A Basic List of Books for Recreational Reading.....	64

I. PHILOSOPHY UNDERLYING THE COURSE OF STUDY

"Reading for enjoyment" is the meaning that should be associated with recreational reading in the minds of both teacher and pupil. For enjoyment contributes to the realization of experience: to reliving in imagination the scene or event which the author has pictured, to entering with sympathetic understanding into the author's revelation of human motives and conduct. Because appreciation is emotional as well as intellectual, enjoyment is fundamentally important in its development. Moreover, unless the reading of a selection is a pleasurable experience, the child is not likely to repeat it in leisure time. Either he forms a dislike for reading, or he arrives at the conclusion that there are two kinds of recreational reading: that which is *studied* in class, and that which is read for pleasure outside. This results in an all-too-common situation: the student reads *Ivanhoe*, *Rip Van Winkle*, and *Silas Marner* in the literature class but turns to overly sentimental and sensational magazines when he reads for enjoyment at home. Both points of view defeat the whole purpose of the literature program: the development of book-lovers who continuously grow in their ability to make better reading choices.

The acceptance of the philosophy that enjoyment contributes to the appreciation of literature and encourages the right use of reading as a leisure occupation conditions both the selection of materials for the recreational reading program and the teaching procedures. Materials are chosen not only because of literary worth but also because children understand and enjoy them; and best classroom practice in the teaching of literature stresses enjoyment as the foremost objective.

II. THE NATURE AND FUNCTION OF CHILDREN'S LITERATURE

Children's literature does not mean merely material which is written for children to read, for much of the writing intended for children is not literature. Rather literature as this Handbook regards it is literature which is written by persons who

can project themselves into the experiences of children because of their own childhood experiences or of their understanding of children. Consequently such authors create books which express in simple form the truth, the sincerity, and the superior craftsmanship which will make their works endure in the hearts of children.

Most children in this modern age have access to many books and to many kinds of books. A great number of these are of an informal nature, full of more or less interesting facts, and written mainly to increase children's knowledge. As such they serve an admirable purpose. Knowledge is important. But informational books are not necessarily nor usually literature, and they cannot take the place of literature. Good literature broadens children's interests, deepens their sympathies, appeals to their sense of fair play, strengthens their courage, develops their sense of humor, arouses their patriotism, and intensifies their loyalties. It likewise enriches their living and helps them to build a fine discrimination about literature that can last throughout a lifetime. It behooves all those who select books for children's recreational reading to make these selections with considerable thoughtfulness, both in the nature of the books selected, and for variety of appeals. (See list of basic books at end of Handbook.)

While the world is changing all about them children remain essentially the same. They deserve the best in literature that it is possible to provide for them. Only by bringing children in contact with an abundance of good literature can adults hope to counteract the influence of inferior printed materials, questionable radio programs, and sensational moving pictures. All these can be pernicious because they are often commonplace, trivial, crude, vulgar, and even vicious. They do nothing to build a permanent interest in high ideals and fine standards of living, nor to develop personality.

Even the choice of picture-books for the youngest pupils is a matter of great importance. If children during their formative years have continual association with the highest quality of drawing, color, and design, they will unconsciously build a discriminating taste that will likely become permanent. Beautiful illustrations alone will not suffice—they should be accompanied by text of comparable quality. Conscientious teachers and administrators will see that their pupils are introduced

early in their school life to beauty in the multiple forms to be found in the best literature for children—beauty of nature, of design, of personal character, and of language.

Both the material and the timeliness for its reading are equally important. Every child should be familiar with Mother Goose Rhymes, fairy tales, myths, legends, etc. But to expect him to seek these out in his reading at any stage in his development is to fail in our guidance of him. At certain stages in a child's development certain types of literature are particularly appropriate. If the desirable stage for presenting these types is passed by, it may be too late for the child ever to enjoy the literature he missed. Someone has said, "A child should be introduced to *Wind in the Willows* before he is too old to see anything incongruous about a toad driving a motor car." It is quite widely agreed that if a child has come into close acquaintanceship, during his first twelve years, with good literature adapted to his needs, his interests, and his understandings, he will be less likely to turn to unworthy reading material in his later years. Such belief imposes a distinct responsibility upon teachers and administrators.

III. THE LITERATURE PERIOD

The literature period should be an informal one to which children look forward with eager anticipation. It should never be a question-and-answer recitation but rather the voluntary sharing of experience in an atmosphere of friendliness and informality. Preferably it should be an entirely separate period from that devoted to basic reading instruction. If this is not possible, then definite periods should be given over to the enjoyment of reading.

An important factor in securing an atmosphere of friendliness and naturalness is the personality of the teacher. A sense of humor, an appreciation of children's viewpoint, the ability to make children feel at ease, determine in large measure the success of the literature period. Even more important is a genuine liking for and interest in children's literature. If the teacher does not enjoy reading to her pupils, it is not likely that they will enjoy hearing her read; if the teacher dislikes a selection, the pupils will probably regard it with indifference, to say the least.

Knowledge of and interest in literature, however, are not enough. The teacher must make specific plans for the literature period. Her preparation should include:

1. Knowledge of the selection.

Knowing the selection is essential both to reading aloud well and to planning an introduction that adds to children's enjoyment. Knowledge about the author often makes it possible to heighten children's appreciation of a selection. This does not imply exhaustive study of the life of an author. However, the story of how Edward Lear wrote limericks for the children of his host, of how Lewis Carroll picnicked with the real Alice, and similar incidents undoubtedly increase children's interest in the work of the author.

2. Plans for stimulating the child's desire to read a selection.

If reading is undertaken as recreation rather than as an assigned task, the child must approach the reading with interest and pleasurable curiosity. The teacher should plan an approach which accomplishes this end. The approach may be only a question that arouses curiosity; for example: "Which would you rather be—wise or strong? This story tells about an argument between two animals of the jungle over this very question. How do you think they decided?" The approach may be a reference to some topic in which the children are interested: "Yesterday you were talking about the danger of fording streams in pioneer days. On page in this reader is an exciting and true story about how one pioneer family nearly drowned while crossing a river." Interest in a story may be stimulated by the study and discussion of a picture. Whatever the means, the approach should arouse the child's interest in the story. Usually this introduction will establish a specific purpose for reading the story, as in the first example above.

3. Plans for securing the child's active participation in sharing the experience of the story.

Voluntary discussion and expressing of point of view are the rule in a group that feels natural and at ease. For many selections, however, the teacher should plan a

few broad questions of opinion that promote thoughtful interpretation of a story and hence deepen appreciation. For example, when children have read aloud from various readers stories of bravery, the teacher should have in mind questions that stimulate discussion as: "What do you think Stella would have done if Jackson had not come at all? What would have happened if Stella had not drawn the bridge?" for *The Bridge Tender's Daughter*; "Do you think the last sentence of the story is true? Why?" for *Grace Darling*.

The teacher should avoid talking too much about a selection; every question used should be judged by the following yardstick: Is it essential to understanding? Probably three-fourths of the questions that teachers ask deal with details, and interfere with rather than heighten appreciation.

4. Plans for an informal seating arrangement.

Seating children informally contributes to a sense of freedom from restraint. Not only do little children like to gather about the teacher in a close group but fifth and sixth grade pupils do also. Some like to sit on chairs, others on the floor. This makes it easy to hear reading in a conversational tone of voice, and it encourages give-and-take in discussion. A child who is reading aloud may sit in a chair in the center of the group. When several children have prepared a story to read to the others, they may sit in a semicircle of chairs surrounded by their listening audience. One device used with great success by a primary teacher was a "poetry" chair (built of an orange crate and painted green) in which any pupil sat to read a poem aloud. The others were grouped on rugs at his feet. To sit in the "poetry" chair was considered a real privilege. Such seating, while very desirable, may not be possible in every classroom. When it is not possible, a teacher naturally makes the best of a situation and does whatever she can to make the seating arrangement conducive to informal enjoyment of the literature presented.

IV. COMBINING GRADES FOR LITERATURE CLASSES

When there are two grades in a room they should be combined for the literature period. In a rural school all grades above third may share the same literature period for the greater part of the time, and in many activities the whole school may participate. A poetry appreciation lesson, for example, may include poems of interest to all. Even high school seniors, not to mention adults, chuckle over Milne's *The Three Little Foxes* which is a great favorite with children in primary grades. And when pupils have been grouped on the basis of ability to read stories about a central theme such as *Animal Friends* the youngest as well as the oldest may have a part in the reading. For the older pupils will enjoy *Blaze and the Forest Fire*, *April's Kittens*, or *MacGregor*, the *Little Black Scottie*, read by children in the second and third grades (particularly if the readers show the splendid illustrations in each of these books), while the little children will listen with interest to a chapter read "in turn" by pupils of middle and upper grades from *Bushy Tail* or *Bambi, A Life in the Woods*.

On other days, the teacher may spend most of her time with one group while other groups read silently or gather in one corner of the room or of the cloakroom, there to read a story at sight or to prepare an informal dramatization to present on the next day.

For example, at the beginning of the literature period the teacher may direct the attention of four children in the intermediate grades to the blackboard on which are listed the title of four myths: *Pandora*, *Echo*, *Why the Butterfly's Wings Are Painted*, and *Why the Spider Spins*. After each title appears one child's name and the page numbers of the book in which the myth may be found. Below the four titles is this direction: Each of these stories tries to explain something. Can you find out what your story explains? The four pupils obtain the books from the free reading table and begin to read. In the meantime the three older pupils in the school have retired to the cloakroom to read at sight another chapter in *Lassie Come Home* which they have been reading serially. The teacher spends the next twenty minutes reading to the

primary children *Gingham Lena* by Emma Brock and *Gooseberry Garden* by Lois Lenski from *Told Under the Magic Umbrella*. She gives the children an opportunity to share actively in the fun by pausing after each paragraph of *Gooseberry Garden* for the children to chant, "And the green grass grew all around." The children are encouraged to join in the constantly repeated, "Oh, Brin Hilda, with your smudgy face, where have you gone and what are you doing?" as the story of *Gingham Lena* is read.

After listening to these stories, the children of the primary grades are sent to the free reading table to browse through story and picture books. The pupils of the intermediate grades are then gathered into a group to report on the myths. Each child is asked to tell briefly the explanation given in his story. Informal discussion is encouraged by means of a few questions of opinion such as, "Which punishment was the worst, that of Pandora, of Echo, of Aster, or of Arachne? Why? Which do you think most deserved her punishment?" A suggestion that other interesting explanations of the origin of things may be found in the list of myths posted on the bulletin board closes the period.

On another day the teacher may spend half of the literature period reading to the younger children from *Matilda and Her Family* while the older pupils prepare selections to be read aloud next day in an audience situation. The children of primary grades then go to their seats to work on various assignments. The second and third grade children work on the preparation of stories previously assigned for reading aloud; children of the beginning group are doing free reading or drawing and coloring to illustrate favorite book characters. The teacher spends the latter half of the period reading to the older pupils from Kipling's *The Jungle Book*. One hundred fifty minutes per week, thirty minutes a day, is recommended as a desirable time allotment for recreational reading in the intermediate and upper grades. Many primary grades devote an equal amount of time to enjoying literature. One of these periods or its equivalent in time should be a free reading period; at least one period a week should be devoted to the improvement of oral reading.

The administration of the literature period should be elastic with constant adaptations to meet the abilities and interests

of the children in the group. The plans for succeeding weeks will seldom be the same in detail. All literature periods for one week may be devoted to the oral reading of stories and poetry about Christmas; all of the literature periods of another week to dramatizing and staging a play which the children have adapted from a book that all enjoyed.

The purposes of recreational reading are best served in any school by many collections of stories and of poems, of good magazines for children, and of many story and picture books. In addition it is highly desirable that library facilities be available whereby the school can withdraw books in considerable numbers from county seat libraries or other large libraries for periods of from two weeks to three months.

Summary of Things for Teachers to Do in Combining Grades for Literature Classes

1. Plan a poetry appreciation lesson for several grades, using a central theme. Read to a group a variety of poems on this theme moving from very simple poems to more difficult ones. Plan the introduction to be said before each one. Keep a continuity of thought. Bring in interesting news about the poet whenever it will help to increase appreciation.
2. Follow plan above, substituting for poetry short selections from prose literature.
3. Primary pupils can be invited as guests to hear poetry or prose selections read by several pupils from grades above primary. Readers will give introductions to their selections as a teacher would.
4. Give pupils from several grades opportunity to plan and give a dramatization of a favorite story.

V. METHODS FOR PRESENTING PROSE LITERATURE

A. Teacher reads to pupils.

The most valuable and the easiest way for a teacher to acquaint pupils with good literature in prose is to read selections to them. The listening child is on his way to becoming a reading child. A listening period, therefore, is an essential in every classroom. Such a planned time where pupils listen at times to excellent prose and at other times to fine poetry will do much to stimulate their imagination—a factor upon which their success, their happiness, and their beliefs all depend. Most of the fine qualities we desire in children, especially courage, faithfulness, tenderness, are inculcated through the imagination—fed through

a good fairy tale or poem. Through the imagination they enter vicariously into the lives and feeling of persons and creatures different from themselves. Children like fairy tales and poetry. They like the rhymes, the lilting movement of lines, the alliterations, the repetitions, the word-pictures, and the sounds of the words themselves. They need not even always understand the content of poetry; its appeal is there, nonetheless. Also, they need to hear some of the best prose long before they are able to read it for themselves. A teacher's obligation to her pupils is to present this good prose daily, even if only for a few minutes. All ages of children in a one-room school or even in a one-grade room may not react to stories and poems in the same way; some stories may be too advanced at times for some pupils; others at times too juvenile. But if the setting is right, if the proper mood is established, the result will be sheer enjoyment from youngest to oldest, even though the full meaning of what is read is not comprehended fully by all.

Reading for oneself alone does not take the place in a child's life that being read to does. Both are important. But when a story is read aloud beautifully by the teacher, the magic of voice and rhythm and word music play a great part in inculcating in pupils a love for good literature. That magic coupled with the response of a group to the wonder, suspense, humor, or poignancy of a tale, is a bond that draws children close in a delightful sharing of feeling. It is good for a child to learn early that some things in books cannot be enjoyed by oneself alone.

B. Teacher presents a picture book or illustrated story book to small children.

Illustration:

When showing *Millions of Cats* by Wanda Gag, the teacher shows the cover first. Then she shows the end leaves, calling attention to the repeated design of the two cat pictures. The title page should be read carefully and the tree design on it shown. The end page design should also be examined. Since the illustrations in this book are really a necessary part to the story, they should be shown along with the story. Otherwise the story would be read first without interruption and then the illustrations ex-

amined. In this book the children can notice especially the arrangement of the illustrations on the page such as landscapes which go up one page and down the opposite page.

C. Teacher tells a story to pupils.

D. Pupils read silently.

1. for fun, from their own choice of literature.
2. to add enrichment to subject matter being studied.
e. g. *By Wagon and Flatboat* by Meadowcroft in connection with study of Westward Movement.
3. to find a good story to prepare to read or to tell to others.
4. to find a story to dramatize with other children.
5. to compare different versions of the same tale. As folk tales have come down through the ages, different versions have developed. The same tales found in different books often have interesting variations.
6. to compare stories about similar objects.
7. to finish reading stories, the beginning of which was started by the teacher.

E. Pupils read to an audience.

The pupils should have mastered in advance all the mechanics of the reading (pronunciation, meaning, interpretation) well enough so that the reading will be reasonably smooth and fast, and rhythmical. They should also enunciate clearly enough and speak loudly enough to be heard by the listener farthest from them.

1. The class can be divided into small groups with each member selecting a certain part of an interesting story. He prepares that to read to the rest of the pupils, who are his audience, and to whom the story is new. If the story is short, each child may prepare an entire story. These stories should be short, interesting, and new. In the case of a longer story, each child should have a specific part for which he alone is responsible and which he is to prepare carefully.
2. Read orally the parts said by the different characters while a good oral reader takes the part of the book. The children enjoy this very much, and it can be done easily in stories where there is a great deal of conversation.

3. One child reads story orally while others pantomime it.
A good story for this type of lesson is *Little Black Sambo*.
4. Read around the class from one easy book—passing book from one to another.
5. Each pupil reads or speaks a favorite poem.
6. Pupils and teacher read some short stories or poems in unison.

Illustration of pupils reading in an audience situation.

(Children sit on chairs in front of room when reading.)

1. Pupil chairman: Our group is going to read the story, *Winky and the Gobbler* from the book *To and Fro*. We are going to read the parts of the characters in the story as we think they said them. Dick will be Winky, the monkey; Kay will be Jane; Bruce, Father Gobbler; and I will be Billy.
2. Chairman: Dick and I are going to tell parts of the story *Jim Jolly and His Friends* from the book *Wide Wings*. Anne tells pp. 93-100, Tying down the horse, Lazarus. Maureen tells pp. 100-108, More about the trouble with the circus animals.
3. Chairman: Beverly, Aletha, Billy and I are going to read the pages we think are the funniest or most exciting in the story *Bunny Boy*. This story is in the book, *Our New Friends*.

Beverly—p. 102—exciting part

Aletha—p. 106—funniest part

Billy—p. 104—exciting part

Marvin—p. 105—funniest part

Bunny Boy is about a little white bunny who falls in the coal bin, and almost isn't recognized by his owners, Dick and Jane, because he is so black.

4. Chairman: We are going to read *Sandy Wants a Home* from the book, *A Home for Sandy*. I am going to read, then Joan, and last Nancy.

Dale—read pp. 2-8, *Down the Street*.

Joan—read pp. 9-12, *Sandy and the Cat*.

Nancy—read pp. 13-18, *Along Came Tony*.

This story is about a little dog, Sandy, who wanted a home very badly, and finally found one with Tony.

5. Chairman: We are going to dramatize *The Magic Word*. We found this story in the book, *More Friends and Neighbors*. The characters are:

David, Jim
Tom, Ralph
Nancy, Karen
Tim, Jack
Father, Bill
Short Uncle John, Tom
Other Uncle John, Raymond
Trot, the horse, Phyllis
People on the highway, Pete and Howard

Study of literature in upper grades.

To enjoy some kinds of reading no study is required. But for the complete enjoyment of the best literature there must be study. However, teachers must take care that in their zeal to teach the best, that they do not use the techniques advocated for work-type reading, and thus defeat their aim, which is always genuine appreciation. To ask pupils to look up the life of an author in advance of a study of his work, to insist that all unfamiliar words in the selection be looked up in a dictionary, to expect every pupil to read portions of the studied material aloud—these are some procedures which are likely to cause pupils resentment and a resultant dislike for literature.

Poor oral reading by a pupil who has never heard anyone read the selection aloud, and who stumbles over new words, mispronounces them, and mumbles, hampers enjoyment and understanding. For the class to look at their books as a story is read aloud, even by a good reader, prevents complete attention to the narrative. Poor readers will not be able to follow the words as fast as the reader pronounces them. Rapid readers will be far ahead. Testing children on the hundred and one factual details of the content promotes irritation and resentment. Expecting pupils to remember dates and details of the author's life may have the same effect.

Some general suggestions for teaching a class in upper grade prose literature follow:

1. List on the blackboard the most unfamiliar words and their meanings in the story.

2. Where there is a historical background, give it, using a map.
3. Bring in the author as part of this introduction to the selection. Tell something that will make him seem real. Show his purpose in writing the story, and facts about his life that are reflected in this selection.
4. Give a brief summary of the entire selection.
5. Tell the story as far as you expect to be able to read it that day.
6. Begin reading the selection aloud to the class. Allow no one to follow in the text. Stand by the blackboard list of words and meanings, and as you come to these words in your reading, sweep them with your hand. Do this smoothly, without a break in your reading. Advantages of this procedure are: (1) The pupils can hear and see the unfamiliar words. (2) They can understand what the words mean. (3) They can get your interpretation. (4) They can watch your facial expression.
7. In making the next assignment, ask the pupils to reread the part you read to them, referring again to the list of new words which will be left on the blackboard. Tell them they may read on ahead if they wish to. Also, suggest that they might find some other interesting things about the author in certain books, if they would care to know more about him, and be willing to share their information with the class. Advantages of this procedure: (1) The material is now familiar to the pupils. (2) They know how the new words sound. (3) They can read at their own rate. (4) They can think about what they read. (5) They can relive their first impressions.
8. On the following day, take a little time to discuss the story informally. Give your opinions in a conversational manner, and ask for opinions of the pupils. Call attention to the way the author does certain things to get certain results, his choice of words, etc. Show your own enjoyment in the story and your relish of the author's style.

Let good oral readers select parts they especially like to read to the class. (No one is to follow the story in the book.)

Make a list of unfamiliar words from the new chapter to be read that day. If some pupil has read ahead and wishes to tell what happened, let him. But the teacher should read the new part aloud anyway, indicating the new words as in the preceding lesson. Again make suggestions for re-reading the story the next day, and suggest some extra activities from which pupils may choose.

If procedures such as these are followed, and if the class discussions are kept informal and stimulating, there will be ample evidence that pupils are understanding and enjoying the selections they are studying. There would seem to be no reason, therefore, to give pupils a test in literature.

SUMMARY OF THINGS TO DO IN TEACHING PROSE LITERATURE

Browse through a collection of books and:

1. Make a list of stories suitable to be read to pupils of any specific grade or combination of grades.
2. Become acquainted with several new picture books. Plan how you will introduce book to a specific group of pupils.
3. Select a specific topic in history or geography in a specific grade. Become familiar with one or several books and plan how you will introduce the book to your pupils during their study. Make a list of all possible literature selections you can use with any one such topic.
4. Become acquainted with and make a list of good stories suitable for dramatization for a specific group of pupils.
5. Become acquainted with and make a list of various short stories which a specific group of pupils can use to advantage in reading for an audience.
6. Make plans for teaching a selection of literature in upper grade. Plan introduction you will use in presenting story to pupils. Plan steps in teaching the selection. List unfamiliar words you will tell meaning of. List possible correlations with art. Read life of author and compose an interesting summary. Plan actual places in the literature study where you will refer to author, and how this will be done.
7. Make a series of sketches or paintings as pupils might make in a study of a particular story.
8. Plan or make the beginning of a pictorial map that your pupils can make during the literature course for the year.

VI. DRAMATIZATION

In arranging the daily schedule to allow time for pupils' dramatizations teachers are simply providing an opportunity for children to give rein to their natural impulse "to pretend," "to make believe." Pupils require time allotted to them, a genuine interest in some story or idea, and encouragement to

be themselves. A well-loved tale heard innumerable times is usually the first choice of pupils. Mother Goose rhymes are a fine medium to begin with. Again a story from a reader will fill the need for something "to act out," particularly if the story contains much conversation and some action. Usually a story is more spontaneously dramatized if it has been read (or heard) so often that the conversation is practically memorized before pupils begin the dramatization. But memorization is not a requisite. Sometimes pupils can make up their own conversation, along with their actions. Sometimes they may use their books, reading the parts as they move about. Again all action may be in pantomime as someone reads the story. But whatever turn the dramatization takes, certain things will be kept in mind by the teacher—that dramatizing carries many values with it, whether simply or elaborately done. Working together for a common understanding in a group perhaps heads the list. The gain by pupils in self-confidence is very important, as is improvement in voice and speech. Appreciation of others' efforts and performance is a natural outcome, and a general increase in understanding of people, customs, tradition, history—these are none the less valuable though they may be more intangible.

Certain procedures by the teacher will help pupils to achieve effective, enjoyable dramatization with a minimum of effort and time. These are:

- A. See that pupils have contact with stories, poems, and jingles that are easily dramatized.
- B. Constantly encourage simple, spontaneous dramatization.
- C. Give many opportunities for dramatization.
- D. Put little emphasis on property, costuming, and memorizing.
- E. Keep emphasis on naturalness, spontaneity, and fun of working together.
- F. Have an audience situation so that players are reminded they must be heard and plainly understood.
- G. Instead of talk about "using good expression," ask pupils to say it as they think _____ would say it.
- H. Instead of telling pupils what actions to make, ask them to feel that they *are* _____, and do as he would do.
- I. See that all pupils enter at some time into dramatizations.
- J. Contrive that shy pupils shall take leading parts at times.

- K. Contrive that all pupils at times do parts and services of less importance. Until pupils are proficient in self-directing planning of dramatizations, help them plan:
1. Number of characters.
 2. Selection of characters.
 3. Selection of scenes.
 4. Parts to be omitted.
 5. Properties easily available.
- L. Follow dramatizations with evaluation period in which pupils give honest, constructive criticism of their own and others' performance.
- M. Using finger puppets or marionettes, and miniature characters on sticks, pupils can enjoy giving dramatizations, being unseen by their audience, and working on a puppet stage.

In addition to the dramatizing of stories already written, pupils can write their own stories and plays to be acted.

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VII. METHODS FOR PRESENTING POETRY

All teachers desire to present poetry so that it will become a pleasurable and significant experience for boys and girls. Desirable practices include the following procedures that have been used by successful teachers:

- A. Create "readiness to listen" by an introduction that stimulates interest and develops necessary background. It need be only a sentence or two. For example, *The Spirit of the Birch* by Arthur Ketchum was much enjoyed by sixth grade children when introduced with a brief retelling of the myth that explains how the dryads were imprisoned in trees, the explanation being followed by the question, "If you were to choose a tree so graceful, so beautiful that it seemed it might imprison a Dryad, what tree would you choose?" After various trees had been suggested by the pupils, the teacher continued, "This is the tree that one poet imagined might be the home of a Dryad," and read aloud:

"I am the dancer of the wood . . ."

- B. Read the poem aloud to the children. Few children read poetry well enough to bring out the music of the words—that "marvelous property of poetry" which Froude says is able to give us, "not the *stories of actions* but the *actions themselves*."

- C. Re-read the poem, preferably several times, having the children listen for a different purpose each time. For example, in presenting poems to a primary group, a teacher proceeded as follows: She called attention to a bulletin board on which were displayed pictures that showed children playing circus, riding on a load of hay, rolling hoops, and engaging in other play activities. The pictures were arranged under the heading JOLLY GOOD TIMES.

"Which of these jolly good times do you think would be most fun?" asked the teacher.

After the children had chosen their favorites, the teacher continued, "Here are other pictures of jolly good times but these are word pictures. The first is called *What I Like!* (Reads *What I Like* by Wilhelmina Seegmiller in *Poetry Book*, Vol. 3 by Huber, Bruner, Curry.)

"How many of these good times have you had?" As hands began to go up the teacher suggested, "I'll read this poem again. Whenever a good time that you have had is mentioned, raise your hand."

- D. Ask only questions that seem essential to the realization of experience. If there is discussion, it should be largely voluntary. The poems which rank highest in children's preference seem to require no other teaching procedure than a sincere reading by one who enjoys poetry. The exact meaning of words is often not essential to the enjoyment of poetry. Certainly children's joy in A. A. Milne's *The Three Little Foxes*, is in no way heightened by the explanation of "cocoanut-shieses."
- E. Make it possible for the children to hear the poem at a later time and to read it for themselves if they care to do so. Lists of poems that have been read in class and enjoyed by children may be written on the blackboard and the question asked, "Would you like to hear some of these poems again?" One child says, "Oh, read *Twice Times*"; another, "Read *The Hens*"; soon all the poems on the list have been requested. Provide for frequent periods in which children read their favorite poems aloud; many of those to which they have listened will be chosen for re-reading. Place on the free-reading table or the classroom shelves anthologies of recognized merit.
- F. Group poetry about some general topic. This may be accomplished in numerous ways.
 - 1. By grouping poems about a theme such as FRIENDS IN FUR AND FEATHERS, THE OUTDOOR WORLD, PEOPLE TO KNOW, MY AMERICA, or JUST FOR FUN. Most of the newer anthologies of poetry for children are so arranged.
 - 2. By utilizing the current season, month, or holiday as the basis for organization.
 - 3. By presenting the poems of one author, of a country, or a people as a unit; for example, the poetry of James Whitcomb Riley, the poetry of Scotland, or poetry by Negro poets.
 - 4. By grouping poems according to type; ballads for example.

5. By integrating poetry with other curricular fields.
Children who are studying THE FARM in social studies are likely to be interested in poems about the farm; children in science classes who are studying birds will be interested in poems about birds.
- G. Fit poetry to everyday experiences in the child's life.
1. When a new baby brother comes to Joyce's home, read "especially for Joyce" the poem *Little* by Dorothy Aldis in *One Hundred Best Poems for Children*.
 2. If John wears new shoes to school, say "especially for John," and read: *Choosing Shoes* from the same book
 3. When the first snow of the season falls, ask the children, "Can you guess this riddle?" Read *A Winter Rune* by Elizabeth Coatsworth, also in above named collection.

H. Sing poetry that has been set to music.

Lessons illustrating the suggested methods of presentation

1. Animal Pets (poems with a central theme)—Primary grades.

Have pictures of animal pets attractively mounted and arranged on the bulletin board. Lead brief discussion about these pets. Teacher—"How many said they had a dog for a pet? I wonder if your dog is lazy, and just lies in the sun. Does he sometimes behave like the dog in this poem? (Teacher reads *Sunning* by James S. Tippet from *Sung Under the Silver Umbrella*.)

What did you decide? Is your dog like that? Here is another poem about a dog. Do you think this was a different kind of dog? (Teacher reads poem, *My Dog* by Marchette G. Chute from *More Silver Pennies*.)

How is this dog different from the first dog?—That's right. He is a puppy and gets into lots of trouble. Christopher Robin (the children had heard poems about him before) had a different kind of pet. The first line tells you what it was. (Teacher reads *Missing* by A. A. Milne in *When We Were Very Young*. She passes the book around, letting children see Ernest Shepard's drawing of Aunt Rose who looks ready to shriek.) The poet, A. A. Milne, made up a word to tell us how the

mouse's nose looked. Listen for it as I read the poem again. (Re-reads entire poem.) I'm not going to tell you the name of this next poem, but I wonder if you can guess which of our animals it is talking about. This is like a riddle. (Reads, without the title, *The Squirrel* in *Sung Under the Silver Umbrella*.)

Which animal do you think the poet is talking about? What made you guess the squirrel?—This time close your eyes while I read, and try to see the squirrel run up and down the tree. What words help us to see him? (Teacher re-reads the poem. Discussion.) Would you like to say these words with me as I read? (Teacher reads poem, the children joining in with any lines or phrases that they remember.) I like this next poem because it tells about more than one animal. Notice how many animals are in this poem. (Teacher reads *Good Morning* by Muriel Sipe in *Sung Under the Silver Umbrella*.)

As I read the poem once more, when I come to the parts where the animals talk, you say what the animals said. This last poem is about a little boy who very much wanted pets of his own. How is this shown? (Teacher reads *The Animal Store* by Rachel Field.) (Discussion.) Have we named all the pets the little boy would buy? (Re-reads poem.) There are many interesting poems about animals. Have you heard others? Can you find some in the poetry books on our poetry shelf? If you find one that you would like to read to the class, write your name and the name of the poem you would like to read on this chart on the bulletin board.

2. Animal Pets (poems with a central theme)—Intermediate and upper Grades.

Teacher—"How many of you have a dog? Have you ever wished that you had one? Perhaps somewhere there is a dog that you would like. John Kendrick Bangs in his poem *My Dog* describes a dog he thinks is waiting somewhere for him. See if the dog he describes compares with your idea of the dog you would like to own. (Teacher reads *My Dog* from *My Poetry Book*.) What things in the poet's description are like your idea of your dog? (Teacher reads lines that support points suggested by the children.) On the bulletin board are

two pictures that illustrate the two stanzas of the poem I shall read next. As I read, decide which picture best fits each stanza." (Teacher reads *The Little Lost Pup* by Arthur Guiterman. Each stanza is re-read in order to compare its description of the pup with the picture chosen to illustrate it.)

With similar attention to stimulating interest and re-reading for a new purpose, the teacher presents *The Runaway* by Robert Frost in *My Poetry Book*. The rest of the period is spent in reading poems that are pure nonsense, each poem being read but once unless the pupils request it.

"In several of our poetry books there are whole sections of poems about animals. One whole book, *Under the Tent of the Sky*, is filled with poems about animals. Browse through all these books and find animal poems that you like. If there are some that you would particularly like to recommend to the class, list them on the bulletin board. Be sure to write the name of the book and the page number. If you wish, you may choose one of these poems to read to the class when the Book Club meets next week."

3. Spring—Intermediate Grades.

"Along in February when the snow is still on the ground do you sometimes think to yourself, 'Spring will soon be here?' Do you know why you feel so sure that spring is coming? This poem tells us. Find out why as I read." (Teacher reads the poem *I Heard It in the Valley* by Annette Wynne in *More Silver Pennies*.)

Did you notice how often a few words were repeated? They make the poem almost like a song. (Re-reads poem.) Another poet also knew that spring was coming because she "heard it in her heart." (Teacher reads *April* by Sarah Teasdale in *Story and Verse for Children*.) What would "the day before April" be? (The last of March.) *The Day Before April* is the name of this poem by Mary Carolyn Davies. It is found in *Silver Pennies*. (Reads.)

After the whole class has repeated the poem, the girls may try it alone, next the boys, and finally individual children. "Here is a poet who is thinking of spring

even in December." (Teacher reads *I Heard a Bird Sing* by Oliver Herford, in *More Silver Pennies*.)

"Listen while I read it again and say it with me. (The poem is re-read and twice repeated from memory.) One of the earliest signs of spring is standing in the vase on the window sill. This is the way in which a poet has expressed her pleasure at finding these familiar signs that spring is on the way." (Teacher reads *Pussy Willows* by Rowena Bastin Bennett, found in *Around a Toadstool Table*.)

4. Signs of Spring—Primary Grades.

Teacher—"In science class we have been talking about signs of spring. What are they? I think it is interesting that poets have written about all the signs that you mentioned. Sometimes Spring comes in softly. It might even slip in, in the night, as this poem tells." (Reads *A Spring Message* by Joan Alpermann, in *My Caravan*.) When the first warm spring rain comes, it thaws out the ground and then what happens? (Reads *Rain Makes Us Mud* by Polly Chase Boyden in *More Silver Pennies*.)

How many really like rainy weather? It can be fun, can't it? In this poem *Who Likes the Rain* will you tell me all who like rain? (Reads *Who Likes the Rain* by Clara D. Bates. *Voices of Verse*.) Why did these different ones like the rain? Aren't you always happy to see the sun shine after a rain? Here is a little boy who has been inside all day and it has seemed quite long to him. (Reads *Rain* by Dorothy Aldis in *Here, There and Everywhere*.)

Did you ever listen to it rain in the night? What does it sound like to you? What do you think of? (Reads *Rain in the Night* by Amelia Josephine Burr in *Silver Pennies*.) After a warm spring rain, what happens to the trees and bushes? The little brown buds are like coats. When they take off their coats, what pretty clothes they are wearing! (Reads *Buds* by Mary Carolyn Davies in *Childcraft, Book of Verses*.) (Reads *Pussy Willow* by Kate L. Brown in *Poems for the Very Young Child*.) How can you tell that this poem was written about very early spring? What were the pussies wearing? Were they wearing the same things in this

next poem? (Reads *Pussy Willows* by Maude Wood Henry in *Poems for the Very Young Child*.) Where did the pussies in this poem live? Birds are another early sign of spring. What are some of the first birds to come back? This poem is about one of the first bird friends to return. Some of you said that you had seen one. They aren't very large and their coats are bright blue and brownish-orange. (Reads *The Bluebird* by Mrs. Emily Huntington Miller in *The Golden Flute*.) Another one of the first birds to come back in the spring is the robin. The robin is a friendly bird and likes to be around people. That is why robins build their nests as close to the house as possible. The next poem describes the robin's coat. See how many things you have seen a robin do that are told in the poem. (Reads *Sir Robin* by Lucy Larcom in *My Caravan*.) Has anyone seen a blackbird yet this spring? Did he look like this one?" (Reads *The Blackbird* by Humbert Wolfe in *Story and Verse for Children*.)

5. The poetry of one author, A. A. Milne—Primary Grades

To this class Christopher Robin and Winnie-the-Pooh were familiar and well-loved characters. The children who were in third grade had heard poems from *When We Were Very Young* and *Now We Are Six* read and re-read ever since their entrance to school. All of the children had heard read many poems from Milne as well as the stories *Winnie-the-Pooh* and *The House at Pooh Corner*. This poetry period was merely the sharing of familiar poetry of which they never tired.

The teacher introduces the lesson by suggesting, "Let's say the poems we know." All knew *The Christening*, *The Three Foxes*, and *Halfway Down*. Jerry knew *Rice Pudding*, Barbara could say *Buckingham Palace*, and Alice (with a little help from the teacher) recited *Jonathan Jo*. "How many have poems ready to read?" Four boys read *The Four Friends*, one boy representing Ernest the Elephant, one Leonard the Lion, a third George the Goat, and a fourth James the Snail. Each boy read in turn the line describing the character he represented. A girl in the third grade read *Sneezles*; a girl in the second grade read *Sand-Between-the-Toes*, first inviting

the listeners to join in the chorus as they did when the teacher read the poem aloud.

The teacher then said, "Now we have a real surprise." The three children in the third grade with the help of two children in grade four had, in language periods, planned a dramatization based on pages 9 to 18 of *Winnie-the-Pooh*. Their play, "Winnie-the-Pooh Meets the Wrong Bees" had two acts and four scenes:

Act One

Scene one—Winnie-the-Pooh asks for the balloon

Scene two—The bees are suspicious

Act Two

Scene one—Christopher and Winnie try to fool the bees

Scene two—Christopher rescues Winnie

Characters: Christopher, Winnie-the-Pooh, Bees

The only properties were an umbrella, a paper balloon, a chair to lift Winnie "into the sky" and a stick which served Christopher as a gun. But the children's imaginations supplied reality, and the play was a great success.

"There is time for just one more poem," said the teacher. "What shall I read?"

Twice Times was requested and read by the teacher with the children joining in on any lines that they remembered. As usual, there was a full chorus in the stanza beginning, "And then quite suddenly"—

6. The poetry of one author, James Whitcomb Riley—Intermediate and upper grades

First period. The teacher showed the book, *The Best Loved Poems of James Whitcomb Riley*, and asked, "What poems by James Whitcomb Riley have you read? Are there any that you would like to hear again?"

The Bear Story, *The Raggedy Man*, and *Little Orphant Annie* were called for by the children. Their chuckles as the teacher read the poems aloud gave proof that Riley's poetry was thoroughly enjoyed.

The teacher explained the source of the Hoosier dialect of Indiana. When the children were asked if they would like to hear more poems by Riley, the response

was enthusiastic. Individual pupils volunteered to read and report in a poetry period the following week. One literature period was given over to the preparation of these. The children were free to ask help from the teacher at that time. This was supplemented by preparation in spare time.

Second period. Pupils read poems they have prepared or they recite them from memory.

"You liked *Little Orphant Annie* so much," said the teacher. "There was a real 'Orphant Annie,' This is her story."

The teacher reads the account¹ of how the thin, half-frozen little girl in her threadbare calico dress and absurd straw hat tied on with a shabby green veil came to the Riley home one cold winter day; of how a dozen times a day, she would call down from the top of the winding stairs in the hall, "Where-is-Mary-Alice-Smith?" and then answer her own question in a fluting, echoing voice, "Oh, she-has-gone-home!" The tales of brownies and goblins who, Mary Alice said, lived in the clothes-press, the dining-room "cubby-hole," and in the "rafter-room" were a "pack o' lies" according to Florethy, the "hired girl." But Jim never forgot these tales nor the little orphan, Mary Alice Smith.

"Let's hear her story again," said the teacher. "Helen will read it for us. Let's all join in on the refrain."

Helen read *Little Orphant Annie*, the children saying with her the refrain:

"An' the gobble-uns'll git you ef you don't watch out!"

"Riley did not forget about the hired girl, either," continued the teacher. "Jane has a poem about her."

Jane read *Our Hired Girl*.

Harry read and told from chapters one and two, *James Whitcomb Riley*, of how three-year-old Bud (James Whitcomb Riley) was dragged away from watching the gaudy circus caravan with its shaggy ponies, dozens of monkeys, and mysteriously closed cages, to be dressed in a new suit and taken to court to be shown off by his proud father; of how Bud non-

¹Nolan, Jeannette Cornette, *James Whitcomb Riley*, Julian Messner, Inc., New York, 1941, pp. 64-71.

plussed the judge by using his favorite expression, "You don't say!" and was reproved by his father; of how he resolved as he listened to the long, dull speeches, never to be a lawyer; of how he was finally sent home with a penny which he spent for his first book of poetry, *Divine Emblems*. (The clerk charged 24 cents to the father's account.) Harry read aloud pages 13-18 which describe Bud's interview with the judge and his purchase of the book.

"Possibly that day was the beginning of Riley's interest in the circus as well as his interest in poetry," said the teacher. "Helen has a poem about the circus."

Helen read *The Circus Day Parade*.

Mary, Elsie, and Dan read from *James Whitcomb Riley* (pages 50-64) the story of Riley's schooldays at Mrs. Neill's school and at the Greenfield Academy, and about his efforts to remove his freckles with the "Sure cure for moth, tan, and freckles."

Two boys read *The Man in the Moon*, each reading alternate stanzas.

The teacher said that there were other good stories about Riley in the book, that she had placed markers in some of the most interesting ones, and would put the book on the library table. She called attention to a list on the bulletin board of other stories about Riley in *Through Golden Windows*, and in readers. She asked if the class would like to find and read at a later period poems of Riley's that they liked.

Third period. The pupils read the following poems which they had chosen and carefully prepared: *Extremes*, *An Impetuous Resolve*, *The Old Tramp*, *The Raggedy Man on Children*, *The Hired Man's Faith in Children*, *When the Frost is on the Punkin'*, *The Run-away Boy*, and *A Boy's Mother*.

The teacher concluded the period by remarking that Riley wrote much poetry not in dialect. Then without comment, she read *The Prayer Perfect*.

Books containing Riley's poetry were kept on the reading table where the children might browse through them, re-reading what they like.

THE TEACHING OF POEMS IN UPPER GRADE LITERATURE CLASS

The objective in having children study poems is the same as for prose literature—understanding and enjoyment. The procedure needs to vary somewhat, however, so as not to mar the actual reading aloud. It is probably better to tell what the poem is about, and in some cases, actually explain what the lines say, before reading it to the class. The meaning of all words necessary to give the pupils the right conception of the poet's thought should be explained in advance. Then, if the poem is short, it should be read in its entirety with no stops and no further explanations. It is permissible and desirable at times to leave some things to the imagination. But a certain amount of understanding must be present if children are to thrill to the symbolism and thought expressed. They should not be asked to tell how the poem affects them, however. Here is one method for presenting a short poem.

THE CONCORD HYMN*

It would be well to introduce this poem at the time the class is studying the Revolutionary War. The introduction will then be natural, and spontaneous, such as:

"Yesterday you talked about the Battle of Lexington and Concord and how the bullets fired at that time began the Revolutionary War. The effects of that war were so great and so lasting, and were observed by so many other countries, that a great poet said those shots were 'heard round the world.' Among those brave Minute Men who fought at Concord were many farmers, armed for battle; that is why they were called 'embattled farmers.' About sixty years after the Revolutionary War, when all was peaceful in our country, the people of Concord wanted to have a celebration in honor of the Minute Men. So they bought a granite monument, sometimes called a 'votive stone,' and set it up near Concord Bridge. A famous poet, Ralph W. Emerson, who lived in Boston, felt so stirred by this celebration that he had to put his feelings into words. So he wrote a poem and called it the '*Concord Hymn*.' People liked it so much that they had the first four lines carved on the monument. (Show picture of monument if possible.) This is the monument with a statue of the Minute Man on it. In his poem Mr. Emerson mentions that

the 'rude bridge' (meaning it was roughly made) 'arched the flood' which is a poet's way of saying that it crossed the river. And that by this bridge the embattled farmers stood with their flag unfurled (waving) and fired the shot 'heard round the world.' Next, Mr. Emerson reminds us of the time that has elapsed since the Battle of Concord by saying that the enemy has long since been dead, and that the conqueror (the victorious one) too, has been silently sleeping for a long time. And in that time the historical bridge has been ruined and has been swept down the river toward the sea. (seaward.) He says that the votive stone is being set up on that spot to hold these Minute Men in memory when those who live after us are dead as our sires (ancestors) now are. Finally he says, 'Spirit, (God) tell Time and Nature to gently spare the shaft' (monument.) Now I shall read you the poem as Mr. Emerson wrote it."

Teacher then reads the poem. Make no further comment about it except to suggest that pupils should find it in their books and re-read it for themselves. That could be done the same day or during their literature preparation the next day. Perhaps teacher or a good pupil reader might read it again to the class, with all pupils keeping their books closed.

If pupils seem to like the poem it would be simple to continue with, "Now you have heard this poem several times, and it is so short, I believe you can say most of it from memory. Let's try it." Teacher leads the saying of the poem, allowing pupils to look in their books when they need to. Make it informal and voluntary, and do not insist on their memorizing it.

Note: The following words should be on the blackboard for the first presentation of the poem so that as the teacher explains them, the pupils can both see and hear the words.

rude	foe	sires
arched the flood	conqueror	Spirit
unfurled	seaward	bid
embattled	votive	shaft

THE TEACHING OF SNOW BOUND*

Snow Bound is an ideal poem to spend time on in the winter season if the teacher introduces it in a way that makes its acquaintance a delight and its reading through easy enough so that children will turn to it again in later years for additional readings.

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Snow Bound is a poem that might prove difficult for pupils because of its vocabulary and allusions if a teacher does not present it with intent to clear away all obstacles to its enjoyment. To do this she must plan her approach carefully, and decide which portions she will read to pupils and which they should read for themselves. Above all she must remember that she has an obligation to make the study interesting by contributing a variety of things: her own interpretation of author's meaning; the meaning of some difficult words and allusions; her own experiences and recollections similar to the incidents in the poem; and her own enthusiasm for its charm.

Some teachers err in starting the study of a poem by having pupils look up the life of the author and recite numerous facts about him before they have become interested at all in him as a person. If the teacher will wait about this part, and will, instead, lead pupils to an acquaintanceship with the author day by day as the reading progresses, then their turning to some reference for further news about him will likely be voluntary and the resulting knowledge certainly more valuable.

The procedure outlined below is one way to study *Snow Bound*. It is not necessarily the best way, but it may be an incentive to stimulate a teacher's imagination and resourcefulness.

Approach by teacher (before books are given to pupils, and preferably after a heavy snowfall)

"Did you notice how beautiful the trees and bushes and fences were this morning? It makes me think of the snowfall that Lowell wrote about when he told of the snow that began 'in the gloaming' and fell busily all night 'heaping field and highway with a silence deep and white'. This snow covering everything so deeply reminds me of a heavy snowstorm that fell when I was a small girl going to a rural school. The blizzard came on so quickly and with such ferocity that we dared not leave school, and so were forced to stay all night in the schoolhouse. That was a memorable experience. We were truly bound in with snow all night. Have any of you been snowbound in your homes, or away from home, or on a road during a snowstorm?"
Pupils' Experiences.

Teacher leads pupils to tell how their accustomed way of living was modified due to storm conditions. Lead pupils to express their reactions to the quiet or the noise, the movement of the snow, the feeling of comfort and safety when shut in from the storm. Use interesting descriptive words. Teacher

should list these on the blackboard as they are heard. When a few related experiences have put pupils in a mood of understanding about snowbound situations the teacher will go on to the next step.

Introduction of poem by teacher.

"On a small quiet farm in Massachusetts one winter in the early 1800's a blizzard struck, and with its heavy snowfall snowbound a Quaker family. The youngest son of the family felt that experience was so enjoyable that years afterward as a grown man he put the whole account of it into a story called *Snow Bound*. Because he felt it could be told better in poetry, he did so. He first tells how one December day the sun had risen very cheerless with dark circles around it which gave a quiet but threatening prophecy (warning) that a snowstorm could be expected. With the sun's setting, a chill set in that the family's homespun clothing could not shut out and almost froze their very blood. A cold east wind began to blow, and they heard the roar of the ocean as the storm began. This is how John Whittier says these very ideas in the poem."

Teacher reads part of poem.

At once the teacher reads the first stanza (18 lines) to pupils, without their books in hand. If she feels other words need explaining as she reads she will briefly do this, but not let this explaining hamper the reading. (It is not necessary that pupils understand every word; leave something to their imaginations. The idea here is to ease them into the poem before they are hardly aware of it.)

Pupils' Study of Poem.

"Now turn to the next line of the poem in your books on p. _____. The Whittier family is doing its evening chores. Read to yourselves the next 12 lines. See how many things were done." (Briefly discuss these after children have read silently.) Clear up "walnut bows" and the "cock's challenge." Don't have children look up these words in a dictionary.

Teacher: "The next lines tell how the storm came on. Notice all the words that tell of the motions of the snow." After pupils read silently have them give the words selected for the teacher to list on the board. Have pupils find the one figure of speech: ("Clothes-line posts looked like tall and sheeted ghosts.") Build up their enjoyment of the way Mr. Whittier selected his words. (By continually referring to the author in this incidental manner a feeling of acquaintanceship with him will be built up that would never be achieved from a required reading about him in an encyclopedia.)

Continuation of study.

After this preliminary treatment of the poem, study of it will continue with a variety of ways being used that will occur to an ingenious teacher. Possible procedures are suggested:

- A. Pupils read longer passages silently before class time, having various purposes for reading as best befits the subject matter:
 1. List all words that are used to describe the snow.
 2. Find figures of speech (or word pictures). These need not be technically named—only recognized.
 3. Select any portion well-liked to read aloud well to class while they close books and listen.
 4. Be ready to tell how the animals acted.
 5. Explain the reference to Aladdin's Cave.
 6. Explain preparations for the night within the home.
 7. Make sketches of the fireplace and the family group.
 8. Keep a growing list on large chart of new, interesting words.

Keep vocabulary acquisition at a high point of interest with much emphasis on the thrill of understanding and using new words rather than forced assignments to look up words in a dictionary. Let dictionary study of new words be a skill taught in a **language lesson** when the meanings of unfamiliar words from *Snow Bound* can be looked up. But keep the literature period free for enjoyment of the poem as such.

Do not insist on oral reading of all parts or by all pupils. Pupils who find poetry reading difficult or who do not enjoy it should never be asked to read it aloud. Reason: literature should be read for enjoyment both for reader and listener, and poorly read literature is not enjoyed by anyone. Teacher should read aloud and explain as she reads, all parts that are likely not to be understood. Here is where her sympathetic understanding and personal appreciation make a contribution to her pupils' enjoyment and culture. And this contribution will in a large measure assure pupils' re-reading the poem at some later time and reliving their first pleasure in its acquaintance.

Do not give tests on this poem. Since a classic poem of this nature is given to children for appreciation, no test can

guarantee that appreciation is being gained. Tests are for information, and information is not the pupils' objective.

If a teacher will consistently and enjoyably stress the appreciation aspects of the story told, and provide opportunities for informal conversation about the incidents and characters, she need have no doubt but that her pupils will read *Snow Bound* willingly and understandingly.

SUMMARY OF THINGS TO DO IN PRESENTING POETRY

1. Prepare "readiness to listen" introduction for one or several miscellaneous poems to be read to pupils. Use pictures, historical or mythological background, interesting information about poet, etc.
2. Make a collection of poems on any one general topic of interest to children of a particular age or grade. (Keep this flexible.) Prepare introduction to each, and show how continuity is kept from one poem to another.
3. Do same with poems by one author.
4. Do same with poems of one season, holiday, month, or type of weather.
5. Collect ballads suitable for 6, 7, and 8 grades. Prepare introduction for each that will include historical background, explanation of unfamiliar vocabulary, origin and popularity of ballads in general, etc.
6. Collect poems to correlate with any subject matter unit in any grade or grades (geography, science, history). Plan introduction to each. Show correlation.
7. Collect poems to fit in with everyday happenings in lives of children of specific age or ages. Arrange on cards or in notebook classified for quick use.
8. Collect poems to fit certain pictures which have been carefully chosen as to artistic merit and subject matter suitable to pupils to whom poems will be read. Mount pictures attractively. Arrange poems for use. (Separate cards. Written on back of picture, etc.)
9. Collect familiar, well-liked poems of children that are set to music and that will be sung.
10. Collect carefully selected pictures to fit poems teacher intends to use with certain grade or grades. Mount pictures and arrange poems as in No. 8.
11. Collect bits of important and interesting information about poets whose poems you plan to use. Get their photographs if possible.
12. Make a list of possible favorite poems you plan to use. List living poets of these to whom pupils may write letters of appreciation.
13. Prepare a poetry bulletin board based on any theme, around any poet, for any specific occasion.

POETRY ANTHOLOGIES

Sung Under the Silver Umbrella

Gaily We Parade

Under the Tent of the Sky

I Hear America Singing

Favorites of a Nursery of Seventy Years Ago

Here We Come A-Piping
Fireside Poems
One Thousand Poems for Children
Great-Grandmother's Piece-Book
Story-Telling Ballads
The Home Book of Verse for Young Folks
The Open Door to Poetry
Rainbow Gold
More Silver Pennies
Silver Pennies
With Harp and Lute
Rainbow in the Sky
The Cambridge Book of Poetry for Children
My Caravan
Ring-a-round
My Poetry Book
Chimney Corner Poems
Voices of Verse
Tirra Lirra
Now We Are Six
When We Were Very Young
Poems of Childhood
Child's Garden of Verses
Fairies and Chimneys
Child's Day
Peacock Pie
Taxis and Toadstools
For a Child, Great Poems, Old and New
Here, There and Everywhere
Picture Book of Poems
Rooster Crows, The
Sing Mother Goose
Stars to Steer By
This Singing World

VIII. CHORAL SPEAKING

Rhythm is the foundation of poetry and, along with rhyme, it awakens the children's first interest in poetry. So in introducing choral speaking work we teach children to recognize and interpret different rhythms. Jingles and nursery rhymes are well adapted to this beginning work in primary grades.

A. Qualities the teacher should have.

1. Keen sense of rhythm.
2. Dramatic instinct.
3. Strong imagination.
4. Consideration for voice, diction, phrasing, breathing and resonance.

B. Values obtained from choral speaking.

1. Appreciation for beautiful poetry.
2. Aids for correcting poor speech.
3. Aids for speech defects (stuttering, etc.)
4. Love for poetry.
5. Desire for excellent diction and well modulated voice.
6. Liking for oral reading.
7. Opportunity for literary appreciation both on part of listener and of speaker.

C. Methods of procedure.

1. Depends upon the ability and spontaneity of the group.
2. Depends upon various moods suggested by the group.
3. Depends upon interpretations given various lines or portions of the poem by individuals or the group as a whole.
4. Depends upon balance of heavy and light voices found in the group.
5. Depends upon balance of boys and girls in the group.
6. Depends on moods and interpretations received from the teacher.
7. The group can be divided according to the quality of their voices—
 - a. medium voices
 - b. low voices
 - c. high voices

Children are surprised and delighted to find how expressive is the tone of their voices when they speak together. Timid pupils are encouraged to join in because they lose their identity. They love to play at taking sides, so enjoy this being divided into groups. They like to work out poems with the teacher. They memorize poems much more quickly because of the extra practice they get through choral work.

8. The teacher first reads the selection several times and gives the children an opportunity to talk about it spontaneously or just enjoy it quietly. If it has marked dance possibilities, the children may like to move around the room in response to the rhythm of the reading. Next (especially in primary grades), let them finger tip or clap the rhythm. The following Mother Goose Rhymes are good for this purpose: *Hot Cross Buns*, *The Farmer and the Raven*, and *To Market*.

After children have responded to the rhythm for awhile, they are ready to take part in the refrain. As the teacher reads the poem a second time, the children may lip the words. The first part spoken aloud in simple primary level poems should be the part with the repetition (the refrain). Most of the children soon know the words.

Children will be ready for two part work after they have had some experience in taking part in the refrain. Pupils may be divided into two groups: the high voices may be put into one group and the low voices may be put into another group.

Poems made up of questions and answers may be used for two part work. *Pussy Cat*, *Pussy Cat* and *Baa, Baa Black Sheep*

may be used. In the latter jingle, the high voices might ask the question:

"Baa, baa black sheep,
Have you any wool?"

The low voices could answer the question:

"Yes, marry, have I,
Three bags full:"

The Three Foxes and similar poems are also good for two part work. The high voices may say the first and third stanzas and the low voices may say the second and fourth stanzas. The fifth stanza may be said in unison. Sometimes the high voices may say the first and second lines of the stanza. The next three stanzas may be said in the same way, and the last stanza may be said in unison.

Half Way Down, Jack and Jill, and *Little Miss Muffet* are good poems to say in unison. *Puppy and I* is a good poem to use for choral speaking. One child may take the part of the man; one child may be the horse; one child may be the woman; one child may take the part of the puppy; the high voices that have not taken the part of any of the characters may be the rabbits; and the low voices that have not taken any of the other parts may be the little boy.

A poem which children enjoy very much and which is very good for choral speaking is *Mary Ann's Luncheon*. The boys and girls in a first and second grade room said the poem in the following way: the low voices said the first two and last stanzas; the high voices took the parts of the characters; one child was the egg; one was the milk; one was the custard; the remainder of high voices were the carrots; and all of the high voices said the refrain.

9. Suggested types of poems for choral reading:

- a. Refrain (This is the repetition of lines found in poetry. Often it is the first or last line of each verse.)
- b. Line-a-side (Maybe the boys take one line, the girls the next; or the high voices take one line and the low voices the next.)
- c. Line-a-child (One child usually has a solo part of one line while the other lines are taken by alternate high voices and low voices and medium voices.)
- d. Part Speaking (Several children have solo parts throughout the poem while other lines are usually taken in unison.)
- e. Unison (Everyone speaks the same lines at the same time regardless of the quality of voice.)
- f. Solo (A part of the poem taken by one child. May be one line or more than one.)

10. Illustrations of each type defined above.

a. Refrain—

- (1) *Road to Town*—2 lines of solo, then 3 lines of refrain
- (2) *Mary Jane Ann Josephine*—2 lines refrain, 4 lines solo, etc.
- (3) *Figgety Fairy*—4 lines solo, 2 lines refrain, 2 lines solo, etc.

¹Dorothy Aldis, *Here, There and Everywhere*, Minton, Balch & Co., New York, 1928, pp. 41-43.

- b. Line-a-side—
 - (1) *Our Mother*—1 line boys, 1 line girls, etc.
 - (2) *Whistle, Whistle*—2 lines boys, 2 lines girls, etc.
 - c. Line-a-child—
 - (1) *Little Turtle*—first 4 lines low voices, 1 line low voices, 1 line high, 1 line low, 1 line solo
 - (2) *The Woodpecker*
 - (3) *In the Dark*
 - (4) *Motoring*
 - d. Part Speaking
 - (1) *Choosing Shoes*—Unison, the first stanza
3 solos, a line each, the second stanza
3 solos, a line each, the third stanza
3 solos, a line each, the fourth stanza
 - (2) *The Circus*
 - (3) *The Potatoes Dance*
 - (4) *Jonathan Bing*—Each stanza the same division—
1st child—line 1
2nd child—line 2
All lines 3 and 4
3rd child—line 5
 - (5) *Mary Ann's Luncheon*
 - e. Unison—
 - (1) *Little Charlie Chipmunk*
 - (2) *Mice*
 - (3) *Eletelephony*
11. Other illustrations using various types.
- a. Rhythmic Response
 - Primary level—
Hickory, Dickory, Dock (Skipping Movement), Huber, *Story and Verse for Children*, p. 54
Ride-a-cock Horse (Prancing Movement), Huber, *Story and Verse for Children*, p. 53
Pat-a-cake (Hand Patting Movement), Huber, *Story and Verse for Children*, p. 53
This Little Pig (Finger Touching), Huber, *Story and Verse for Children*, p. 53
Hush-a-bye Baby (Swaying Movement), Huber, *Story and Verse for Children*, p. 53
 - b. Refrains
 - Primary level—
Bow, Wow, Wow, Huber, *Story and Verse for Children*, p. 53
London Bridge, The Tenggren Mother Goose, p. 126
Hot Cross Buns, The Tenggren Mother Goose, p. 77
Polly Put The Kettle On, Huber, *Story and Verse for Children*, p. 54
Higgledy, Piggledy, My Black Hen, Huber, *Story and Verse for Children*, p. 55

Intermediate level—

Milking Pails, De La Mare, *Come Hither*, p. 71

Shoes and Stockings, Milne, *When We Were Very young*, p. 7

The Light Hearted Fairy, Author Unknown, *Sung Under The Silver Umbrella*, p. 125

Upper level—

The Holly and the Ivy, De La Mare, *Come Hither*, p. 234

The Little Green Orchard, De La Mare, *Down-a-down Derry*, p. 171

Song for Hal, Richards, *Tirra Lirra*, p. 21

c. Line-a-side or two part speaking

Primary level—

Sing, Sing, What Shall I Sing? *The Tenggren Mother Goose*, p. 74

Pussy Cat, Pussy Cat, Huber, *Story and Verse for Children*, p. 54

Where Are You Going, My Pretty Maid? *The Tenggren Mother Goose*, p. 66

What Does The Bee Do? Rossetti, *Sung Under The Silver Umbrella*, p. 3

What Are Little Boys Made Of? *The Tenggren Mother Goose*, p. 94

Intermediate level—

How Many Seconds In A Minute? Rossetti, *Sing-Song*, p. 83

Who Has Seen The Wind? Rossetti, *Sing-Song*, p. 3

Mistress Mary, Huber, *Story and Verse for Children*, p. 54

Meeting The Easter Bunny, Bennett, *Under the Tent of the Sky*, p. 177

Upper level—

Lavender's Blue, De La Mare, *Come Hither*, p. 146

d. Line-a-child

Primary level—

One, Two, Buckle My Shoe, Huber, *Story and Verse for Children*,

There Was A Crooked Man, Huber, *Story and Verse for Children*, p. 60

The Little Turtle, Lindsay, *Under the Tent of the Sky*, p. 79

Ding Dong Bell, Huber, *Story and Verse for Children*, p. 57

The House That Jack Built, Huber, *Story and Verse for Children*, p. 60

Intermediate level—

Hurt No Living Thing, Rossetti, *Sing-Song*, p. 81

Miss T., De La Mare, *Peacock Pie*, p. 27

Monday's Child Is Fair Of Face, Huber, *Story and Verse for Children*, p. 59

Upper level—

Pippa's Song, Browning, Bouton's *Poems For The-Children's Hour*, p. 178

A Dirge For A Righteous Kitten, Lindsay, *Under The Tent Of The Sky*, p. 174

The Blindmen and the Elephant, Huber, *Story and Verse For Children*, p. 176

e. Group or part speaking

Primary level—

Wee Willie Winkie, Huber, *Story and Verse For Children*, p. 55

There Was An Old Woman Tossed Up In A Basket, Huber, *Story and Verse for Children*, p. 57

Cock-a-doodle-doo, Huber, *Story and Verse for Children*, p. 55

Simple Simon, Huber, *Story and Verse for Children*, p. 60

Intermediate level—

The Cupboard, De La Mare, *Peacock Pie*, p. 42

Bunches Of Grapes, De La Mare, *Sung Under The Silver Umbrella*, p. 34

The Huntsmen, De La Mare, *Peacock Pie*, p. 39

The Sugar Plum Tree, Field, *Huffard's My Poetry Book*, p. 118

Wynten, Blynken and Nod, Field, *Huffard's My Poetry Book*, p. 128

Upper level—

Ship of Rio, De La Mare, *Peacock Pie*, p. 32

O Captain! My Captain!, Whitman, *Huffard's My Poetry Book*, p. 139

f. Unison speaking

Primary level—

Little Polly Flinders, *The Tenggren Mother Goose*, p. 45

There Was An Old Woman Lived In A Shoe, Huber, *Story and Verse for Children*, p. 57.

Daffadowndilly, Milne, *When We Were Very Young*, p. 9

Twinkletoes, Milne, *When We Were Very Young*, p. 28

Intermediate level—

Here We Come A-Piping, De La Mare, *Come Hither*, p. 11

Queen Ann's Lace, Newton, *Huffard's My Poetry Book*, p. 257

Rain, Stevenson, *Huffard's My Poetry Book*, p. 297

The Moon's The North Wind's Cookie, Lindsay, *Sung Under The Silver Umbrella*, p. 189

Little Charlie Chipmunk, Lecron, *Under the Tent Of the Sky*, p. 121

But What We Wear, De La Mare, *A Child's Day*, p. 23

Upper level—

Potato's Dance, Lindsay, *Sung Under The Silver Umbrella*, p. 120

The Wonderful World, Rands, Huber, *Story and Verse for Children*, p. 108

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IX. THE LITERATURE BULLETIN BOARD¹

Purposes

To stimulate interest in a certain book.

To stimulate interest in a certain type of book or story, as dog stories, sea stories, etc.

To stimulate reading in a wide selection of books.

To show the locality of certain stories.

To demonstrate the relationship between literature and other subjects.

To provide a place to display creative returns of the children.

To call attention to a group of poems by the same author.

To call attention to stories or poems in keeping with the season, kind of day, special event, etc.

To call attention to current literature.

Arranging The Bulletin Board

A bulletin board in every room, a frequent change of display for every bulletin board, and pupil-teacher cooperation for every display!—three separate and essential campaign slogans that have been followed and proved of value.

There should be enough variety so that the bulletin board gives not merely the same old approach to a different problem, but provides something new to watch for, to think about, and to help prepare.

Often it is well to head the bulletin board with a question, "Have you read these stories about early Americans?" or

¹Woodbury, Martha. *Bulletin Boards in the Elementary School, Aids for Elementary School Teachers*. University of Iowa Extension Bulletin Number 258, Iowa City, Iowa, December 15, 1930.

"Do you know these dogs?" or "What are the customs of Latin America?" The former questions can be accompanied with the publisher's comments about corresponding books. As an example we can use these books to qualify the first question: *Daniel Boone on the Caroliny Trail* by Alexander Key, *Poor Richard* by James Daugherty, *Seraphina Todd* by Margaret Hubbard, *Wagons Westward* by Armstrong Sperry, *Young Hickory* by Stanley Young, and *Young Mac of Fort Vancouver* by Mary Jane Carr.

In combination with publisher's comments we can also use a list of questions such as "Who could grin a coon out of a tree?" in referring to Davy Crockett, or "Who invented the pop corn snow to cool his men?" in referring to Paul Bunyan, or "Who prepared a feast against the wishes of her husband?" in speaking of the pig headed wife. Pupils will desire to read to learn the answer. Even if a child asks these questions of another who has read the book, the purpose is not defeated, since the ensuing discussion will serve as a reading stimulus.

Each child may draw or paint a picture of a favorable character for a bulletin board display. These can be arranged on the bulletin board with a question or statement concerning their identity. If sufficient characters are developed from any part of the globe, a child may picture the eastern or western hemisphere for a focal point of the bulletin board with cords leading out to the figures which the children have drawn.

Seventh and eighth grades might prefer a poster type of book advertisement. Care is to be exercised in a project of this kind since the purpose of a poster is not to tell a story but to convey an idea in a flash. Only a few of these should be posted at a time since many would serve only to confuse.

Soon after school starts the junior high teacher should explain to new students the use of the card catalogue. A bulletin board showing a card, a book, and a pictorial explanation can serve as a chart for teaching and as a review for former students.

Care of books can be taught in much the same manner. For example, two books can be displayed—one of which has been poorly treated and one which has been carefully handled. Cartoons can be drawn by pupils showing correct ways of working with books. Pupils can also compile a list of suggestions for handling books properly.

A "hall of fame" in which favorite stories are placed is another bulletin board aid. The hall can be made in the style of a public building with cards bearing the names of stories placed on the outside in parallel lines, as steps, placed around the outside or in the windows.

A picture of an author accompanied by a short biography, a review of one or two of his writings, and some anecdote about him is appreciated by children at upper grade level.

Especially clever, beautiful, or stimulating lines from poems placed on the bulletin board with the name of the child who selected the lines will often lead another child to ask for that poem to be read by the teacher or he may choose to read it for himself.

Arrangement of material including pictures, publisher's notices, clippings, advertisements, and teacher printed material should be looked at from the standpoint of practicability as well as of artistry. It may be impossible at all times for the edges of materials to be even on all four sides, but edges can always be neat. Material should never be so crowded that little or no "border room" is allowed. Psychologically, the most important piece of illustration should come at the center. This focal point may be a picture in bold colors or big space divisions.

Photographs can be used to good advantage. For junior high pupils the scientifically accurate approach is sometimes appreciated more than the drawn or painted illustration. *Life Magazine* has been a boon to teachers seeking for large, informational pictures. At first sight these pictures offer a mounting problem, but with Scotch tape two sheets of nine by twelve construction paper can be joined edge to edge with no overlap and no seam apparent—if larger paper is not available. Such "flats" serve admirably.

Pasting pictures to a back of a picture is impractical for it may be inconvenient to use the picture later in a group with other mountings. It is well to mount without paste. Mark the size of the picture on the background and cut with a razor blade crosswise where the corners of the picture will come, much as art corners are used for photographs. A line or design drawn with a dark map crayon just outside the edge of the picture will lend a professional look.

Few pictures should be displayed without mounting. Colored paper can do much for the atmosphere of a black and white photograph, and color in the picture itself is often enhanced by a well chosen background. No more than one color is necessary for one group of pictures; and at most only two can be used without losing something of unity and rhythm. Mountings should be fastened securely in all four corners with thumb tacks or pins.

Preparing an attractive bulletin board requires neatness, originality, and initiative, but the reward is very satisfying. With encouraging direction by a teacher, pupils can do much toward making a bulletin board a center of interest, and no teacher should overlook the educational and aesthetic possibilities offered in the arranging of artistic displays.

Illustrations of Bulletin Board Arrangements

1. In the center of the bulletin board is placed a large umbrella made from colored construction paper. On the umbrella in white letters is the title of the bulletin board, UNDER THE STORY UMBRELLA. Below are many smaller umbrellas on which are printed the titles of books for the particular grades desired. For the second grade the titles might be, *Wee Ann*, *About Harriet*, *Angus and the Ducks*, and *Nicodemus and His New Shoes*.

At the bottom of the bulletin board is the question, UNDER WHICH UMBRELLA ARE YOU?

2. An interesting bulletin board about *Pinocchio* was constructed with pictures about the story taken from a current magazine. The caption at the top of the bulletin board was, READ PINOCCHIO. An 8 by 10 inch chart contained these five lines:

Believe it or not:
A puppet who can walk.
He even runs away.
He sees a blue fairy.
He becomes a donkey.

Under the pictures, comments relating to the story may stimulate interest: e. g. Who says this: "What name shall I give him?" He said to himself: "I think I shall call him Pinocchio." Pinocchio starts off for his first day at school. Do you know if he gets there? A puppet master buys

Pinocchio and imprisons him. Do you know why he does this? Pinocchio acquires donkey ears. Do you know why?

On the same bulletin board was a place for a pupil's drawings relating to the story. Also displayed was the jacket of the book with this caption: This book is in our library.

3. The following might be a timely bulletin board:

At the top of the display area is the title LET'S READ ABOUT AMERICA. Below is an outline map of the United States, divided into the following regions: Pacific Coast, Southwest, Northwest, Middle West, Deep South, North Atlantic, and New England. Adjacent to the section of the country are book jackets or pictures of books on which are titles such as the following:

Books about the Pacific Coast section:

Children of the Covered Wagon, M. J. Carr

If Man Triumph, George Snell

Peggy, Paul, Laddy, M. J. Carr

Books about the Southwest

Desert Neighbors, Patch and Fenton

Buckaroo, F. Hess

Son of Kai, Beston

Books of the Deep South

Emmeline, Elsie Singmaster

And Tell of Time, L. Krey

Two Little Confederates, T. N. Page

Books of the Middle West

Caddie Woodlawn, Brink

Willow Whistle, Meigs

Let the Hurricane Roar, R. Lane

Books of the North Atlantic and New England

Hitty, Field

Just Across the Street, Field

By the Shores of Silver Lake, Laura I. Wilder

4. A bulletin board can be useful in tying up literature with the social studies, as follows:

HOW DID OTHER CHILDREN LIVE?

	I	
Here was a list	N	Here was a chart on which
of Indian stories	D	children could write their
and authors.	I	name when they had read a book.
	A	
	N	
	S	

Here were several Indian pictures.

	P	
	I	
Here was a chart	O	Here was a chart for pupils
suggesting pio-	N	to put their names when
neer stories.	E	they had read a pioneer
	E	story.
	R	
	S	

Here were several Pioneer pictures.

5. Pictures which suggest various books or stories can be placed on the bulletin board. Beneath is the single question: Can you match each picture with the name of a book? The pictures are numbered. A small white card placed under the pictures affords a place for the pupils to write the name of the story by the corresponding number on the card when he is able to identify it.
6. One might have a bulletin board of farm stories to accompany a farm unit in the social studies. The caption at the top of the bulletin board could be: **STORIES ABOUT OUR FARM FRIENDS**. Freehand drawings of farm animals may be used. Below, farm stories may be listed on a chart, as

Blue Barns, Helen Sewell

Farm on the Hill, Madeline Darrough Horn

The Little Wooden Farmer, Alice Dalgliesh

7. An attractive bulletin board can be made from a group of related stories, such as the *Uncle Remus Stories*. The bulletin board might be headed by some challenging question as, **DO YOU KNOW BRER RABBIT?** Several pictures about the stories may be mounted with similar questions beneath, such as, "Who made the wonderful tar baby?" "How did the fox get out of the well?" An interesting addition to such a bulletin board would be a picture of Uncle Remus, or Joel Chandler Harris, with a few sentences beneath telling of his home in Georgia and his interest in the animals about him, etc. Illustrations and original composition of Uncle Remus stories would be an appropriate part of the display, as well as a list of the Uncle Remus stories which the school has available for the children to read.

8. In the spring of the year the kite motif will attract interest in the literature bulletin board. Cut six or eight large kites from colored construction paper. String several pieces of colored paper (about one by two inches) on a piece of colored yarn and fasten it on for the tail of the kite. On the face of the kite paste a picture of an animal. Make a heading for bulletin board: **HELP THESE KITES FLY: READ ANIMAL STORIES.** Beneath the kite with the dog picture could be printed the name of the book by Eric Knight, *Lassie, Come Home*. When a child has read the book he will write his name on one of the small pieces of paper which comprise the tail of the kite. Suggestions for other animal pictures and books are:

Kari, the Elephant

Dignity, A Springer Spaniel

Black Beauty

Lions 'n Tigers 'n Everything

X. GUIDANCE OF CHILDREN'S FREE READING

A. Administration of free reading periods in school

Approximately one-fifth of the time set aside for literature in the elementary school program should be devoted to free reading by the children. This will allow for one thirty-minute period each week in the intermediate and upper grades. Possibly two shorter periods for the primary grades would be preferable, if the teacher feels that a thirty-minute period is too long for younger children.

An attractively arranged reading center with low, open book shelves, a low table with a bowl of flowers, artistic book ends, and colorful book jackets arranged on a bulletin board will draw children to visit the shelves. An occasional surprise in the display of a new magazine or new books opened to colorful illustrations will arouse the children's curiosity and interest, and add to their enjoyment of the free reading period. Books dealing with some unit of work or with a specific phase of the children's interests may be arranged in groups on the reading table or on a book shelf.

The free reading period should be characterized by an atmosphere of informality and enjoyment. It should be a time in the school day when the child feels free to browse quietly among the books on the library table or book

shelves. He may choose a new book to read at the table or at his desk; or he may continue reading a book he has previously selected. Even the youngest pupils can enjoy this period as a time to look at favorite picture books.

There should be no oral performance, no recitations. "We must get away from the idea that no learning can go on unless teachers are asking questions and children are answering them."¹

B. Suggested ways to guide pupil's leisure reading

If the books in the school library are wisely selected there need be no worry that a child will choose a book that is positively harmful or of poor literary quality; but he may select a book that is too difficult and thus lose interest. Some children have little desire to read books outside of a particular field. For example: one little ten-year-old girl cares to read nothing but fairy tales; a fourth grade boy asks only for animal stories. The teacher who knows the books in the grade or school library can, by means of a hint or well-directed suggestion, open up for these children new literary fields to explore and new book friends to enjoy.

It is desirable, of course, that a child's interest in the reading of literature shall continue beyond his hours in school. The guidance of the teacher will, therefore, be directed toward encouraging wide reading at home, both during the school year and during vacations. She may need to help pupils to select books to take home, keeping in mind their interests, their needs, and their reading ability. And always she will communicate to her pupils her own enjoyment of good books.

When the children's own personal copies of books are brought from home, they should receive careful consideration by the teacher before being read to the group or placed on the reading table. "No book considered important by the child is regarded by the school as too insignificant for the school to take account of in some fashion. Thoughtful examination and intelligent evaluation are speedily replacing prescription and censorship."²

¹McKee, Paul, *Reading and Literature in the Elementary School*, page 520. Houghton Mifflin Company, Chicago. 1934.

²Betzner, Jean, and Moore, Annie E., *Everychild and Books*, page 85. New York. The Bobbs-Merrill Company, 1940.

Much of the direction of the child's leisure reading will come as a result of the activities of those literature periods during which the children share their literary experiences with another. So that they may successfully lead their pupils into that wonderland of fancy, adventure, and the romance of other peoples, times and places, teachers should at all times keep these guiding principles in mind:

1. First: The teacher should have a very real knowledge, love, and appreciation of the materials available for children's reading.
2. Second: Start where the child is. Give him books and stories that are easy enough to read with no great expenditure of time and effort.
3. Third: Provide materials that are interesting to him. As the child acquires fluency and interest, his reading tastes may be gradually improved and his reading interests widened.
4. Fourth: Keep the reading situation enjoyable. *Encourage* the child to talk about the things he has read but *do not insist* that he do so. Eventually his increasing enjoyment of reading and knowledge of materials read will overflow into expression.

C. Activities that help encourage children to do free reading.

1. Much time is spent in looking at and talking about stories, books, and pictures in pre-primer and first grade.
2. Teacher reads and tells stories to the children.
3. Pupils take books home to read by themselves or to be read to by parents.
4. Pupils exchange books received as Christmas gifts for reading among the children.
5. Teacher reads part of a story and stops at an interesting point so the children wish to finish the story.
6. Teacher or child librarian puts "surprise books" out on the library table.
7. Poems and short stories are posted on the bulletin board.
8. Children prepare a story to read orally to the group.
9. Pupils keep individual records of books read.
10. Pupils make "our own books" of original stories, poems, riddles, the seasons, funny dreams, etc.
11. Oral book reports. These should be *voluntary* reports.
 - a. The oral report may be a brief summary telling the author and title of a book, a short synopsis of the contents, and reasons for liking the book.
 - b. A child reads what he considers the most interesting incident in the story, gives the author and title, and tells where the book may be obtained so others can read it.
 - c. He shows the pictures in the book and tells some incidents in the story in connection with them.

- d. The oral report may be in the form of a dramatization or pantomime. The children dramatize the story or an incident in the story. These dramatizations should be informal, and planned and directed by the children themselves.
 - e. The children dress up to represent book characters; then allow the audience to guess the character, author and title of the book.
 - f. Children tell book riddles. A child tells some facts about a story read, or about a book character, or author. The class guess the title of the book, characters, and author.
12. Written book reports.

Written reports should be brief to eliminate any element of drudgery both for the pupil and teacher. McKee says, "If book reports are to be written, they must never be assigned in terms of a certain book, a certain form, or a certain number of words. Written reports to be of any value include only such matters as the author's name, the title of the book, the publisher, a few comments concerning the contents and reasons for liking or disliking the book. Such information can be placed on a 3" x 5" card and filed in a suitable box.³ These should be *voluntary* reports.

13. Keep scrapbooks.

Making scrapbooks may be either an individual or class project. The book may contain brief reports of books read, original illustrations of scenes or incidents in the story, pictures from book jackets, magazines, etc. Only for pupils desiring to do so.

14. Keep records of books read.

Sometimes children enjoy keeping a record of the books they have read. This should **never be obligatory**—but always voluntary. The third, fourth, and fifth grades in one school use this scheme: A sheet of oaktag 24" x 36" was posted on the bulletin board. It was ruled off with lines about one inch apart. The children's names were written along the right hand side. Whenever a child read a book and satisfactorily reported on his reading in a brief interview with his teacher or in a short written report, he wrote the title of the book and author on a piece of colored construction paper, 1" x 2", folded it like a book, and pasted it opposite his name on the reading chart. The children were very much interested in watching the gaily colored lines of paper slips lengthen beside their names. Some children read over twenty books in one semester. Emphasis should always be on the enjoyment and widening of interests, however, rather than on **number of books read**.

Younger children like colored paper dots or stars, especially if a gold or silver star is given for every fifth or tenth book read.

An added suggestion would be the use of different colored paper for different types of books, "green for adventure, flame for

³McKee, Paul, *Reading and Literature in the Elementary School*, page 523. Chicago, Houghton Mifflin Company. 1934.

geography or travel, blue for fairy tales, red for animal stories, pale green for art and poetry, purple for history."⁴

15. Organize Book Clubs.

Clubs are excellent for motivating leisure reading among boys and girls. The club may constitute a regular part of the literature program, or it may represent one phase of the "For Iowa Club" activities in a school.

Some of the desirable objectives of a club of this kind are:

- a. To encourage the reading of good books and magazines as a leisure time activity.
- b. To lead the children to appreciate the social values to be derived from sharing one's reading experiences with others.

The time for meetings of the club should be adjusted to the individual school. In city and town schools the children may wish to meet for an hour after school one or more times each month. In rural and consolidated schools an occasional literature period may be set aside for the meeting of the club. In those schools which have a regular period set aside for clubs there will be no difficulty in finding a suitable time for the children to meet.

The activities listed below are some which have been used in a seventh grade reading club.⁵ "Not all of them were used at every meeting or even at any one meeting"⁶

a. Roll call—

- (1) Respond by giving the author and title of a favorite book, or one recently read.
 - (2) A child gives a thumbnail sketch of a book or story and the others try to guess the title.
- b. Book briefs—a short description of a book or story limited to one or two minutes.
 - c. Book reviews—a five to eight minute review of a favorite story.
 - d. Reading for an audience—by a pupil, a group, or by the teacher.
 - e. Dramatizations.
 - f. Choral speaking.
 - g. Original writing—the best selections are chosen to be read before the group.
 - h. Keeping reading charts.
 - i. Making book posters.
 - j. Keeping a literature bulletin board.
 - k. Illustrations—a part of the time may be given over to the making of book illustrations. They may be original drawings or pictures cut from book jackets or magazines.

⁴"Recreatory Reading" Chapter XVII, *Teachers' Guide to Child Development in the Intermediate Grades*, page 313. California State Department of Education, Sacramento. 1936.

⁵Vayette, Kenneth E., "A Seventh Grade Reading Club," *The National Elementary Principal*, Seventeenth Yearbook, pages 359-62. Bulletin of Dept. of Elementary School Principals, National Education Association, Washington D. C. July, 1938.

⁶Opus cit., page 360.

- l. Games—guessing contests of various kinds, jigsaw puzzles made from book covers, and hidden titles are just a few of the games that may be played.
- m. Assemblies—the club may plan an assembly program for Book Week or at any other time to demonstrate the activities of the club.
- n. Writing letters to favorite authors and/or illustrators.
- o. Putting on Book Fairs.

One high school reading club composed of students from the junior and senior high school spends a part of the club time in leisure reading. Each member brings a book or magazine that he has especially enjoyed and exchanges with other students. Other activities are: the giving of short book reports, audience reading of a favorite book, and keeping a record of books, stories, and magazine articles read.

16. Observe Book Week.

National Book week which comes in November was first started in 1918. It is now a nation-wide cooperative program shared by teachers, librarians, scout leaders, publishers and booksellers. Its purpose is to intensify interest in children's reading, to encourage the building of school and home libraries, and to stimulate and offer help to those who buy books for children.

To make Book Week activities truly vital and effective, the schools and libraries can do many things. Some suggestions are listed below:

- a. Write letters requesting free material and suggestions for Book Week Observance. Address: Book Week Headquarters, 62 W. 45th Street, New York City; and to the National Association of Book Publishers, 347 Fifth Avenue, New York City.
- b. Arrange for story hour to introduce new books.
- c. Make original Book Week posters.
- d. Display new and favorite books.
- e. Give assembly program consisting of: book riddles, book reports by children dressed in costumes of characters from the book, dramatizations, puppet or shadow plays. (See the sections on Book Reviews and Book Clubs, Sec. III.)
- f. Take a trip to a library.
- g. Read or study units of work connected with "How Books Are Made" and "Care of Books," etc.
- h. Choral reading.
- i. Make pictorial maps relating to books and book characters.
- j. Take imaginary tours with books.
- k. Write notices about Book Week Activities for local newspaper and radio station.
- l. Write mayor and ask him to issue a Book Week Proclamation.
- m. Invite librarians or interested lay persons to visit school and discuss literature.
- n. Give Book Week teas to parents and to other classrooms.
- o. Write or interview merchants concerning observances. (Window display of books, objects, or characters relating to books.)

- p. Dress dolls to represent story characters.
- q. Conduct a Book Week Parade.
- r. Conduct a program on books or book characters.
- s. Plan a Book Week Circus—Have posters, tickets, etc., for “admission to the Big Spectacle.” Arrange a series of book side-shows. For example: have one devoted to “Wild animals from all parts of the world,” one to “The Wild West,” etc. Make models of the favorite characters with the books lined up behind them.
- t. Make an exhibit of old and rare books.

XI. MAGAZINES FOR CHILDREN AND YOUNG PEOPLE

Selected by the Children's Book Committee of the Child Study Association of America, 221 West 57th Street, New York 19, N. Y.

Magazines have a place of their own for children. The arrival, week after week or month after month, of a magazine addressed to the child himself and intended for no one else, has a special magic.

The magazine is for odd moments. Unlike a book, it can be loved and left. Things-to-do share space with stories, verses, and articles. Contributors' columns provide a chance for creative expression and the satisfaction of seeing one's own work and one's own name in print.

The following list includes magazines for recreational reading for children from six up, as well as for older girls and boys. Listed here also are a number of excellent magazines, distributed through school subscription—magazines on social study subjects, literature, current events and the arts. In addition, young enthusiasts and boys and girls devoted to hobbies will often enjoy some of the adult periodicals dealing with special interests. An attempt has been made to list some of these, but the selections are by no means inclusive.

There are available also some attractive periodicals published by various sectarian groups supplementing Sunday School activities. It has not been possible to list these here since selection will be guided by individual preference. This is true also of the wide variety of excellent sports magazines as well as regional farm periodicals. While this list does not include these interests, parents may want to explore these fields for themselves.

The list is offered as a guide to selection for various ages and interests. Age designations, however, must be interpreted

with the individual child in mind, and it should be remembered that hobby and specialized magazines are likely to appeal only to the child already interested.

FOR YOUNGER READERS

JACK AND JILL. (Curtis Publishing Co.), Independence Square, Philadelphia 5, Pa. 25c a copy; \$2.50 a year.

A small, childlike monthly containing little stories, verses, pictures, and puzzles.

(6-9, as well as a bit older and a bit younger).

CHILD LIFE. 136 Federal St., Boston 10, Mass. 25c a copy; \$3.00 a year.

Special features and things-to-do share equal space with stories and poems in this lively monthly. A list of "Read-Aloud Pages" indicates which are for the youngest.

(6-12)

STORY PARADE. Poughkeepsie, New York. 25c a copy; \$3.00 a year.

A monthly of illustrated stories and verses for children with somewhat literary tastes. Includes reader contributions.

(8-12)

CHILDREN'S ACTIVITIES. (Child Training Association, Inc.), 1018 S. Wabash Ave., Chicago 5, Ill. 50c a copy; \$3.00 a year (10 issues). Not for sale on newsstands.

A helpful monthly of things-to-do, stories and verses for children.

Material for teachers and also for parents.

(6-10)

CHILDREN'S PLAY MATE. (A. R. Mueller Printing and Lithograph Co.) 3025 E. 75 St., Cleveland 4, Ohio. 15c a copy; \$1.50 a year.

A monthly selection of stories and poems, puzzles and games, features and contests.

(6-12)

POLLY PIGTAILS. (Parents' Magazine), 52 Vanderbilt Ave., New York 17, N. Y.

10c a copy; \$1.00 a year.

This monthly, an informal combination of stories, helpful hints, and comics, is the "younger sister" of **CALLING ALL GIRLS**.

(7-10)

FOR OLDER GIRLS

CALLING ALL GIRLS. (Parents' Magazine), 52 Vanderbilt Ave., New York 17, N. Y.

10c a copy; \$1.00 a year.

Illustrated stories, friendly counsel, letters from readers, and other features are combined in a lively monthly.

(10-14)

THE AMERICAN GIRL. (The Girl Scouts), 155 E. 44 St., New York 17, N. Y.

15c a copy; \$2.00 a year.

Fiction, features, and suggestions for leisure time at home and out of doors. Organization news is only a part of this popular monthly.

(11-14)

MISS AMERICA. 350 Fifth Ave., New York 1, N. Y. 10c a copy; \$1.00 a year.

Easy-to-read features, stories, comics, Miss America club.
(12-15)

SEVENTEEN. (triangle Publications), 11 W. 42 St., New York 18, N. Y. 15c a copy; \$1.80 a year.

Sparkling teen-age monthly containing varied and valuable material selected with deep insight into young people's interests, ranging from the serious to the frivolous.

(14 up)

FOR OLDER BOYS

CALLING ALL BOYS. (Parents' Magazine), 52 Vanderbilt Ave., New York 17, N. Y. 10c a copy; \$1.00 a year.

Stories, comics, hobbies, and special features in simple text amply illustrated.

(10-14)

OPEN ROAD FOR BOYS. 729 Boylston St., Boston 16, Mass. 15c a copy; \$2.00 a year.

Stories and special interests, movies and sports.

(10-14)

BOYS' LIFE. (Boy Scouts of America), 2 Park Ave., New York 16, N. Y. 20c a copy; \$2.00 a year.

Appealing to the typical boy of today, with lively adventure stories plus timely features and photographs.

(11 up)

CURRENT INTERESTS

(Supplementary School Reading)*

MY WEEKLY READER. (American Education Press), 400 S. Front St., Columbus 15, Ohio. School groups of five or more; 25c a semester; 45c a year.

Simple news sheet and reading aids for children in the primary grades.
(Primary)

JUNIOR RED CROSS NEWS. 10c a copy; 50c a year.

JUNIOR RED CROSS JOURNAL. 15c a copy; \$1.00 a year.

American Red Cross, 17th and D Sts., Washington, D. C.

Two monthlies of general appeal and good quality. Brief stories and articles on subjects of worldwide range. The JOURNAL (for high school readers) contains movie reviews and a forum.

(Elementary and high school respectively).

BUILDING AMERICA. (Americana Corporation, published for the Department of Supervision and Curriculum Development, National Education Association), 2 W. 45 St., New York 19, N. Y. 30c a copy; \$2.25 a year (8 issues).

Fine photos with brief descriptive text about the social scene.

(12 up)

*Issued weekly during the school year unless otherwise noted.

CURRENT EVENTS. (American Education Press), 400 S. Front St., Columbus 15, Ohio. School groups of five or more: 25c a semester; 45c a year.

News weekly which has served several generations of school children. (5th and 6th grades)

YOUNG CITIZEN. 5th and 6th grades. Single subscription: 75c a year.

JUNIOR REVIEW. Junior high. Single subscription: 60c a semester; \$1.20 a year.

WEEKLY NEWS REVIEW. High school. Single subscription: 60c a semester; \$1.20 a year.

Civic Education Service, 1733 K. St., N. W., Washington 6, D. C. Headline news, domestic and worldwide, for various age levels. Questions based on the articles. Pictures and pictographs.

JUNIOR SCHOLASTIC. 6th, 7th and 8th grades. Two or more subscriptions to one address: 45c a semester; 90c a year.

SENIOR SCHOLASTIC. High school. Two or more subscriptions to one address: 75c a semester; \$1.50 a year. (Also available in other editions.)

WORLD WEEK. High school. Two or more subscriptions to one address: 50c a semester; \$1.00 a year.

Scholastic Corporation, 220 E. 42 St., New York 17, N. Y.

News combined with illustrated feature articles and social study highlights. Quizzes; book and film reviews. **JUNIOR AND SENIOR SCHOLASTIC** include literature features.

YOUNG AMERICA. (Eton Publishing Co.), 32 E. 57 St., New York 22, N. Y. School groups of five or more: 35c a semester; 70c a year. Illustrated weekly which highlights news of international and national interest, including sports, hobbies, books and movies. (10-14)

JR. The Modern Magazine for Boys and Girls, Progressive Educators, Inc. Publication Office 3420 West Capitol Drive, Milwaukee 9, Wisconsin.

SPECIAL INTERESTS

THE JUNIOR NATURAL HISTORY MAGAZINE. American Museum of Natural History, Central Park West at 79 St., New York 24, N. Y. 15c a copy; \$1.25 a year.

Short illustrated features from the museum world.

(8-12)

NATURAL HISTORY. American Museum of Natural History, Central Park West at 79 St., New York 24, N. Y. 50c a copy; \$4.00 a year.

The museum's newer findings. Excellent photographs.

(Adults and mature young readers)

NATURE MAGAZINE. (The American Nature Association), 1214-16 St., N. W., Washington 6, D. C. 35c a copy; \$3.00 a year (10 issues)

Nature and the out-of-doors, copiously illustrated with photographs and sketches.

(10 up)

- NATIONAL GEOGRAPHIC. 16th and M Sts., N. W., Washington 6, D. C.
50c a copy; \$5.00 a year.
Adult monthly on social geography. Excellent research material with numerous fine photographs.
(Adults and mature young readers)
- ALL-PETS MAGAZINE. (Lightner Publishing Co.), 2810 S. Michigan Ave., Chicago 16, Ill. 15c a copy; \$1.50 a year.
Specialized information for mature young people with several serious pet interests. Departments for dogs, cats, birds, fish, poultry, rabbits and odd pets. Swappers' page.
(Adult)
- THE DOG NEWS. 3rd and Walnut Sts., Cincinnati 2, Ohio. 25c a copy; \$2.00 a year.
Regional club and show news. Separate departments for more than thirty breeds. "Feature Issues" for more familiar breeds. Illustrated.
(Adult)
- THE AQUARIUM. (Innes Publishing Co.), 129 N. 12 St., Philadelphia 7, Pa. 25c a copy; \$2.25 a year.
Facts and tips about unusual fish. Young readers will like the case histories of home aquarium experiences, and may want to send in their own. Question and answer department. Illustrated.
(14 up)
- OUTDOOR LIFE. 353 Fourth Ave., New York 10, N. Y. 25c a copy; \$2.00 a year.
For the lover of outdoor sports: articles, stories, and excellent photographs.
(14 up)
- SCIENCE NEWS LETTER. (Science Service, Inc.), 1719 N. St., N. W., Washington 6, D. C. 15c a copy; \$5.00 a year. Weekly.
Illustrated articles on developments in many fields. Book reviews "Do you know?" department.
(12 up)
- SCIENCE ILLUSTRATED. (McGraw-Hill), 330 W. 42 St., New York 18, N. Y. 25c a copy; \$3.00 a year.
Articles on a variety of scientific material. Photographs and diagrams are used freely to augment the text.
(14 up)
- POPULAR SCIENCE. 353 Fourth Ave., New York 10, N. Y. 25c a copy; \$2.50 a year.
For the doing child who likes to figure out his science problems at the work bench and in the lab.
(12 up)
- AVIATION ADVENTURES AND MODEL BUILDING. (Parents' Magazine), 52 Vanderbilt Ave., New York 17, N. Y. 10c a copy; \$1.00 a year.
For the air-minded youngster: articles, stories, and comics.
(8-12)

- AIR TRIALS.** (Street & Smith), 122 E. 42 St., New York 17, N. Y. 25c a copy; \$2.50 a year.
Feature articles, models, special departments. Well-illustrated.
(11 up)
- FLYING.** (Ziff-Davis Publishing Co.), 185 N. Wabash Ave., Chicago 1, Ill. 25c a copy; \$3.00 a year.
Factual articles about planes, from everyday problems to world skyways.
(14 up)
- RADIO NEWS.** (Ziff-Davis Publishing Co.), 185 N. Wabash Ave., Chicago 1, Ill. 35c a copy; \$3.00 a year.
Spot news of the radio industry, television, international short wave. Technical articles for the advanced amateur enthusiast. Reader correspondence department. Illustrated.
(Adult)
- CHEMISTRY.** (Science, Inc.) 1719 N. St., N. W., Washington 6, D. C. 25c a copy; \$2.50 a year.
Contemporary highlights on the exciting discoveries and wonders of today's chemical world.
(15 up)
- POPULAR PHOTOGRAPHY.** (Ziff-Davis Publishing Co.), 185 Wabash Ave., Chicago 1, Ill. 25c a copy; \$3.00 a year.
General, simple photo aids for beginners; letters and answers; salon and book news.
(14 up)
- THE CAMERA.** 306 N. Charles St., Baltimore, Md. 35c a copy; \$3.50 a year.
For the advanced enthusiast: club news, contests, book reviews, reproductions of salon prints, criticisms and comments by famous exhibitors.
Adult)
- SCHOOL ARTS.** (Davis Press, Inc.), 44 Portland St., Worcester 8, Mass. 50c a copy; \$4.00 a year.
Arts and crafts news and features. Beautiful illustrations.
(12 up)
- THEATRE ARTS.** 130 W. 56 St., New York 19, N. Y. 35c a copy; \$3.50 a year.
Drama on the stage and screen and as literature. Fine photographs. Though definitely adult, it is good for teen-age movie and theatre fans.
(14 up)
- THE FOLK DANCER.** Box 201, Flushing, New York. 15c a copy; \$1.50 a year. Excellent for young people interested in folk dancing. Description of dances; places to go for folk dancing.
(12 up)

ETUDE. (Theodore Presser), 1712 Chestnut St., Philadelphia 1, Pa. 25c a copy; \$2.50 a year.

Standard musical publication containing articles, a number of scores, question box, and a department for junior musicians.

(14 up)

CHESS REVIEW. 250 W. 57 St., New York 19, N. Y. 35c a copy; \$3.00 a year (10 issues).

Current news in the world of chess, with photographs and games. Invites nation-wide participation in postal chess tournaments.

(10 up)

STAMPS. 2 W. 46 St., New York 19, N. Y. 10c a copy; \$2.00 a year.

Weekly. Trading post, new issues, discoveries and general articles on philately at home and abroad.

(12 up)

NUMISMATIST. Federalsburg, Md. 25c a copy; \$3.00 a year.

An illustrated monthly for those interested in coins, medals and paper money.

(Adult)

XII. MEASURING RESULTS OF LITERATURE TEACHING

The teaching of literature does not readily lend itself to objective methods of measurement. The benefits which the child derives from his reading will need to be judged subjectively rather than objectively.

Certainly book reports and reviews, records of books read, the knowledge of books, authors, and book characters, all have their place as external evidences of the child's accomplishment; but his developing attitudes, his enjoyment and appreciations cannot be accurately determined through the use of any scale or standard test. On the other hand, the teacher should pause several times during the school year, to ask these questions concerning each child, and thus weigh the results of the literature program in the school:

1. Does the child genuinely enjoy reading as a leisure time activity?
2. Is he broadening his reading horizons? Is he reading a wider variety of books and enriching his background of concepts in various fields?
3. Is he reading books of a better literary quality?
4. Is he showing improvement in fluency and comprehension in all of his oral reading activities?
5. Does he show a growing knowledge of books, authors, and book characters?

XIII. A BASIC LIST OF BOOKS FOR RECREATIONAL READING FOR CHILDREN FROM KINDERGARTEN THROUGH JUNIOR HIGH SCHOOL

The following basic list is designed to meet children's reading interests in the elementary and junior high schools. The list has been compiled by Miss Mabel Snedaker, of the University Elementary School at Iowa City, with the assistance of studies done by Miss Iolita Ersland and Miss Ann Carstensen. It also embodies suggestions of the Iowa Pupils' Reading Circle Board and the Department of Public Instruction.

This is primarily a *leisure reading* list and is not restricted solely to "literature" in a narrow sense but provides for a wide range of reading interests. Here are included traditional classics which have stood the test of time and still have universal appeal for children. Here, too, are found those books whose potentialities for becoming classics seem especially significant. All are offered with the belief that in making their acquaintance children's lives will be enriched.

Some recognized classics do not appear in this list because they are no longer in print. A few appear in less attractive editions than when first issued. It is hoped that these may soon be published in their original form.

Administrators desiring to build a fine basic library in their schools are urged to acquire the entire list, noting carefully illustrator, publisher, and any special edition recommended. Teachers are urged to check their library against this list in determining which books should be purchased for basic reading. It is hoped that both administrators and teachers in ordering books will include both basic books and those appearing on a current list of the best books for children.

Where a book has a wider range of reading appeal than for the grades under which it is listed, this is indicated by numbers in parentheses. Such classification takes care of all natural overlapping of titles, and so a title is listed but once. Teachers searching for a favorite book should look for it on more than one grade level.

Many books listed for a particular grade level are those whose contents generally will be too difficult to be read by pupils of those grades. Such books are intended to be read

by the teacher in order that children need not miss the appeal of such book at the psychological time.

This basic list with *annotations* and *prices* is published by the Iowa Pupils' Reading Circle, 409 Shops Building, Des Moines 9, Iowa.

Primary Grades

AUTHOR	TITLE	Illustrator	Publisher	Grades
Aulaire	<i>Abraham Lincoln</i>	authors	Doubleday	2-5
	<i>Don't Count Your Chicks</i>	authors	Doubleday	K-3
	<i>Ola</i>	authors	Doubleday	1-4
	<i>Children of Northlights</i>	authors	Viking	2-4
Austin	<i>Peter Churchmouse</i>	author	Dutton	K-3
	<i>Willamette Way</i>	author	Scribner	3-5
Anderson	<i>Billy and Blaze</i>	author	Macmillan	1-4
	<i>Blaze and the Forest Fire</i>	author	Macmillan	1-4
	<i>Little Tim and the Brave Sea Captain</i>	author	Oxford	K-3
A. C. E.	<i>Told Under Blue Umbrella</i>	Davis	Macmillan	K-3
	<i>Told Under Magic Umbrella</i>	Jones	Macmillan	K-3
	<i>Sung Under Silver Umbrella</i>	Lathrop	Macmillan	1-6
	<i>Story of Little Black Sambo</i>	author	Lippincott	K-2
Beebe	<i>The Pet Show</i>	Beebe	Oxford	K-2
Beim	<i>Sasha and the Samovar</i>	Busoni	Harcourt	3-4
Bell	<i>Mountain Boy</i>	Bell	Viking	2-3
Bemelmans	<i>Hansi</i>	author	Viking	K-3
Beskow	<i>Pelle's New Suit</i>	author	Harper	K-3
Bianco	<i>Velveteen Rabbit</i>	Nicholson	Doubleday	K-3
Bible	<i>Small Rain</i>	Jones	Viking	K-4
Brock	<i>Here Comes Kristie</i>	author	Knopf	3-5
Bronson	<i>Turtles</i>	author	Harcourt	3-6
	<i>Pollwiggles Progress</i>	author	Macmillan	3-6
Brooke	<i>Golden Goose Book</i>	author	Warne	K-2
	<i>Johnny Crow's Garden</i>	author	Warne	K-1
Buff	<i>Dash and Dart</i>	Buff	Viking	K-4
Burton	<i>The Little House</i>	author	Houghton	K-3
	<i>Mike Mulligan and His Steam Shovel</i>	author	Houghton	K-3
	<i>Picture Book No. 2</i>	author	Warne	K-3
Caldecott	<i>Picture Book No. 3</i>	author	Warne	K-3
	<i>Picture Tales from the Russian</i>	author	Lippincott	K-4
Cavannah	<i>Our Country's Story</i>	Holland	Rand-McNally	3-4

AUTHOR	TITLE	Illustrator	Publisher	Grades
Chalmers	<i>I Had a Penny</i>	author	Viking	K-1
Charles	<i>A Roundabout Turn</i>	Brooke	Warner	K-3
Child Study Assoc.	<i>Read To Me Story Book</i>	Lenski	Crowell	
Clark	<i>In My Mother's House</i>	Herrera	Viking	K-3
Clark and Quigley	<i>Poppy Seed Cakes</i>	Petersham	Doubleday	K-3
Coatsworth	<i>Dancing Tom</i>	Paull	Macmillan	2-3
Cook	<i>Zoo Animals</i>	author	Grossett	
Credle	<i>Down, Down the Moun- tain</i>	author	Nelson	3-4
Dalglish	<i>Relief's Rocker</i>	Woodward	Macmillan	3-5
Dennis	<i>Burlap</i>	author	Viking	1-4
	<i>Flip and the Cows</i>	author	Viking	K-3
Daugherty	<i>Andy and the Lion</i>	author	Viking	K-3
DeAngeli	<i>Yonie Wondernose</i>	author	Doubleday	2-4
Ets	<i>In the Forest</i>	author	Viking	K-2
	<i>Mister Penny</i>	author	Viking	2-4
Falls	<i>ABC Book</i>	author	Doubleday	K-1
Field	<i>Prayer for a Child</i>	Jones	Macmillan	K-2
Fish	<i>Four and Twenty Blackbirds</i>	Lawson	Lippincott	K-3
Flack	<i>Angus and the Ducks</i>	author	Doubleday	K-3
	<i>Boats on the River</i>	Barnum	Viking	K-3
	<i>The Story About Ping</i>	Wiese	Viking	2-4
	<i>Wait for William</i>	author	Houghton	K-2
Gag	<i>ABC Bunny</i>	author	Coward- McCann	K-2
	<i>Millions of Cats</i>	author	Coward- McCann	K-3
	<i>Nothing at All</i>	author	Coward- McCann	K-2
Garrett	<i>Angelo the Naughty One</i>	Polita	Viking	1-3
Geisel	<i>And to Think That I Saw It on Mulberry Street</i>	author	Vanguard	K-3
	<i>McElligott's Pool</i>	author	Random	K-6
Grahame	<i>Timothy Turtle</i>	Palazzo	Welch	K-2
Gramatky	<i>Little Toot</i>	author	Putnam	K-3
	<i>Hercules</i>	author	Putnam	K-3
Gulick	<i>Sing Sang Sung and Willie</i>	Dresser	Knopf	K-1
Handforth	<i>Mei Lei</i>	author	Doubleday	1-4
Harrington	<i>Ring-a-Round—A Col- lection of Verses for Boys and Girls</i>	Bell	Macmillan	K-4
Haywood	<i>B is for Betsy</i>	author	Harcourt	2-4
	<i>Betsy and Billy</i>	author	Harcourt	2-4
	<i>Penny and Peter</i>	author	Harcourt	3-4

AUTHOR	TITLE	Illustrator	Publisher	Grades
Heward	<i>Amelianne and Magic Ring</i>	author	McKay	K-3
Heyward	<i>Country Bunny and the Little Gold Shoes</i>	Flack	Houghton	K-4
Hunt	<i>Billy Button's Buttered Biscuit</i>	Milhous	Lippincott	1-3
Huntington	<i>Let's Go Outdoors</i>	photographs	Doubleday	
	<i>Let's Go to the Seashore</i>	photographs	Doubleday	1-3
Jacobs	<i>English Fairy Tales</i>	Batten	Putnam	3-5
Johnson	<i>Smallest Puppy</i>	authors	Harcourt	K-3
	<i>Stablemates; Story of Dick and Daisy</i>	authors	Harcourt	1-3
Justus	<i>Here Comes Mary Ellen</i>	Finger	Lippincott	3-5
Kipling	<i>Elephant's Child</i>	Rojanovsky	Garden	K-3
	<i>How the Camel Got His Hump</i>	Rojanovsky	Garden	
	<i>How the Leopard Got His Spots</i>	Rojanovsky	Garden	
	<i>How the Rhinoceros Got His Skin</i>	Rojanovsky	Garden	
Lathrop	<i>Who Goes There?</i>	author	Macmillan	1-3
Lee	<i>What to Do Now</i>	Lee	Doubleday (new ed.)	3-6
LeFevre	<i>The Cock, Mouse, and Little Red Hen</i>	Sarg	Macrae-Smith	K-3
	<i>Animals for Me</i>	author	Oxford	K
Lenski	<i>The Little Auto</i>	author	Oxford	K-2
	<i>The Little Farm</i>	author	Oxford	K-2
	<i>The Little Fire Engine</i>	author	Oxford	K-3
	<i>The Little Train</i>	author	Oxford	K-2
L. Hommedieu	<i>Tinker, Little Fox Terrier</i>	Kirmse	Lippincott	2-3
Lorenzini	<i>Adventures of Pinocchio</i>	Kredel	Grossett	2-6
Love	<i>Pocketful of Rhymes</i>	Jones	Crowell (spec.ed.)	
McCloskey	<i>Lentil</i>	author	Viking	3-5
	<i>Make Way for Ducklings</i>	author	Viking	1-3
Mason	<i>Little Jonathan</i>	Hauman	Macmillan	1-3
	<i>Matilda and Her Family</i>	Wolberg	Macmillan	1-3
	<i>Middle Sister</i>	Paull	Macmillan	3-5
Meeks	<i>One is the Engine</i>	King	Wilcox	
Milne	<i>Now We Are Six</i>	Shepard	Dutton	1-5
	<i>When We Were Very Young</i>	Shepard	Dutton	1-5
	<i>Winnie the Pooh</i>	Shepard	Dutton	K-4
Moore	<i>The Night Before Christmas</i>	Shinn	Winston	K-3

AUTHOR	TITLE	Illustrator	Publisher	Grades
Mother Goose	<i>Mother Goose Seventy-seven Verses</i>	Tudor	Oxford	
	<i>Real Mother Goose</i>	Wright	Rand	
	<i>Ring O' Roses—A nursery rhyme book</i>	Brooke	Warne	K-2
Newberry	<i>April's Kittens</i>	author	Harper	2-4
	<i>Mittens</i>	author	Harper	K-3
Olds	<i>Big Fire</i>	author	Houghton	1-4
Paul	<i>Pancakes for Breakfast</i>	author	Doubleday	2-4
Petersham	<i>The Christ Child as Told by Matthew and Luke</i>		Doubleday	K-8
	<i>The Rooster Crows</i>	Petershams	Macmillan	1-6
	<i>Story Book of Wheels</i>	authors	Winston	3-6
	<i>Story Book of Ships</i>	authors	Winston	3-6
	<i>Story Book of Trains</i>	authors	Winston	3-6
	<i>Story Book of Aircraft</i>	authors	Winston	3-6
Piper	<i>Little Engine that Could</i>	Lenski	Platt-Munk	
Perkins	<i>The Dutch Twins</i>	author	Houghton	1-4
Potter	<i>Tailor of Gloucester</i>	author	Warne	1-4
	<i>Tale of Jemima Puddle Duck</i>	author	Warne	1-4
	<i>Tale of Peter Rabbit</i>	author	Warne	K-2
Robinson	<i>Buttons</i>	author	Viking	K-3
Robinson	<i>Picture Book of Animal Babies</i>	Robinson	Macmillan	K-2
Rossetti	<i>Sing-song</i>	Davis	Macmillan	K-4
Rowe	<i>Rabbit Lantern</i>	Jui Tang	Macmillan	2-4
Sayres	<i>Bluebonnets for Lucinda</i>	Sewell	Viking	1-4
	<i>Tag-a-long Tooloo</i>	Sewell	Viking	1-4
Seaman	<i>Mr. Peck's Pets</i>	Hader	Macmillan	3-5
Schrieber	<i>Bambino the Clown</i>	author	Viking	K-4
Sewell	<i>Blue Barns</i>	author	Macmillan	K-1
Slobodkin	<i>Michael's Magic Train</i>	author	Macmillan	K-3
Smith	<i>The Chicken World</i>	author	Putnam	K-3
Stevenson	<i>Child's Garden of Verses</i>	Tudor	Oxford	K-5
Tousey	<i>Cowboy Tommy</i>	author	Doubleday	2-4
	<i>Jerry and the Pony Express</i>	author	Doubleday	2-4
Tresselt	<i>Rain Drop Splash</i>	Weisgard	Lothrop	K-2
	<i>White Snow Bright Snow</i>	Duvoisin	Lothrop	K-2
Webber	<i>Travelers All</i>	author	Scott	K-3
	<i>Anywhere in the World</i>	author	Scott	K-3
Wells	<i>Coco the Goat</i>	author	Doubleday	1-3
	<i>Peppi the Duck</i>	author	Doubleday	1-3
Wiese	<i>Liang and Lo</i>	author	Doubleday	1-3
Zim	<i>Elephants</i>	author	Morrow	2-4

Intermediate Grades

AUTHOR	TITLE	Illustrator	Publisher	Grades
Aesop	<i>The Fables of Aesop</i>	Heighway	Macmillan	2-4
Alcott	<i>Little Men</i>	Gorsline	Grosset (spec.)	5-8
	<i>Little Women</i>	Jambor	Grosset (spec.)	5-8
Andersen	<i>Fairy Tales</i>	Szyk	Grosset (spec.)	
Angelo	<i>Nino</i>	author	Viking	
Wiggin & Smith (ed.)	<i>Arabian Nights</i>	Parrish	Scribner	
Arason	<i>Smoky Bay</i>	Howe	Macmillan	
Asbjornsen & Moe	<i>East of the Sun and West of the Moon</i>	d'Aulaire	Viking	3-6
or Thorne- Thomsen	<i>East of the Sun and West of the Moon</i>	Richardson	Row	3-6
A.C.E.	<i>Told Under Stars and Stripes</i>	Walker	Macmillan	
Atwater	<i>Mr. Popper's Penguins</i>	Lawson	Little	
Aulaire	<i>Leif the Lucky</i>	authors	Doubleday	3-6
Baker	<i>Stocky, Boy of West Texas</i>	Hargens	Winston	
Bailey	<i>Miss Hickory</i>	Lithographs- Garrett	Viking	
Barksdale	<i>The First Thanksgiving</i>	Lenski	Knopf	
Barnes	<i>The Wonderful Year</i>	Seredy	Messner	
Barrie	<i>Peter and Wendy</i>	Bedford	Scribner	2-6
Becker	<i>Growing Up With America</i>		Lippincott	5-8
Beeler & Branley	<i>Experiments in Science</i>	Beck	Crowell	5-8
Besterman	<i>The Quaint and Curious Quest of Johnny Longfoot</i>	Chappell	Bobbs	
Bianco	<i>All About Pets</i>	Gilkinson	Macmillan	
Bishop	<i>Pancakes—Paris</i>	Schreiber	Viking	
Bondemps	<i>The Fast Sooner Hound</i>	Burton	Houghton	
Bothwell	<i>The Thirteenth Stone</i>	Ayer	Harcourt	
Bowman & Bianco	<i>Tales from a Finnish Tupa</i>	Bannon	Whitman	5-7
Blyton	<i>Castle of Adventure</i>	Tresilian	Macmillan	
Brenner	<i>The Boy Who Could Do Anything and Other Mexican Folk Tales</i>	Charlot	Scott	3-5
Brewton	<i>Under the Tent of the Sky</i>	Lawson	Macmillan	1-8
Bringe	<i>The Gulf Stream</i>	Carter	Vanguard	

AUTHOR	TITLE	Illustrator	Publisher	Grades
Brink	<i>Caddie Woodlawn</i>	Seredy	Macmillan	
	<i>Magical Melons</i>	Davis	Macmillan	
	<i>All Over Town</i>	Bayley	Macmillan	
Bronson	<i>Chisel Tooth Tribe</i>	author	Harcourt	
	<i>Coyotes</i>	author	Harcourt	
Britton	<i>What Makes It Tick</i>	Bendick	Houghton	
Buff	<i>Big Tree</i>	authors	Viking	5-7
	<i>Kobi, A Boy of Switzerland</i>	Lithographs- Buff	Viking	
Carroll	<i>Alice in Wonderland and Through the Looking Glass</i>	Tenniel (spec.)	Grosset	
Chase	<i>The Jack Tales</i>	Williams, Jr.	Houghton	
Chrisman	<i>Shen of the Sea</i>	Hassebriis	Dutton	
Clark	<i>Little Navajo Bluebird</i>	Lantz	Viking	5-7
Clemens	<i>Adventures of Huckle- berry Finn</i>	McKay	Grosset	5-8
	<i>Adventures of Tom Sawyer</i>	McKay	Grosset (spec.)	5-8
	<i>Prince and the Pauper</i>	Hatherell	Harper	6-8
Coatsworth	<i>Away Goes Sally</i>	Sewell	Macmillan	
	<i>Five Bushel Farm</i>	Sewell	Macmillan	
	<i>The Fair American</i>	Sewell	Macmillan	
Colum	<i>Adventures of Odysseus and the Tale of Troy</i>	Pogany	Macmillan	5-8
	<i>Children of Odin</i>	Pogany	Macmillan	5-8
	<i>Golden Fleece and Heroes Who Lived Before Achilles</i>	Pogany	Macmillan	5-8
Crothers	<i>Miss Muffet's Christmas Party</i>	Long (ann.ed.)	Houghton	
Dalgliesh	<i>America Travels</i>	Woodward	Macmillan	
	<i>Christmas, A Book of Stories Old and New</i>	Woodward	Scribner	
Daringer	<i>Adopted Jane</i>	Seredy	Harcourt	
Daugherty	<i>Daniel Boone</i>	lithographs- author	Viking	6-9
Davis	<i>Pepperfoot of Thursday Market</i>	Baldrige	Holiday	
De Angeli	<i>Bright April</i>	author	Doubleday	
	<i>Henner's Lydia</i>	author	Doubleday	
	<i>Thee Hannah</i>	author	Doubleday	
Defoe	<i>Life and Strange Ad- ventures of Robinson Crusoe</i>	Ward	Grosset (spec.)	
De la Mare	<i>Peacock Pie</i>	Cerowe	Holt (new ed.)	5-7
Dix	<i>Merrylips</i>	Merrill & Cooper	Macmillan	

AUTHOR	TITLE	Illustrator	Publisher	Grades
Dodge	<i>Hans Brinker</i>	Baldridge (spec.)	Grosset	
Edmonds	<i>Matchlock Gun</i>	Lantz	Dodd	
Enright	<i>Four Story Mistake</i>	author	Rinehart	
	<i>Thimble Summer</i>	author	Rinehart	
	<i>Saturdays</i>	author	Rinehart	
Estes	<i>Middle Moffat</i>	Slobodkin	Harcourt	
	<i>Moffats</i>	Slobodkin	Harcourt	
	<i>Rufus M.</i>	Slobodkin	Harcourt	
	<i>Hundred Dresses</i>	Slobodkin	Harcourt	
Evans	<i>All About Us</i>	Earle	Capitol	3-6
Everndon	<i>The Secret of the Porcelaine Fish</i>	Handforth	Random	
Fenner	<i>Time to Laugh</i>	Pitz	Knopf	
Field	<i>Hitty, Her First Hundred Years</i>	Lathrop	Macmillan	
	<i>Taxis and Toadstools</i>	author	Doubleday	
Finger	<i>Tales of Silver Lands</i>	Horace	Doubleday	5-7
Fisher	<i>Understand Betsy</i>	Barnes	Holt	
Fisher	<i>You and the United Nations</i>	author	Children's Press	
Fitch	<i>One God, Ways We Worship Him</i>	photographs- Creighton	Lothrop Doubleday	K-6
Fyleman	<i>Fairies and Chimneys</i>			
Gall & Crew	<i>Flat Tail</i>	Kihn	Oxford	
	<i>Ringtail</i>	Reid	Oxford	
Garst	<i>Cowboy Boots</i>	Hargens	Abingdon	
Gates	<i>Blue Willow</i>	Lantz	Viking	
	<i>Sensible Kate</i>	Torre	Viking	
Geisel	<i>Five Hundred Hats of Bartholomew Cubbins</i>	author	Vanguard	2-6
Gibson	<i>More Pictures to Grow Up With</i>		Studio	
	<i>Oak Tree House</i>	Bock	Longmans	
Gilmore	<i>Model Planes for Beginners</i>	author	Harper	
Goudge	<i>The Little White Horse</i>	Hodges	Coward-McCann	
Grahame	<i>Wind in the Willows</i>	Shepard	Scribner	
Grimm	<i>Grimm's Fairy Tales</i>	Kredel (spec.)	Grosset	
Hader	<i>Spunky</i>	authors	Macmillan	
Hale	<i>Peterkin Papers</i>	Brett	Houghton	
Harper	<i>Uncle Sam's Story Book</i>	Paull	McKay	
Harris	<i>Uncle Remus—His Songs and Sayings</i>	Frost	Appleton	3-8
Hartman	<i>These United States and How They Came to Be</i>		Macmillan	5-8

AUTHOR	TITLE	Illustrator	Publisher	Grades
Haywood	<i>Betsy and the Boys</i>	author	Harcourt	
Hazeltine & Smith	<i>Christmas Book of Leg- ends and Stories</i>	Duvoisin	Lothrop	
	<i>Easter Book of Stories and Legends</i>	Bianco	Lothrop	
Henderson	<i>Augustus and the River</i>	author	Bobbs	
Henry	<i>Justin Morgan Had a Horse</i>	Dennis	Wilcox	5-8
	<i>Misty of Chincoteague</i>	Dennis	Rand McNally	
Hillyer	<i>Child's Geography of the World</i>	Borg & Wright	Appleton-Century	
	<i>Child's History of the World</i>	Borg & Wright	Appleton-Century	
Hillyer & Huey	<i>Child's History of Art</i>	photographs	Appleton	
Hogner	<i>The Animal Book</i>	Hogner	Oxford	
Holling	<i>Book of Cowboys</i>	Hollings	Platt & Munk	
	<i>Paddle to the Sea</i>	author	Houghton	
	<i>Tree in the Trail</i>	author	Houghton	
Huffard Carlisle				
Ferris	<i>My Poetry Book</i>		Winston	1-8
Hunt	<i>Benjie's Hat</i>	Paull	Lippincott	
	<i>Little Girl With Seven Names</i>	Paull	Lippincott	
	<i>Lucinda, a Little Girl of 1860</i>	Wright	Lippincott	
Jataka	<i>Jataka Tales</i>	Young	Appleton	
Kaler	<i>Toby Tyler</i>	Glangman	World	
Kelsey	<i>Once the Hodja</i>	Dobias	Longmans	
Kipling	<i>Jungle Book</i>	Wiese	Doubleday	
	<i>Just So Stories</i>	Gleeson	Doubleday	3-4
Lang	<i>The Blue Fairy Book</i>	Hood (Crown ed.)	Longmans	
Lathrop	<i>Juneau, the Sleigh Dog</i>	Wiese	Random House	5-8
Lattimore	<i>Little Pear</i>	author	Harcourt	
Lawson	<i>Ben and Me</i>	author	Little	3-8
	<i>Rabbit Hill</i>	author	Viking	1-8
	<i>They Were Strong and Good</i>	author	Viking	
Lear	<i>The Complete Nonsense Book</i>	Strachey (9th ed.)	Dodd	
Leeming	<i>Fun With Puzzles</i>	Drawings- Robinson	Lippincott	
	<i>Fun With Magic</i>	Drawings- Robinson	Lippincott	

AUTHOR	TITLE	Illustrator	Publisher	Grades
Lenski	<i>Blueridge Billy</i>	author	Lippincott	
	<i>Strawberry Girl</i>	author	Lippincott	
	<i>Judy's Journey</i>	author	Lippincott	
Lide	<i>Yinka-to-the Yak</i>	Wiese	Viking	3-4
Lofting	<i>Story of Dr. Dolittle</i>	author	Lippincott	
Lovelace	<i>Betsy-Tacy</i>	Lenski	Crowell	
	<i>Over the Big Hill</i>	Lenski	Crowell	
Malcolmson	<i>Yankee Doodle's Cousins</i>	McCloskey	Houghton	5-8
Mason	<i>Junior Book of Camping</i>			
	<i>and Woodcraft</i>	Koch	Barnes	
Matschat	<i>American Butterflies and</i>			
	<i>Moths</i>	Freund	Random	5-8
McCloskey	<i>Homer Price</i>	author	Viking	
McGinley	<i>Plain Princess</i>	Stone	Lippincott	
McNeer	<i>The Gold Rush</i>	Ward	Grosset, 50c	5-8
Meadowcroft	<i>Benjamin Franklin</i>	McKay	Crowell	
Meigs	<i>The Covered Bridge</i>	de Angeli	Macmillan	
	<i>Willow Whistle</i>	Smith	Macmillan	
	<i>Wind in the Chimney</i>	Smith	Macmillan	
	<i>Animal Inn</i>	Winter	Houghton	
Moe	<i>The Pioneers</i>	Converse	Houghton	
Molloy	<i>Chi-Wee</i>	Moon	Doubleday	
Moses	<i>Treasury of Plays for</i>			
	<i>Children</i>		Little	5-8
Mukerji	<i>Hari, the Jungle Lad</i>	Stinemetz	Dutton	
	<i>Kari, the Elephant</i>	Allen	Dutton	
Neyhart	<i>Henry's Lincoln</i>	Bank	Holiday	
Orton	<i>Treasure in the Little</i>			
	<i>Trunk</i>	Ball	Lippincott	
Parrish	<i>Floating Island</i>	Doll	Harper	
Petersham	<i>America's Stamps</i>	authors	Macmillan	5-8
Pyle	<i>Pepper and Salt</i>	author	Harper	2-6
	<i>Men of Iron</i>	author	Harper	6-8
	<i>Merry Adventures of</i>			
	<i>Robin Hood</i>	author	Scribners	5-7
Rankin	<i>Wonder Clock</i>	author	Harper	3-5
	<i>Dandelion Cottage</i>	Stevens	Holt	5-7
Rigby	<i>Moustachio</i>	Duvoisin	Harper	
Rounds	<i>Blind Colt</i>	author	Holiday	5-8
Ruskin	<i>King of the Golden River</i>	Kredel	World	
Salten	<i>Bambi</i>	Wiese	Noble	
Seton	<i>Wild Animals I Have</i>			
	<i>Known</i>	author	Scribner	5-7
Seredy	<i>Good Master</i>	author	Viking	
Shannon	<i>Dobry</i>	Katchamakoff	Viking	5-7
Shapiro	<i>Yankee Thunder</i>	Dougherty	Messner	5-8
Skinner	<i>Becky Landers—Frontier</i>			
	<i>Warrior</i>		Macmillan	

AUTHOR	TITLE	Illustrator	Publisher	Grades
Sperry	<i>Call It Courage</i>	author	Macmillan	
	<i>Coconut, the Wonder Tree</i>	author	Macmillan	
	<i>Bamboo, the Grass Tree</i>	author	Macmillan	
Spyri	<i>Heidi</i>	Sharp (spec.)	Grosset	
Stefansson	<i>Here Is Alaska</i>	photographs-Machetany	Scribner	
Stong	<i>Honk the Moose</i>	Wiese	Dodd	
Swift	<i>Gulliver's Travels</i>	Watson		
		(spec. 1948)	Grosset	5-8
Tappan	<i>When Knights Were Bold</i>		Houghton	
Thompson	<i>Silver Pennies</i>	Bromhall	Macmillan	1-6
Tolkein	<i>The Hobbit; or There and Back Again</i>	author	Houghton	
Travers	<i>Mary Poppins and Mary Poppins Comes Back</i>	Shepard (combined)	Reynal	
Treffinger	<i>Li Lun, Lad of Courage</i>	Wiese	Abingdon	
Untermeyer	<i>This Singing World</i>	Ivins	Harcourt	
Von Hagen	<i>Forgotten Finca</i>	Walker	Nelson	
Weston	<i>Bhimsa, the Dancing Bear</i>	Duvoisin	Scribner	
Wheeler	<i>Sing for Christmas</i>	Tenggren	Dutton	
Wheeler and Deucher	<i>Handel at Court of Kings</i>	Greenwalt	Dutton	
Wiggin	<i>Birds' Christmas Carol</i>	Gillespie	Houghton (mem. ed.)	
Wilder	<i>Little House in the Big Woods</i>	Sewell	Harper	3-6
	<i>Little House on the Prairie</i>	Sewell	Harper	3-6
	<i>On the Banks of Plum Creek</i>	Sewell & Boyle	Harper	3-6
Wood	<i>Silk and Satin Lane</i>	Wiese	Longmans	3-5
Yates	<i>Joseph: the King James Version of a Well Loved Tale</i>		Knopf	
Young	<i>Unicorn with Silver Shoes</i>	Lawson	Longmans	
Zarchy	<i>Let's Make More Things</i>	author	Knopf	

Junior High

AUTHOR	TITLE	Illustrator	Publisher	Grades
Altsheler	<i>Young Trailers</i>		Appleton-Century	6-8
Anderson	<i>High Courage</i>	author	Macmillan	
Angelo	<i>Golden Gate</i>	author	Viking	6-8

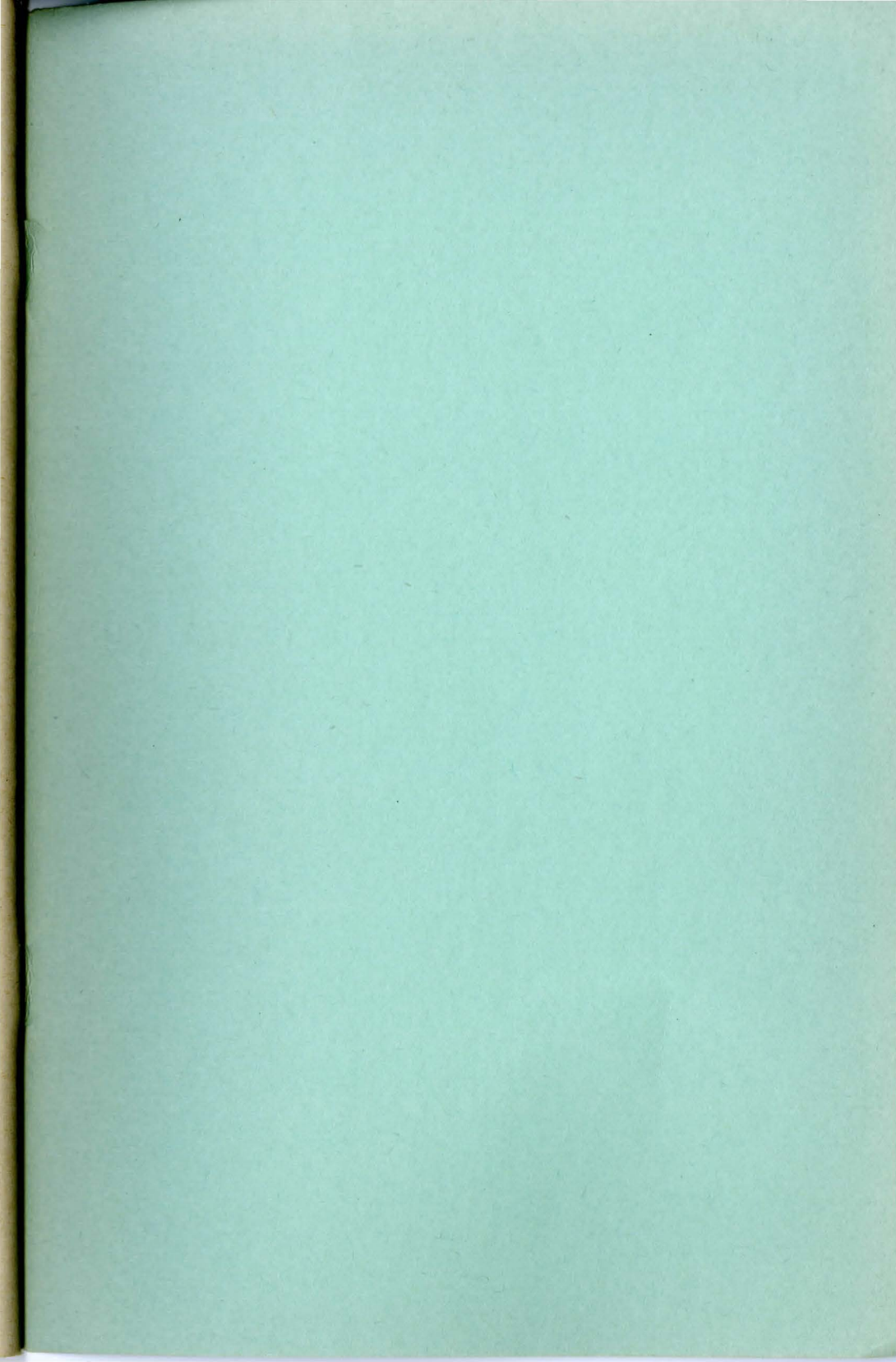
AUTHOR	TITLE	Illustrator	Publisher	Grades
Auslander & Hill	<i>Winged Horse</i>	Honore	Doubleday	
Baity	<i>Man Is a Weaver</i>	Falls	Viking	
Baker	<i>When the Stars Come Out</i>	author	Viking	
Barnes	<i>I Hear America Singing</i>	Lawson	Winston	
Beebe	<i>Jungle Peace</i>	photographs	Holt	
Benet	<i>Poems for Youth</i>		Dutton	
Bendrick	<i>Electronics for Young People</i>	author	McGraw-Hill	
Bennett	<i>Master Skylark</i>	Birch	Appleton-Century	
Best	<i>Garram the Hunter</i>	Berry	Doubleday	
Blackmore	<i>Lorna Doone</i>	Grose	Macrae Smith	
Bowman	<i>Pecos Bill</i>	Bannon	Whitman	
Boyd	<i>Drums</i>	Wyeth	Scribner	
Boylston	<i>Sue Barton, Student Nurse</i>		Little	6-9
Bro	<i>Let's Talk About You</i>		Doubleday	
Browning	<i>Pied Piper of Hamelin</i>	Rackham	Lippincott	
Bull	<i>Madeleine Takes Command</i>	Adams	McGraw	6-9
Bugbee	<i>Peggy Covers the News</i>		Dodd	
Bunyan	<i>Pilgrim's Progress</i>	Lawson	Lippincott	
Carlisle	<i>Modern Wonderbook of Trains and Railroads</i>	photographs	Winston	6-9
Carr	<i>Young Max of Fort Vancouver</i>	Helberg	Crowell	
Cavannah	<i>Going on Sixteen</i>	Winslow	Westminster	
	<i>Secret Passage</i>	MacLaughlin	Winston	
Cervantes	<i>Don Quixote</i>	Chappell	Knopf	
Chapman	<i>Wild Cat Ridge</i>	McKell	Appleton-Century	6-8
Cooper	<i>The Last of the Mohicans</i>	Wyeth	Scribner	
	<i>The Deerslayer</i>	Wyeth	Scribner	
Daly	<i>Smarter and Smoother</i>	Bryan	Dodd	
Dana	<i>Two Years Before the Mast</i>	Smith	Houghton	
Daniel	<i>The Gauntlet of Dunsmore</i>	Pitz	Macmillan	
Darrow and Hylander	<i>Boys Own Book of Great Inventions</i>		Macmillan	
Daugherty	<i>Poor Richard</i>	author	Viking	
Davis	<i>No Other White Men</i>	maps-Gray	Dutton	
Davison	<i>Red Heifer</i>	Wallace	Coward-McCann	
Deutsch	<i>Heroes of the Kalevala</i>	Eichenberg	Messner	
Dickens	<i>A Christmas Carol</i>	Shinn	Winston	
	<i>David Copperfield</i>	Barnard	Macrae	
Doyle	<i>The Boys Sherlock Holmes</i>	photographs	Harper	

AUTHOR	TITLE	Illustrator	Publisher	Grades
Eaton	<i>David Livingston</i>	Ray	Morrow	
	<i>Narcissa Whitman,</i>			
	<i>Pioneer of Oregon</i>	Ishmael	Harcourt	
Elting	<i>We Are the Government</i>	Bendick	Doubleday	
Edmonds	<i>Two Logs Crossing</i>	Gergely	Dodd	
Farley	<i>Black Stallion</i>		Random	
Field	<i>The Calico Bush</i>	Lewis	Macmillan	
Floherly	<i>Men Without Fear</i>	author	Lippincott	
	<i>The Courage and the</i>			
	<i>Glory</i>	author	Lippincott	
Forbes	<i>America's Paul Revere</i>	Ward	Houghton	
Forbes	<i>Johnny Tremain</i>	Ward	Houghton	
Foster	<i>George Washington's</i>			
	<i>World</i>	author	Scribner	
Foster	<i>Abraham Lincoln's</i>			
	<i>World</i>	author	Scribner	
Freeman	<i>Fun With Chemistry</i>		Random	
Garst	<i>Kit Carson</i>	Daugherty	Messner	
Gibson	<i>Goldsmith of Florence</i>	photographs	Macmillan	
Gollomb	<i>Up at City High</i>		Harcourt	
Graham and	<i>George Washington</i>			
Liscomb	<i>Carver, Scientist</i>	Fox	Messner	
Gray	<i>Adam of the Road</i>	Lawson	Viking	
	<i>Jane Hope</i>	Reischler	Viking	
	<i>Meggy McIntosh</i>	de Angeli	Viking	
	<i>Penn</i>	G. A. Whitney	Viking	
Gray	<i>Rolling Wheels</i>	Schoonover	Little	
Hartman	<i>The World We Live in</i>			
	<i>and How It Came to Be</i>	photographs	Macmillan	
Hawes	<i>Dark Frigate</i>	Fisher	Little	
Hegner and	<i>Parade of the Animal</i>			
Young	<i>Kingdom</i>	photographs	Macmillan	12-15
Hess	<i>Buckaroo</i>	Townsend	Macmillan	
Hewes	<i>Glory of the Seas</i>	Wyeth-		
		painting	Knopf	
Hinkle	<i>Black Storm</i>		Morrow	
Hodges	<i>Columbus Sails</i>	author	Coward-	
			McCann	7-8
Hopkins	<i>She Blows! and Sparm at Ashley-</i>			
	<i>That!</i>	painting	Houghton	
Hosford	<i>The Sons of the Volsungs</i>	Tobias	Macmillan	
Hunt	<i>Susan Beware</i>		Lippincott	5-7
Irving	<i>Legends of the Alhambra</i>	Warwick-		
		Goble	Macmillan	
	<i>Rip Van Winkle and</i>			
	<i>Legend of Sleepy</i>			
	<i>Hollow</i>	Pape	Macmillan	
James	<i>Smoky the Cowhorse</i>	author	Scribner	

AUTHOR	TITLE	Illustrator	Publisher	Grades
Jewett	<i>Hidden Treasure of Glaston</i>		Viking	
Karasz	<i>Design and Sew</i>		Lippincott	7-9
Kelly	<i>The Trumpeter of Krakow</i>	Pruszyńska	Macmillan	
Kennedy	<i>Here Is India</i>	photographs Schalek	Scribner	
Kent	<i>He Went with Marco Polo</i>	Baldrige & Quinn	Houghton	
	<i>He Went With Christopher Columbus</i>	Quinn	Houghton	
Kipling	<i>Captains Courageous</i>		Doubleday	
Kjelgaard	<i>Forest Patrol</i>	Palazzo	Holiday	
Kjelgaard	<i>Rebel Siege</i>		Holiday	
Knight	<i>Lassie Come Home</i>	Kirmse	Winston	
Lamb	<i>Tales from Shakespeare</i>	Petersham	Macmillan	
Lanier	<i>The Boys' King Arthur</i>	Wyeth	Scribner	
Leighton	<i>Singing Cave</i>	Lee	Houghton	
Lent	<i>Air Patrol</i>	photographs	Macmillan	
	<i>Aviation Cadet</i>	photographs	Macmillan	
Lewis	<i>Young Fu of the Upper Yangtze</i>	Wiese	Winston	
	<i>Ho-Ming, Girl of New China</i>	Wiese	Winston	
Lippincott	<i>Wilderness Champion</i>	Bransom	Lippincott	
Lockwood	<i>Lo and Behold</i>	author	Oxford	
London	<i>The Call of the Wild</i>	Bransom	Macmillan	
Lovelace	<i>Heaven to Betsy</i>	Neville	Crowell	
Malcolmsen	<i>The Song of Robin Hood</i>	Burton	Houghton	
McNeer	<i>The Golden Flash</i>	Ward	Viking	
McNeely	<i>The Jumping Off Place</i>	Spiegel	Longman's	
Meador	<i>The Boy With a Pack</i>	Shenton	Harcourt	
	<i>Jonathan Goes West</i>	Shenton	Harcourt	
	<i>Red Horse Hill</i>	Townsend	Harcourt	
	<i>Trap Lines North</i>	Comstock	Dodd, Mead	
	<i>Behind the Ranges</i>	Shenton	Harcourt	
Means	<i>Candle in the Mist</i>	de Angeli	Houghton	6-8
Meigs	<i>Invincible Louisa</i>	photographs	Little	
	<i>Swift Rivers</i>	Hurd	Little	
Miller	<i>Heroes, Outlaws and Funny Fellows</i>	Bennett	Doubleday	
Mukerji	<i>Gayneck</i>	Artzybasheff	Dutton	
Nolan	<i>Clara Barton of the Red Cross</i>	Nims	Messner	
Nordhoff	<i>Pearl Lagoon</i>	Fisher	Little	
Nordhoff and Hall	<i>Falcons of France</i>	Vimnera	Little	6-9
O'Brien	<i>Silver Chief, Dog of the North</i>	Wiese	Winston	

AUTHOR	TITLE	Illustrator	Publisher	Grades
Pease	<i>Secret Cargo</i>	Forster	Doubleday	
	<i>The Jinx Ship</i>	Blaine	Doubleday	
	<i>The Tattooed Man</i>	Blaine	Doubleday	
Pene du Bois	<i>The Twenty-One Balloons</i>	author	Viking	
Pierce	<i>It's More Fun When You Know the Rules</i>	de Angeli	Rinehart	
Proudfit	<i>River Boy; Story of Mark Twain</i>		Messner	
Pyle	<i>The Story of King Arthur and His Knights</i>	author	Scribner	
Ransome	<i>Swallows and Amazons</i>	Carter	Lippincott	
Rawlings	<i>The Yearling</i>	Shenton		
		(sch. ed.)	Scribner	
Reed	<i>The Earth for Sam</i>	Moseley	Harcourt	
Robinson	<i>Bright Island</i>	decoration-		
		Ward	Random House	
Rourke	<i>Davy Crockett</i>	MacDonald	Harcourt	
Sandburg	<i>Abe Lincoln Grows Up</i>	Daugherty	Harcourt	
Sawyer	<i>Roller Skates</i>	Angelo	Viking	
	<i>The Year of Jubio</i>	Shenton	Viking	
Scholz	<i>Goal to Go</i>		Morrow	
	<i>With the Indians in Rockies</i>	Brett	Houghton	
Seredy	<i>Singing Tree</i>	author	Viking	
	<i>White Stag</i>	author	Viking	
Sewell	<i>A Book of Myths</i>	Sewell	Macmillan	
Shepard	<i>Paul Bunyan</i>	Kent	Harcourt	
Shippen	<i>The Great Heritage</i>	Falls	Viking	10-15
Singh and Lounsbery	<i>Gift of the Forest</i>	Vaughn	Longmans	5-8
Snedaker	<i>Downright Dencey</i>	Barney	Doubleday	
Sperry	<i>Storm Canvas</i>	author	Winston	
	<i>Wagons Westward</i>	author	Cadmus	
Steffens	<i>Boy on Horseback</i>	Tousey	Harcourt	
Stevenson	<i>Black Arrow</i>	Wyeth	Scribner	
	<i>Kidnapped</i>	Falls	World	
	<i>Treasure Island</i>	Price		
		(spec. ed.)	Grosset	
Stockton	<i>Buccaneers and Pirates of Our Coast</i>			
		Varian and Clinedinst	Macmillan	
Streatfield	<i>Circus Shoes</i>	Floethe	Random	
Swift	<i>North Star Shining</i>	Ward	Morrow	
Tarkington	<i>Penrod</i>	Grant	Doubleday	
Teale	<i>The Boys Book of Insects</i>	photographs and draw- ings-author	Dutton	6-8

AUTHOR	TITLE	Illustrator	Publisher	Grades
Terhune	<i>Lad: A Dog</i>	Dickey		
		(pop. ed.)	World	
Thompson	<i>More Silver Pennies</i>	Doane	Macmillan	
Tunis	<i>All American</i>	Walleens	Harcourt	
	<i>The Kid Comes Back</i>		Morrow	
	<i>Yeah Wildcats</i>		Harcourt	
Tyler	<i>Modern Radio</i>	drawings-Mac-		
		Donald and		
		photographs	Harcourt	
Untermeyer	<i>Stars to Steer By</i>		Harcourt	
Verne	<i>Twenty Thousand</i>			
	<i>Leagues Under the Sea</i>	Aylward	Scribner	
	<i>The Mysterious Island</i>	Wyeth	Scribner	
Waldeck	<i>On Safari</i>	Wiese	Viking	
	<i>Lions on the Hunt</i>	Wiese	Viking	
Watson	<i>Top Kick: U. S. Army</i>			
	<i>Horse</i>	Garbutt	Houghton	6-8
Wells & Fox	<i>Boy of the Woods, the</i>			
	<i>Story of John James</i>			
	<i>Audubon</i>	Blaisdell	Dutton	6-8
White	<i>Lost Worlds</i>	maps	Random	
Wiggin	<i>Rebecca of Sunnybrook</i>			
	<i>Farm</i>	Grose	Houghton	
Wilder	<i>The Long Winter</i>	Sewell & Boyle	Harper	
Wilson	<i>Pixie on Post Road</i>	author	Dutton	6-8
Wyss	<i>Swiss Family Robinson</i>	Rountree	Macmillan	
Yonge	<i>The Dove in the Eagle's</i>			
	<i>Nest</i>	de Angeli	Macmillan	



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