

A
TEACHER'S GUIDE
TO CHILDREN'S BOOKS

A TEACHER'S GUIDE TO CHILDREN'S BOOKS

By Nancy Larrick

Here is a book that should prove invaluable to anyone concerned with the teacher's perennial problem of fitting the right book to the right child at the right moment. Here is a wealth of specific suggestions on how to bring children and books together through day-by-day activities and over-all curriculum planning.

A TEACHER'S GUIDE TO CHILDREN'S BOOKS combines the sympathetic insight into children's interests and the detailed knowledge of children's books that have made Nancy Larrick one of the nation's most respected and best known authorities on children's literature. Based on sound educational philosophy and written in a lively, readable style, it is at once a practical course of study in children's literature and a brass-tacks working manual for the elementary school teacher and student teacher.

Drawing on her rare knowledge of books and children, Nancy Larrick offers many provocative suggestions on how to develop a life-long enthusiasm for reading in even reluctant and discouraged youngsters.

An annotated booklist containing over 400 titles and an exhaustive index of almost forty pages make valuable information immediately available to even the busiest teacher.

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Nancy Larrick

**A TEACHER'S GUIDE
TO CHILDREN'S BOOKS**

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To These, My Special Thanks

I am indebted to many good friends—both adult and juvenile—for assistance in the preparation of this book. For *A Teacher's Guide to Children's Books* got its start many years ago when my parents and later my teachers introduced me to stories and poetry that made me glow with pleasure.

When I became a teacher, I tried out hundreds and hundreds of books with children in an effort to find those that would stir the curiosity and warm the hearts of my pupils. Often a youngster would step into the teacher's role and explain to me how a story affected him and what a poem meant to him.

Still later, as a teacher of teachers, I learned how children's literature can be used by creative teachers and how different youngsters respond to different books in different situations.

To these teachers and their pupils I give my thanks for their comments on specific books and the revelation of what reading can mean to them.

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NANCY LARRICK

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INTRODUCTION

CHILDREN, TEACHERS, AND BOOKS

In one sense, children are surrounded by literature from infancy. It may be the literature of radio and television or it may be the literature of great poets and storytellers, which their parents read to them. For the word *literature* has two divergent, almost contradictory, definitions.

It can mean the entire body of writings of a specific language, period, or people. Or it can mean only those writings which present ideas of permanent and universal interest in a form or style considered artistic.

As children pick up singing commercials on television and devour the comic books, they are sampling the "literature of our times," literature in the broad sense. But if they stop there, they will miss the pleasure and inspiration of the good books for children. And unless they learn as children that good reading can bring continuing satisfaction, they may some day drift into that vast adult population which knows only the literature of television, comic strips, and newspaper headlines.

The six years of elementary school are crucial. This is the time when a child learns to read independently. It is also the time when he is likely to establish reading habits that will prevail through high school and adult life. As evidence, high school librarians report that their best patrons are students who became eager library borrowers in elementary school.

Yet in many elementary schools there is no school library, and reading means lessons in word-attack skills, testing of comprehension, and timing for speed. All too often the joy of reading and taste for good books are left to chance.

Certainly a good elementary school reading program should provide for two inseparable and interdependent areas: the development of reading skills and the encouragement of reading pleasures. As we evaluate the progress that youngsters are making in reading, we should ask such questions as these:

Are these youngsters moving on to reading for pleasure, information, and refreshment?

Will they broaden as individual personalities because they are reading books that are stimulating?

Will they develop a better sense of values as a result of their reading?

Will they learn to evaluate what they read and move from the all-embracing literature of their period to the more select literature of enduring quality?

These are big questions, of course, but they point unmistakably to the principle that as children learn to read they are entitled to friendship with books that bear the mark of good literature or lead to good literature.

Not many elementary school teachers think of the classroom reading of stories and poems as a literature program. They are not teaching literature in the sense that high school English teachers use the term.

Ideally, literature in the elementary school permeates the entire course of study. It is inseparable from reading as such. It has a place in science and the social studies and can become a springboard for creative writing, dramatics, art, and music. Yet introducing literature to children is bigger than any of these special areas because it involves the development of appreciation and taste.

The extent to which children find joy in good books depends largely on you, the teacher. If you associate reading chiefly with test scores and getting on to the questions after a story,

reading may seem like a chore, not a pleasure. If reading a book means writing a required book report, it may seem advisable to the child to read less. And if there is never time to read at a leisurely pace or talk about books for the satisfaction they give, then reading and books can hardly seem important.

Oddly enough, our zeal to see children get ahead often generates a businesslike attitude that means pressure, not pleasure, in reading.

Lifetime pleasure in good books comes from the repeated discovery that reading—many kinds of reading—can bring satisfaction. Each story or poem or book adds a new dimension to the meaning of reading pleasure. Each book enjoyed strengthens a child's desire to read further.

Developing the child's ability to draw pleasure and benefit from good books may sound like an ivory-tower objective, and in a sense it is. But certain practical steps can bring this goal within the reach of every teacher.

1. Know each child—his interests, anxieties, hopes—and help him find books that are related.

2. Know the books for children by reading dozens and dozens (better hundreds and hundreds) of books published since you first read *Little Women* or *Tom Swift*.

3. Make hundreds of books available through the school library, the public library, book-club membership, home purchases, etc.

4. Seek guidance in selecting books for specific children through the school librarian, the public librarian, recommended book lists, and current book reviews.

5. Provide the climate for reading and for discussion of what has been read.

6. Provide daily classroom time to read at a leisurely pace.

7. Read aloud to the class every day to introduce new books and poems.

8. Enlist the help of parents so that reading will continue at home.

A Teacher's Guide to Children's Books has been written to help you become better acquainted with elementary school children and the new books to which they respond eagerly. To this end, the book is divided into four parts.

Part One, "Day In and Day Out from Grade to Grade" (Chapters 1 through 4), describes the interests of children at various grade levels and the books that meet their needs.

Part Two, "Bringing Children and Books Together" (Chapters 5 through 12), suggests ways to arouse children's interest in good literature and relate books to their personal and social growth, their classroom study projects, and their creative activities.

Part Three, "Taking Stock of Your Reading Program" (Chapters 13 through 15), tells how you can evaluate your classroom reading activities and appraise the wealth of books now available.

Part Four, "Books for Children and Teachers" (Chapters 16 and 17), gives two annotated book lists: (1) favorite children's books published in recent years, and (2) the books you may want to explore for more detailed information about children and books.

The index will help you locate general topics, specific titles and authors, and references to individual poems, research projects, and illustrations. Numerous cross references within the text will point to related material in other chapters.

Throughout the book you will find illustrations from some of the most famous modern children's books. They represent the work of distinguished artists using a variety of styles.

Yet no picture or thumbnail sketch of a children's book can be a substitute for reading the book itself. I hope *A Teacher's Guide to Children's Books* will tempt you to read widely and constantly. When you are acquainted with Mr. Popper and his penguins or Freddy the pig or Homer Price, you will want to introduce them to children. As your enthusiasm spreads, you will find that children are reading more widely, and with more pleasure and taste.

PART ONE

Day In and Day Out from Grade to Grade

CHAPTER 1

Children and Books in the First Grade

In many ways, present-day first graders have more grown-up interests than you and I had at the same age. Jet planes and moon rockets are favorite subjects. Television has brought the world to their living rooms, and they watch both juvenile and adult programs intently.

Research studies show that first graders can recognize about 20,000 words by ear. Although most of them have had no formal lessons in reading, many have picked up a sizable sight vocabulary from the television screen and from roadside billboards. Yet, in oral language, first graders range from the highly articulate ones who seem to talk incessantly to the shy ones who say almost nothing.

All of these youngsters have had about five years of children's literature before they enter the first grade. It may have been Mother Goose, Babar, and Christopher Robin, which parents have read to them. But it may have been only the literature of television.

Many teachers report that at least half of their first graders show no sign of recognizing a single Mother Goose rhyme.

Jack and Jill, Little Jack Horner, and Little Bo-Peep are complete strangers.

They know Mickey Mouse and Donald Duck from cereal boxes, comic books, and television. From TV they have picked up an assortment of singing commercials in lieu of traditional nursery songs.

In some ways, these children are less articulate than the ones who have been read to and who have talked about stories they know. Often they are less skillful in handling books and less inclined to find interesting details in the pictures.

Children who have heard stories and poems read aloud are quick to make comparisons and ask questions. They develop the habit of reaching out for new information. Usually these children move into independent reading more quickly because they see it as a world worth exploring.

Almost every first grader comes to school eager to read. Usually he needs several months of preparation. Even when he begins his first primer, progress is slow.

In these early months, children should hear lots of stories and nursery rhymes. As they listen to the rhythm and rhymes of Mother Goose, they develop an ear for language. As they hear stories and follow illustrations in beautiful picture books, they learn that books introduce them to new people and situations.

One chief responsibility of a first grade teacher is to read aloud and help her pupils realize the pleasure and satisfaction in books.

SET THE STAGE FOR READING ALOUD

Any group of first graders shows tremendous individual differences. Some children are very articulate. Others are lisping in baby talk. Their interests vary accordingly. But one thing they have in common is their love of hearing stories and poems

read aloud. Restlessness is banished by the magic of the human voice.

The well-read story or poem makes a personal appeal. Each listener feels that the teacher is reading to him. Yet he enjoys sharing pleasure with the group.)

Most first grade teachers set aside at least fifteen minutes a day for reading aloud. If you have a morning and afternoon session, two such periods may be better—one in mid-morning and one at the end of the day. Children look forward to these story hours and soon begin to think of reading as essential.

You can increase this receptive attitude by the way you set the stage. First of all, allow enough time for blocks to be put away and for finger-painters to clean up. Be sure the ventilation and lighting are just right.

(Then gather your group around you so that everybody is relaxed.) Formal rows of desks or tables may be needed for arithmetic, but a good story deserves something more. One first grade teacher has an old six-by-nine rug in the back of the room, waiting to be unrolled for the story hour. While helpers spread it out, she brings a low hassock for herself. The children sit cross-legged around her, close enough to see the pictures. Closeness adds to satisfaction.)

The more you read aloud to youngsters, the more you enjoy it. You gain skill and assurance with practice. (Even an experienced reader rehearses a poem or story before facing her audience. When you do this, listen carefully so that you can improve your tone and the rhythm.)

Children like to hear stories read with sparkle, even a touch of the dramatic. But remember they are attuned to the adult narration of TV and may resent anything that suggests condescension.

One way to begin is by letting the children call for their favorites—today from Mother Goose, tomorrow from A. A. Milne or a book on space travel. Each day be ready to introduce something new. If they ask for it again, rejoice and repeat.

Do not neglect the pictures, for handsome picture books require as much looking as listening.

As you go along, ask a few questions to whet the interest of those who are looking but not seeing. Sometimes questions should be saved for the second reading so as not to interrupt the continuity at first. With *Make Way for Ducklings*, by Robert McCloskey, youngsters respond to such questions as these:

Can you find the bridge? The island?

Does Mrs. Mallard have all eight ducks with her?

How can we tell which is Mr. Mallard?

How can we tell that the ducks are flying very high?

Questions of this kind will help children to look more carefully and make deductions from what they see. For example, the size of the trees and houses on the first page tells us they are far away from the ducks, which are much larger. Later on, the Mallard family looks like ten dots on the pond.

Too many questions can spoil a story, of course, but a few will add to the fun. Afterward some children will want to pore over the pictures alone to look for more details.

Aside from the regular story hour, you will find many chances to read aloud. As your class waits for the school bus or cafeteria service, there may be time for a nonsense jingle or brief story.

On the playground you can introduce some of the old singing games from the days of Mother Goose: "London Bridge," "Pop Goes the Weasel," "Here We Go Round the Mulberry Bush," and "The Farmer in the Dell." (For suggestions about storytelling, see Chapter 12.)

THE MUSIC OF LITERATURE

Five- and six-year-olds are particularly responsive to the sound of language, perhaps because they are not yet reading words.

The rhythm of language intrigues them. As they sing and skip to Mother Goose songs, they grow to love the music of

literature. *Favorite Nursery Songs*, compiled by Phyllis Brown Ohanian, includes forty-two favorites with words, music, activity suggestions, and charming full-color illustrations. Another lovely book with lullabies and nursery songs is *The Golden Song Book*, compiled by Katharine Tyler Wessells.

Repetition of words and phrases delights young listeners. Listen to this old favorite:

*Mary had a little lamb,
Little lamb, little lamb.
Mary had a little lamb.
Its fleece was white as snow.*

The language pattern is that of a young child. He repeats, repeats, then takes a deep breath and starts again.

Countless Mother Goose rhymes and nursery songs tell their story with childlike repetition, as in "The Bear Went Over the Mountain" and "Over in the Meadow."

Many nursery stories use the same device. In "The Little Red Hen," you hear this conversation again and again:

*"Not I," grunted the pig from his puddle.
"Not I," quacked the duck from her pond.
"Not I," purred the cat with a wide yawn.
"Very well, I will then," said the little red hen.
And she did.*

"The Gingerbread Boy" makes the same reply to all who try to stop him:

*"Run, run, as fast as you can,
You can't catch me.
I'm the gingerbread man."*

Each time he adds one more line until at last)

*"I've run away from the little old woman
And the little old man
And the bunny
And the bear cub
And I can run away from you, too,
I can, I can."*

The same cumulative device adds to enjoyment of "The Old Woman and Her Pig." She is the one who says, "Piggy won't get over the stile and I shan't get home tonight." She appeals to the dog to bite the pig, then to the stick to beat the dog, then to the fire to burn the stick, and so on. Children love the chain reaction that finally brings a happy ending.

The sound of words pleases first graders, particularly when they are rhyming words or new concoctions. Chicken Licken is just such a rhyming combination. Child interest is guaranteed when Chicken Licken heads a parade of Henny Penny, Cocky Locky, Drakey Lakey, and their rhyming companions.

Dr. Seuss, a popular modern writer for children, loves to make up new words that bring a chuckle.

In his book *If I Ran the Circus*, the sound effects of the circus parade leave children chortling:

*Then a stuff-muffled Truffle will ride on a Huffle
And, next in the line, a fine Flummox will shuffle.
The Flummox will carry a lurch in a pail
And a Fibble will carry the Flummox's tail
While, on top of the Flummox, three Harp-Twanging Snarp
Will twang mighty twangs on their Three-Snarper-Harp
While a Bolster blows bloops on a three-nozzled bloozer!
A Nolster blows floops on a one-nozzled noozer!¹*

EXAGGERATION BRINGS A LAUGH

Children also like exaggerated situations, where the impossible is presented as solemnly as if it were possible.

Dr. Seuss does this beautifully in *And to Think That I Saw It on Mulberry Street*. Here the young hero tells of a horse-drawn wagon on Mulberry Street. But with each turn of the page, the tale gets taller and the picture becomes more exaggerated.

¹From Dr. Seuss, *If I Ran the Circus* (New York: Random House, Inc., 1956). Reprinted by permission of the author and publisher.

Many of the old nursery tales capitalize on the humor which a child sees in a smash-up. In "The Little Red Hen and the Fox," a splash of scalding water annihilates the wicked fox. In "The Wolf and the Kids," the greedy wolf, loaded with stones by the mother goat, crashes into a stream.

SYMPATHY FOR THE LITTLE FELLOW

In each of these stories the little fellow triumphs over the big braggart. It is easy for the child to sympathize with the underdog, encircled as he is by adult authority.

Sometimes the storybook hero is large physically, but if he is imposed upon or neglected, he wins children's sympathy. A horse-drawn fire engine named Hercules is one of these. *Hercules*, by Hardie Gramatky, shows the discarded old-timer saving a situation that the modern fire truck could not handle.

Another appealing character is introduced in *Harry the Dirty Dog*, by Gene Zion. This hero gets so dirty that even his family rejects him, a dilemma that any child can comprehend.

Warm, sympathetic characters, like Horton the elephant, are adored. In *Horton Hatches the Egg*, by Dr. Seuss, the good-natured elephant is deserted after agreeing to sit on the egg of Mayzie, the lazy bird. But Horton is "faithful one hundred percent."

Michael, the policeman who escorts a line of ducks through traffic in *Make Way for Ducklings*, shows the compassion which children appreciate.

FACTS STRANGER THAN FICTION

The wealth of fiction for first graders is not enough for today's youngsters. A six-year-old, like his parents, is eager for information. Almost any statement he hears brings forth:

Why? How come? How many? How do you know? What does that mean?

No matter how exasperating, a child's questions should be cherished. They show he is reaching out. Sometimes "Why?" is simply his way of keeping a conversation going on a subject that piques his curiosity.

The interests of today's children are many, with dinosaurs and space travel especially popular. Fortunately there are many simple informational books which answer questions and stir curiosity. The best liked are those which present information straight, without the unnecessary entanglement of a story.

Children relish such exact terms as *satellite*, *electronics*, and *category*. They may chuckle over the rhyming nonsense of Chicken Licken, but they like to use technical terms when speaking of technical things.

READ-ALoud FAVORITES OF FIRST GRADERS

Thanks in part to television, children prefer stories with action and a strong plot. Even such a brief Mother Goose rhyme as "Jack and Jill" has a definite plot with action and suspense.

Along with a strong story line, children like convincing characters—whether animal or human. In easier stories, the characters may be oversimplified, as when the wolf is all bad or the fox is all greed. In more advanced stories, the characters are a more realistic combination of good intentions and bad performance.

Many of the Mother Goose rhymes and nursery tales tell a specific story about characters that are convincing. This is one reason why these stories remain popular with six-year-olds who have known them for several years. Those who have not met Mother Goose before will enjoy an introduction now. They will also enjoy many of the books suggested for seven- and eight-year-olds on pages 30 to 49.

OLD RHYMES AND TALES: Mother Goose rhymes and nursery tales are available in many editions and prices. You will need at least one collection for frequent use.

The Real Mother Goose, illustrated by Blanche Fisher Wright, is one of the most popular. The pictures are simple and appealing, the choice of verses excellent.

The Tall Book of Mother Goose, illustrated by Feodor Rojankovsky, is distinctive because of its shape—about twelve inches tall and five inches wide—and its bold, realistic pictures. The children are husky and vigorous, the animals real.

Mother Goose, illustrated by Tasha Tudor, has charming pastel pictures and well-chosen verses.

Mother Goose, illustrated by Corinne Malvern, has full-color illustrations and over ninety rhymes.

The Tall Book of Nursery Tales, illustrated by Rojankovsky, is a twin of *The Tall Book of Mother Goose*. It has twenty-four of the best-known tales, including "The Three Billy Goats Gruff," "The Tortoise and the Hare," "The Gingerbread Boy," and "The Goose That Laid the Golden Egg." The pictures are beautiful.

Told Under the Green Umbrella includes twenty-six favorite folk tales, fairy tales, and legends. Compared to many recent books, the black and white illustrations in this one seem rather lifeless.

ANIMAL STORIES are always popular. Those generally read to four-year-olds are still welcomed by six-year-olds. Those with humor or warm sentiment have special appeal.

The Tale of Peter Rabbit, by Beatrix Potter, is an old favorite. First published in England in 1903, the book offers dainty water colors and tiny pages that are now entertaining the third generation in many families.

Johnny Crow's Garden, by L. Leslie Brooke (also published in England in 1903), is generally thought of as a nursery school book, but its popularity persists with six- and seven-year-olds. The story is about a garden planted by Johnny

Crow and visited by all the animals. Each page has a striking black and white drawing and only one or two rhyming lines.

Millions of Cats, by Wanda Gág, first published in 1928, has become an established favorite. A very old man and a very old woman wanted a cat—just one cat—but they find themselves with millions and billions and trillions of cats.

The Story of Babar, by Jean de Brunhoff, is a French import which has won a large following. Babar is a little elephant who dresses in a business suit to visit the city and then returns to become king of the jungle elephants. His story is continued in *Babar the King*, *The Travels of Babar*, and other books.

The Story About Ping, by Marjorie Flack, tells of a fluffy little yellow duck on a Chinese river boat. Each day the ducks go ashore. When Ping fails to return with the others one evening, excitement begins. Children are interested in the details of river-boat life in China.

Make Way for Ducklings, written and illustrated by Robert McCloskey, is a favorite of ages three to seven. It tells of a family of ducklings in Boston and how they are befriended by a policeman. The pictures are simple but dramatic. Each time you read this story, you will see more details in the pictures. It won the 1942 Caldecott Medal.

Petunia, written and illustrated by Roger Duvoisin, is the charming picture story of a goose who finds a book and concludes that she is very wise. Her adventures are continued in *Petunia and the Song* and *Petunia Takes a Trip*.

Theodore Turtle, by Ellen MacGregor, is much loved by youngsters who sympathize with his forgetfulness. On his way upstairs to find one lost article, Theodore loses another and another. Paul Galdone draws the turtle in a black derby, carrying an umbrella and smoking a pipe.

Caps for Sale, by Esphyr Slobodkina, tells of a cap peddler who takes a nap under a tree. When he wakes up, his stack of caps has disappeared. The chatter of monkeys overhead gives the first clue.

Finders Keepers, by Will and Nicolas, has bold drawings in brilliant red, mustard, and black. It is the story of two dogs which find a bone and then quarrel over their rights as consumers. (Winner of the 1952 Caldecott Medal.)

The Happy Lion, by Louise Fatio, is the gay story of a lion which escapes from a French zoo and discovers that people who befriended him behind bars now run away from him. The drawings are by the author's husband, Roger Duvoisin. The story is continued in *The Happy Lion Roars* and *The Happy Lion in Africa*.

The Camel Who Took a Walk, by Jack Tworokov, is also illustrated by Roger Duvoisin. This is a suspense story about a camel, a tiger, a monkey, a squirrel, and a bird.

Mr. T. W. Anthony Woo, written and illustrated by Marie Hall Ets, is a cheerful tale of an old cobbler and the cat, the mouse, and the dog who live with him.

STORIES OF CHILDREN AND THEIR WORLD: It is comforting to meet people with the same problems you have. Even the youngest children get this satisfaction from storybook characters. When Theodore Turtle loses one overshoe after another, children sympathize. And when Ping wanders away from his family group to explore on his own, most youngsters are with him.

In *One Morning in Maine*, written and illustrated by Robert McCloskey, six-year-old Sal experiences the crisis that overtakes every first grader—the loss of a first baby tooth. This beautiful book has big double-spread pictures of gulls and boats and rocks on the Maine seacoast. It is a true story of the McCloskey family, even to the names of the children and the self-portrait of the author-illustrator. *Blueberries for Sal* is an earlier chapter in the life of the same young lady—this time when she meets a bear while helping her mother pick blueberries.

In *Play with Me*, written and illustrated by Marie Hall Ets, a little girl approaches one animal after another with the question "Will you play with me?" One by one she tries to catch a grasshopper, a frog, a turtle, a chipmunk, a rabbit. As all run away, she realizes that catching is not really the same as playing. The delicate drawings are in soft browns, yellows, and grays.

Completely different is *The Two Reds*, a picture book by Will and Nicolas, with brilliant drawings in red, yellow, and black. The two Reds, boy and cat, live in the heart of a city where the boy gets involved with a street gang and the cat gets involved with a fishman. The bold art work and vigorous action are ideal for first-grade boys.

Typical adventures in the first grade are retold in "*B*" *Is for Betsy*, by Carolyn Haywood. This is the first of an extremely popular series including *Betsy and Billy*, *Back to School with Betsy*, and *Betsy's Busy Summer*. Although about a first grader, the Betsy books are longer than the usual picture book and look much more grown-up. By the end of first grade some of the girls will be reading Betsy books on their own.

A series which is particularly popular with the boys begins with *Little Tim and the Brave Sea Captain*, by Edward Ardizzone. Tim's adventures are continued in *Tim to the Rescue*, *Tim in Danger*, and *Tim All Alone*. His seagoing escapades are both exciting and comical. In all of these books a six-year-old can see himself as he would like to be.

Children like the repetition and exaggeration of *The 500 Hats of Bartholomew Cubbins*, by Dr. Seuss. Bartholomew takes off his hat to the King, who then orders him to take off his hat. Surprised, Bartholomew finds a second hat on his head, then another and another.

MACHINES, ENGINES, TRAINS, AND PLANES: Children of five to seven are keen about machines of all kinds. Boys will play for hours with miniature cars and planes; but, to the anguish

of many fathers, they are not always so keen about model trains. However, the child who is a railroad fan is dedicated.

Interest in reading rises when children have stories and informational books about machines, engines, trains, and planes. On these subjects, most children are better informed than adults, who are likely to accept the picture of an old model without question.

In some books the machine is personalized and the story has elements of plot. These books are still popular, although many children prefer the growing number of informational books without any story line.

Little Auto, *Little Airplane*, *Little Train*, and *Little Fire Engine*, by Lois Lenski, are among the simplest of the story books. Three- and four-year-olds, as well as first graders who have not heard them before, want to hear them over and over. Each tells of Mr. Small and how he takes his auto or plane or train on its run. Mr. Small always does the right thing, the expected thing, and moves along in an orderly way.

Little Toot, written and illustrated by Hardie Gramatky, is a more exciting story, with incidental information about tugboats. Little Toot, the son of the biggest tugboat in New York harbor, is an irresponsible playboy until a storm forces him to become a hero.

Mike Mulligan and His Steam Shovel, written and illustrated by Virginia Lee Burton, is one of the best-loved stories about machines. Jobs are scarce for Mike Mulligan because his steam shovel, Mary Anne, is sadly out of date. In desperation, Mike offers to complete the excavation for the new Town Hall in a single day.

Katy and the Big Snow, also by Virginia Lee Burton, is another story of frenzied excitement. Katy, the crawler tractor, comes to the rescue when the city is visited by a blizzard.

The pictures of the steam shovel and tractor are wonderfully alive. Mary Anne's face reflects her determination and final triumph.

The Big Book of Real Fire Engines, by George Zaffo, is a lavishly illustrated informational book that tells what happens in a firehouse when an alarm is sounded. The full-color pictures of engines are meticulously drawn to scale.

Other books in the same format by the same author-illustrator are: *The Big Book of Real Airplanes*, *The Big Book of Real Boats and Ships*, *The Big Book of Real Trains*, and *The Big Book of Real Building and Wrecking Machines*. The illustrations and layout in these books have a grown-up look that suggests *Life* magazine.

NATURE AND SCIENCE: Generations of children have heard stories about nature. Birds, mammals, flowers, and trees have been the traditional favorites. Many of the early books gave facts that would help a child identify various birds or flowers or provide him with simple information about their habits. Few gave the reasons back of these habits or any information about the interdependence of plants, animals, and their environment.

Today children ask more questions and probe into more complicated areas. Not satisfied with "April showers bring forth May flowers," they want to know why the seasons change and how showers affect flowers.

Twenty-five years ago a typical first grader collected colored pictures of backyard birds. His counterpart today is likely to have a collection of real insects and miniature dinosaur models.

Yet many youngsters reach first grade with eyes almost closed. They do not ask searching questions because they have never learned to observe. Until they note that clouds have different shapes, for example, they can hardly be expected to ask why. One of the important goals in first grade, then, is to sharpen children's observation of nature in all its aspects. A number of children's books help to do this.

Alvin Tresselt has written several picture books about the seasons which are excellent for reading aloud. *White Snow*,

Bright Snow, illustrated by Roger Duvoisin, won the Caldecott Medal in 1948. It pictures the snowflakes' silent fall.

Rain Drop Splash, illustrated by Leonard Weisgard, and *Hi, Mister Robin*, illustrated by Roger Duvoisin, stir appreciation for the sights, sounds, and smells of spring.

In somewhat the same vein Lois Lenski has brought together pictures and verses depicting the pleasures of the various seasons: *Spring Is Here*, *On a Summer Day*, *I Like Winter*, and *Now It's Fall*.

The Storm Book, by Charlotte Zolotow, tells of the beauty of a summer storm watched by a small boy and his mother.

Books of this type sharpen observation and appreciation. Many elementary science books also tell how and why. One of the most popular is *All Around You*, by Jeanne Bendick. Her simple language and cartoon-like drawings explain such commonplace phenomena as wind, rain, sun, and shadows.

Three books by Harriet E. Huntington give scientific answers to children's questions: *Let's Go Outdoors*, *Let's Go to the Brook*, and *Let's Go to the Seashore*. All of them have rhythmic language and interesting photographs.

The Wonderful Egg, written and illustrated by Dahlov Ipcar, is one of the most popular of the new science books for very young children. With simple words and vivid pictures, it tells of various kinds of dinosaurs and the eggs from which they hatch. Children welcome the scientific names of dinosaurs—*brontosaurus*, *trachodon*, and others.

Perhaps because of television and such magazines as *Look* and *Life*, photographs are becoming more popular in children's book illustration.

Photographs by Ylla have been used effectively in a number of easy nature books. *The Duck*, by Margaret Wise Brown, tells a simple story, but the sparkling photos by Ylla make it into a documentary that children appreciate.

JINGLES, RHYMES, AND POETRY: Six-year-olds are responsive to the music of jingles, rhymes, and poetry. They love to sing the old nursery rhymes and to play the simple games that go with them. Some of them know many counting jingles that they learned in sidewalk games or jump-rope contests. Many know dozens of singing commercials soaked up from television.

With this feeling for rhythm, first graders are quick to reach out for poetry. Suggestions about the reading of poetry and the favorite poems of children are given in Chapter 7, "Poetry Has a Special Place."

CHAPTER 2

As Children Begin to Read

A few six-year-olds can read when they enter the first grade, but usually it is only sight reading picked up by accident. One child may recognize his name and such simple words as *stop*, *go*, *slow*, and *ice cream*. Some will recognize trade names they have seen on grocery shelves or the TV screen. One or two may be reading in the true sense, but this is unusual. Many will need several months of preparation before they are ready to start reading.

The variation in reading progress, even on the first day of school, is due in part to individual differences found in any group of children. Physically, mentally, emotionally, and socially, they are different. Even though they remain in the same class with the same teacher, their differences become greater week by week. In fact, the spread is likely to grow wider as they move from grade to grade.

Dr. Willard C. Olson of the University of Michigan reports that a typical first grade group is likely to be made up of children on five different book levels. Given 100 first graders, he estimates the breakdown as follows:¹

¹Willard C. Olson, "Seeking, Self-Selection and Pacing in the Use of Books by Children," *The Packet*, VII (Spring 1952), 7.

BOOK LEVEL	NUMBER OF CHILDREN
Nursery	2
Kindergarten	23
First grade	50
Second grade	23
Third grade	2

Why should there be such variation? It is easy to say, "Some are brighter than others" or "Some have better eyesight" or "Some work harder." All of these factors influence a child's progress in reading. But other factors are at work too.

Some of these were brought out in a study by Dr. Esther Milner at Atlanta University.² She interviewed a group of first graders and their parents in an attempt to determine how parent-child interaction might influence the child's reading. In general, she found that first graders who passed the reading readiness test were from homes where conversation, books, and reading prevailed. These children had handled books, had been read to, had talked over what they read, and had been encouraged to take part in family conversation.

Most first graders who did not pass the reading readiness test at this stage were strangers to books and stories. Their parents boasted that children were seen and not heard. In fact, many of these children were from homes where each person ate from the icebox when it suited him. There was no family gathering at mealtime when other children were talking steadily.

BEGIN WHERE THE CHILD IS

The good teacher of reading must begin where the child is, providing experiences that will prepare him for reading on his own. The child who has never heard stories read aloud may

²Esther Milner, "A Study of the Relationships between Reading Success in Grade One School Children and Patterns of Parent-Child Interaction," *Child Development*, XX (June 1951), 95-112.

need experience in listening. The child from a foreign-language home needs help in understanding spoken English before he can cope with printed English. The youngster who is still using baby talk needs to hear clear enunciation so that he can learn to distinguish between sounds.

The first reading materials for children are usually the words and phrases they find all around them. Before they enter school, most children note billboard words, traffic signs, candy wrappers, their own names on Christmas gifts, and a great array of TV titles and products.

At school the child finds more of these: his name over his own coat hook, the day's schedule on the chalkboard, committee assignments on the bulletin board, and countless signs and labels needed for the class.

Simultaneously, the teacher encourages children to dictate short reports or stories which she records on large sheets of paper in letters big enough to be seen across the room. These experience charts use the children's language to report on things they have been doing. Consequently the wording is vivid and full of meaning.

With these informal reading materials, children soon build up a sight vocabulary—words they recognize in much the same way that they recognize pictures. Gradually they are taught to note likenesses and differences in letters and sounds. Thus they move from a sight vocabulary to word analysis, including phonics.

The first textbook materials for beginning readers are the pre-primers, which use only one or two words per page. The primer has a few more words per page and a total of perhaps 150 to 160 different words.

To an adult the pace may seem distressingly slow and the so-called stories lacking in both suspense and real characterization. Yet the child's pride in reading from a real book usually encourages him to read on. At the same time he is reading more lively material in stories dictated to the teacher. Finally,

from the stories read aloud to him, he gets exciting adventures of people and animals. The triple combination satisfies.

Until a child has acquired a larger sight vocabulary and some skill at puzzling out new words, the only books he can read are the pre-primers and primers. Fortunately, many textbook publishers produce these simple basic books. Thus children can explore the books in various textbook series and broaden their reading considerably.

By the middle of first grade many youngsters can tackle a book written with 150 to 200 different words, especially if they are the same words used in the pre-primers and primers. But it is hard to write a smashing story with such a limited vocabulary. Probably this is why so few library books are written on the first-grade level.

Yet beginning readers are eager to go beyond their textbooks. They want books as easy as their first readers and twice as thrilling. Most of the stories they listen to so eagerly are too difficult for them to read. But they love to look at the pictures and often they can puzzle out simple sentences. The books they can read may seem colorless by comparison.

At this stage a child's enthusiasm for reading may waver. "Why try to read," he wonders, "if nothing happens in the story I can read?" Usually it is the more mature child who has misgivings. His disillusionment may strike in the first grade, but the second and third grades are more likely periods of frustration.

Thus, it is doubly important to read aloud from attractive picture books, to give children the opportunity to handle these books, and to put easy-to-read books within reach.

BOOKS FOR BEGINNING READERS

In the past few years many easy-to-read books have been published for beginning readers. One of the most popular is *The Cat in the Hat*, written and illustrated by Dr. Seuss. With



"But that is not all I can do!" said the Cat.

*From The Cat in the Hat, written and illustrated by Dr. Seuss
(Random House, Inc.)*

a controlled vocabulary of about 220 words commonly found in pre-primers and primers, it can be read by some end-of-the-year first graders and many second graders.

The Cat in the Hat was soon followed by a sequel, *The Cat in the Hat Comes Back*, and a whole series known as Beginner Books. Each is written with a controlled vocabulary and illustrated with bold three-color drawings. Several are written in rhyme, a helpful crutch to halting readers.

The most distinguishing feature, however, is the story content. In Beginner Books, things happen fast—uproarious things that create suspense. Beginner Books include *The Big Ball of String*, by Marion Holland; *Sam and the Firefly*, by P. D. Eastman; and *A Fly Went By*, by Mike McClintock.

Little Bear, by Else Holmelund Minarik, was the first of the I Can Read Books, published by Harper and Brothers. It has been greeted enthusiastically, too, but for different reasons. Maurice Sendak uses delicate lines and colors in his drawings, and the pages have lacy borders. The book has four gentle stories about Little Bear's make-believe trip to the moon, a birthday party, and other quiet incidents. No crashes or smash-ups—just good stories with a larger vocabulary than Beginner Books. *Little Bear* is excellent to read aloud to the nursery school age and is welcomed by many beginning readers. The story is continued in *Father Bear Comes Home*.

Danny and the Dinosaur, by Syd Hoff, is another popular I Can Read Book. This is a lively tale of a boy who has a dinosaur for a pet. Children love it.

Nobody Listens to Andrew, by Elizabeth Guilfoile, is both realistic and serious. Andrew approaches one member of his family after another with breath-taking news. Nobody listens to him because he is the youngest—but you can be sure that Andrew proves himself a hero in the end. Adults should have listened.

Among the most popular books for beginning readers are the Cowboy Sam books, by Edna Walker Chandler. *Cowboy Sam* is the first in a series of books (for grades one through five) about cattle round-ups, branding, rattlesnakes, wolves, and all the events of ranch life. The art is distorted, but at least the strong red, yellow, and black pictures are never pallid. Children relish the Cowboy Sam books for information about cowboys and the rugged adventures of a boy on a ranch. Present-day youngsters want information as well as stories.

You Will Go to the Moon, by Mae and Ira Freeman, is all information. It explains simply and clearly how a trip to the moon may be made by the first spacemen. Such scientific terms as *gravity*, *centrifugal force*, and *inertia* are explained in the vocabulary of a first reader. Young space enthusiasts are pleased to find they can read and understand *You Will Go to the Moon*.

More and more books are being published for children who are learning to read independently. Some youngsters are ready for them in first grade, others in second and third. The timing and response depend upon the child.

Although many children welcome the easy-to-read books, blind adherence to a word list can have a crippling effect. Writers are ingenious, of course, in finding easy substitutes for words not on the vocabulary lists. But sometimes the results are lifeless, inartistic, even distorted.

Part of this difficulty can be explained by the origin of the word lists, which have been constructed by tabulating the words most frequently used in print. Nobody has yet made a thorough and scientific study of the words children themselves use. Further, the tabulations were made in the 1930's before television, rockets, and jet planes were popularized.

Even the most widely accepted lists of easy words have surprising inconsistencies. For example, the Dale-Chall list of 769 easy words shows:

<i>Included</i>	<i>Omitted</i>
nose	chin
mouth	teeth
finger	toe
coal	gas
love	hate
silk	cotton
salt	pepper
present	absent
cent	nickel
quarter	dime
shoe	sock
uncle	aunt
second	third
dog	cat
train	auto
minute	hour
cup	spoon
breakfast	lunch
apple	banana
strike	hit
clean	dirty

The dilemma of an author writing about a trip to the moon becomes acute when he finds that *crater* is not on the approved list. But *dish* and *hole* are permissible, so he calls a *crater* a *dish hole*, even when he means a depression the size of the state of Maryland.

The practice of teaching children wrong names for things that have relatively simple names is certainly open to question. Indeed, if one purpose of reading is to help the child reach out and grow, why not use the exact word he will hear in school conversation and TV news reports instead of a baby-talk substitute? At first, he may miss the more grown-up word in print, but the chances are that he knows it by ear. His pride in learning to read such a word may add to his self-respect and do a great deal to increase his interest in reading.

Easy-to-read books should be more than easy. The content should appeal to present-day youngsters. The language should be both picture-making and rhythmical. Certainly the books must be good enough to tempt the beginner to keep on reading until he can go beyond the easy readers.

CHAPTER 3

In Grades Two and Three

At seven, children are beginning to settle down. They are better listeners and are sometimes shy and pensive. Nevertheless, they are pretty steady talkers and are increasingly aware of others.

In some ways the seven-year-old is more hesitant than he was a year before. He is afraid of being laughed at and reaches out for a close relationship with his teacher. He still holds back from group play. He is closer to his first grade neighbors than to the third graders across the hall.

Sometimes there seems to be a grand canyon between second grade and third grade. Children who have been shy and withdrawn at seven become more expansive at eight. Conversations are more grown-up and exaggerations more dramatic. Activities speed up as the eight-year-old pushes to go places and do things. Now he hates to operate alone and seeks the security of organized groups and informal clubs. Boys, in particular, like to collect things—perhaps as a means of winning group approval.

Both second and third graders have more grown-up interests than their counterparts of a generation ago. (See also Chapter 5, "Begin with the Child's Interests.") Airplanes, space travel,

and prehistoric times are favorite topics for reading and discussion. Exact terms, sizes, and records are stored away in sharp little minds until needed to put hazy adults in their places. Alas for the teacher who talks about an airplane when she means a helicopter!

Children who can hardly read *cat* and *hat* will argue about the comparative size of *brontosaurus* and *tyrannosaurus*. One second grader, protesting the picture of an obsolete steam locomotive, was satisfied when he learned that the book's copyright date explained the archaic illustration.

This more critical approach may be due in part to television, which seven- and eight-year-olds watch on an average of twenty to twenty-three hours a week. On TV they see many adult programs where excitement and violence prevail and documented information whets curiosity.

{ Whatever the cause, young children look for quick action and mounting suspense in what they read } In books, as on television, they welcome information that is presented straight without a story to water down the drama of truth stranger than fiction.

By the end of first grade most children have mastered preprimers and primers. Many have finished the first reader and several of the easy books for beginners. A few may be pushing into third or even fourth grade books.

The average second grade will also include some children who can read only the most familiar words by sight. Although classed as second graders, they are a long way from reading on their own.

The variations to be expected in second and third grade have been estimated by Dr. Willard C. Olson as follows:¹

BOOK LEVELS TO BE EXPECTED IN
EACH GRADE

Grade 2	Nursery School through Grade 5
Grade 3	Nursery School through Grade 7

¹Willard C. Olson, *op. cit.*

To accommodate this wide spread of reading levels, every class should have access to many books, ranging from very simple picture books to fifth and sixth grade material. Children not yet ready for books should have the opportunity to dictate their own stories.

FAVORITE BOOKS

Second and third graders who are moving from primers to first readers need simple books with a limited vocabulary. Suggestions are described in Chapter 2, "As They Begin to Read."

Better readers will be able to tackle many of the books listed under "Read-Aloud Favorites of First Graders." (See pages 10-18.) Instead of scorning these as too babyish, they take pride in reading stories which only the teacher could read a few months back.

Toward the end of second grade, the appetite for independent reading grows. When independent readers hear a story read in class, they race to the library for more books by the same author or more books in the same series.

One second grade girl read most of the books in the *Childhood of Famous Americans* series. Others in her class read all the Betsy books and Little Eddie books by Carolyn Haywood. One dragon book (*My Father's Dragon*, *The Dragons of Blue Land*, and *Elmer and the Dragon*, by Ruth Gannett) leads to another.

At this stage it is a real problem to find enough books for the independent readers.

A book must be easy enough to read, but not so easy that it seems babyish. It must be illustrated without looking like the nursery-school picture book. If it can satisfy the reader's curiosity about his special interest, fine. If the book has won the approval of classmates, so much the better.

The favorite books of second and third graders are equally effective for the teacher to read aloud. Advanced readers will

enjoy many of the books recommended for the intermediate grades (Chapter 4).

ANIMAL STORIES are popular even in this Space Age. Nostalgically, second graders go back to old favorites, but increasingly they look for more adventurous animals and more exciting



Ferdinand jumped in the air with a snort of pain.

*From Ferdinand, by Munro Leaf, illustrated by Robert Lawson
(The Viking Press, Inc.)*

incidents. H. A. Rey's *Curious George*, the story of a mischievous monkey on the loose, has universal appeal. His escapades are continued in *Curious George Takes a Job*, *Curious George Rides a Bike*, *Curious George Flies a Kite*, and *Curious George Gets a Medal*. Each book is packed with monkeyshines. George is a hero with personality, and children adore him.

Some cat stories are too quiet for youngsters who have frolicked with George, but *Susie the Cat*, by Tony Palazzo, is different. Susie wants to imitate the circus performance of Leo the Lion and does exceedingly well.

Another notable animal is Old Satan, the biggest, blackest, most "ornery" mule in folklore. *Old Satan*, by Lucille Wallower, is a tall tale that children like.

The Story of Ferdinand, by Munro Leaf, remains a favorite of all ages. A bull that wants to sit and smell the flowers is a good candidate for immortality.

Very different is *Pet of the Met*, by Lydia and Don Freeman. This time the hero is a white mouse who is a music lover. With the help of "The Magic Flute," he finally works out his difficulties with the opera-house cat. The understatement of this story is as effective as exaggeration in others.

Girls are fascinated by horse stories. They read and reread every horse story they can get their hands on, especially those told realistically with a liberal injection of pathos.

Billy and Blaze, written and illustrated by C. W. Anderson, is about a boy and his pony. The story is easy to read, and the pictures are both appealing and true. The pony's adventures are continued in *Blaze and the Forest Fire*, *Blaze and the Gypsies*, *Blaze Finds the Trail*, and *Blaze and the Thunderbolt*.

Almost as well known as Blaze is an engaging colt whose adventures are told in *Flip, Flip and the Cows*, and *Flip and the Morning*, written and illustrated by Wesley Dennis. The stream is Flip's first big hurdle, but after dreaming that he flies across, he finds the real jump is easy.

A wild pony of the plains is the hero of *A Pony Called Lightning*, by Miriam E. Mason.

In *The Horse Who Lived Upstairs*, by Phyllis McGinley, a city horse longs for the country. After a brief fling in the country, Joey becomes an ex-exurbanite.

EXAGGERATED HUMOR appeals to second- and third-graders. The more impossible the situations, the better.

The Fast Sooner Hound and *Slappy Hooper, the Wonderful Sign Painter*, by Arna Bontemps and Jack Conroy, are well constructed examples. In the first a flop-eared hound wins a race against the local train. Slappy Hooper, the world's biggest and fastest sign painter, almost causes his own downfall by the realism of his billboards.

Similar tall-tale techniques are used by Le Grand in three popular books: *Why Cowboys Sing, in Texas*; *Cap'n Dow* and



"Into the oven you go," shouted the ugly men.

From *The Five Chinese Brothers*, by Claire H. Bishop, illustrated by Kurt Wiese
(Coward-McCann, Inc.)

the Hole in the Doughnut; and *When the Mississippi Was Wild*. Each one gives a tongue-in-cheek explanation of something real.

Some of the same exaggeration appears in *The Five Chinese Brothers*, an old Chinese story retold by Claire Huchet Bishop with illustrations by Kurt Wiese. Because of their remarkable powers—one can swallow the sea, one can hold his breath indefinitely, another cannot be burned—the brothers save each other from catastrophe.

The Duchess Bakes a Cake, by Virginia Kahl, is a nonsense story in rhyme of a noblewoman who makes a cake so light that it lifts her high in the sky. Finally she sees a means of rescue: "I'll start eating down; you start eating up."

LEGENDS, FAIRY TALES, AND FOLK TALES always appeal to children. Sometimes exaggeration creates humor. Sometimes repetition results in surprise. Events often point up a lesson that the listeners take quite seriously.

Many tales follow the romantic rags-to-riches pattern. Two of these are *Cinderella* and *Puss in Boots*, retold from the *Fairy Tales* of Charles Perrault, a seventeenth-century French storyteller. Now we have each story in a separate volume written and illustrated by Marcia Brown, a former children's librarian. The three-color illustrations reflect the lavish costumes and settings of Perrault's day.

More popular with boys is another Marcia Brown creation entitled *Stone Soup*. This is an old French tale of peasant folk who refuse to share their food with soldiers. "Then we'll make soup from stones," say the soldiers. And they do, while wide-eyed villagers contribute carrots, onions, cabbage, and all the rest. This is a wonderful story for children to re-enact spontaneously.

The gullibility of a stolid peasant is the theme of *No Room*, an old tale retold by Rose Dobbs. The peasant complains that his tiny house is too crowded, and he is advised to bring in

more occupants. Again and again he adds to his household, even bringing in his animals. Then comes the advice to send them all back where they came from. Suddenly there is plenty of room!

Another story of simple folk is *Journey Cake, Ho!*, written by Ruth Sawyer and illustrated by her son-in-law Robert McCloskey. It tells of Johnny, the bound boy, who runs after the journey cake and in so doing rounds up the animals that had deserted the old couple to whom he is bound out.

Andy and the Lion, written and illustrated by James Daugherty, is patterned on the old story of Androcles, the Roman slave, who was spared in the arena by the lion from whose paw he had once removed a thorn. James Daugherty pictures Andy as a typical barefoot boy of rural America. Believe it or not, Andy meets a lion on his way to the library.

Centuries ago, before printed books were common, fairy tales and legends were repeated by traveling storytellers, who altered events and characters as they went along. Even so, we find the same basic stories in the folklore of many countries. For example, *Cinderella*—sometimes with pumpkin coach and sometimes without—appears in the folk tales of Germany, France, Italy, England, Greece, Egypt, and Scandinavia.

Today, TV storytellers are making their alterations in the old tales to suit the whims of sponsors and producers. Still, the old charm persists.

There are modern versions of these old tales and modern tales with elements of the old. Where imagination prevails, we call it a story of fantasy.

FANTASY ranks high with some children, though others do not choose it for reading. But almost every youngster likes to *hear* stories of fantasy.

My Father's Dragon, by Ruth Stiles Gannett, is a modern fantasy that appeals to boys as well as girls. Elmer Elevator, "my father," goes to Wild Island to rescue a baby dragon



"Here I am!" cried the dragon, pulling at his rope.

From My Father's Dragon, by Ruth Stiles Gannett, illustrated by Ruth Chrisman Gannett (Random House, Inc.)

which has become a slave of lions, tigers, wild boars, and other animals. With such deadly weapons as lollipops and chewing gum, Elmer frees the dragon and makes a friend for life. Their adventures continue in *Elmer and the Dragon* and *The Dragons of Blue-land*. The black and white lithographs of Ruth Chrisman Gannett add exquisite detail.

Many animal stories are fantasies, notably the stories of talking animals. A great favorite is *Alphonse That Bearded One*, by Natalie Savage Carlson. The hero is a bear so well trained in military tactics that he takes his master's place in the French Canadian army.

Children like the blend of realism and romance in fantasy, but they also like their realism straight.



Alphonse could out-drill and out-fight any man in the French army.

From Alphonse That Bearded One, by Natalie Savage Carlson, illustrated by Nicolas Mordvinoff (Harcourt, Brace & Co., Inc.)



There's nothing Lentil likes so much as playing the harmonica.

From Lentil, written and illustrated by Robert McCloskey (The Viking Press, Inc.)

STORIES OF CHILDREN LIKE THEMSELVES are almost always popular with second and third graders. One of their favorites is *Lentil*, written and illustrated by Robert McCloskey, the story of a small-town boy who is really Bob McCloskey himself. Because he knows he cannot sing, Lentil learns to play the harmonica by practicing in the bathtub. And then comes the Mayor's parade. Lentil's town might be the one you teach in.

Another popular title is *Little Eddie*, by Carolyn Haywood. Eddie is a typical seven-year-old who collects all sorts of things, launches countless projects, and gets into one dilemma after another. His adventures are continued in *Eddie and Gardenia*, *Eddie's Pay Dirt*, *Eddie and His Big Deals*, and *Eddie Makes Music*.



The bear cub was as friendly as a puppy.

From *The Biggest Bear*, written and illustrated by Lynd Ward
(Houghton Mifflin Co.)

Another young man with problems is Johnny in *The Biggest Bear*, written and illustrated by Lynd Ward. Johnny's family had no bearskin nailed on the barn door, so he went out to get one himself. But the cub he brought home single-handed began to grow and grow. The author's illustrations earned the Caldecott Medal in 1952.

Some stories of present-day children describe regional customs that give young readers new insights. *Yonie Wondernose*, written and illustrated by Marguerite DeAngeli, tells of a Pennsylvania Dutch boy whose curiosity was never satisfied. *Down, Down the Mountain*, by Ellis Credle, shifts to the Blue Ridge Mountains, where Hetty and Hank are raising turnips which they hope to trade for new and squeaky shoes. *Song of the Swallows*, by Leo Politi, recounts the friendship between a little boy and the old bell ringer at the Mission of San Juan Capistrano in California.

Despite differences in customs and occasionally in language, youngsters are quick to note that all children are very much alike. If you can locate similar stories about your own region, count yourself lucky.

STORIES ABOUT CHILDREN IN OTHER LANDS are popular, too, and bring the same comments about similarities.

Madeline, written and illustrated by Ludwig Bemelmans, is a classic. Children respond to Madeline's obvious pleasure in her operation and the desire of her classmates to enjoy the same. Bemelmans' drawings are as French as France itself.

Ola and *Nils*, written and illustrated by Ingri and Edgar d'Aulaire, are beautifully pictured stories about Norwegian children. The full-color lithographs make these books distinctive.

Little Pear, written and illustrated by Eleanor Frances Lattimore, is the story of a little boy of China, in the days when Chinese boys wore pigtailed. His adventures are continued in *Little Pear and His Friends* and *Little Pear and the Rabbits*.

Little Baptiste, by May McNeer, tells of a boy in French Canada who leads a strange parade of tropical animals out of the woods to help with the farm work. The illustrations by Lynd Ward, the author's husband, add to the distinction of this book.

Wee Gillis, by Munro Leaf, introduces a Scotch lad. The strong black and white drawings by Robert Lawson delight children.

STORIES THAT TELL OF AMERICAN HISTORY appeal to many seven- and eight-year-olds, perhaps because they are absorbing so much history through movies and television.

The Thanksgiving Story and *The Columbus Story*, by Alice Dalgliesh, are ideal holiday reading with enough suspense to hold attention. *Columbus*, *Pocahontas*, *George Washington*, *Benjamin Franklin*, and *Abraham Lincoln*, by the d'Aulaires, are beautifully written and illustrated biographies.

Life in the New England wilderness of the early 1700's is presented vividly in *The Courage of Sarah Noble*, by Alice Dalgliesh. The eight-year-old heroine takes care of her father while he builds a house on the western frontier of Connecticut. When he goes back to get the rest of the family, she stays with Indian neighbors. This is a true story and hence doubly acceptable to children.

Susannah, the Pioneer Cow and *Caroline and Her Kettle Named Maud*, both by Miriam E. Mason, tell of pioneer life in the Middle West, with plenty of excitement.

The Bears on Hemlock Mountain, also by Alice Dalgliesh, a tall tale of the Pennsylvania Dutch country, provides humor and suspense. The repetition adds a rhythmic ballad quality.

Many second and third graders enjoy the pioneer life described in *Little House in the Big Woods*, an autobiographical story by Laura Ingalls Wilder. The story of this log-cabin family of Wisconsin in the 1880's is continued in *Little House on the Prairie*, *On the Banks of Plum Creek*, and others.



From inside the pot Jonathan could hear the bears sniffing.

From The Bears on Hemlock Mountain, by Alice Dalgliesh, illustrated by Helen Sewell (Charles Scribner's Sons)

Fictionalized biographies highlighting the early years of well-known Americans are particularly liked. These take young readers beyond their textbooks.



For a special treat, Pa played "Pop Goes the Weasel."

From Little House in the Big Woods, by Laura Ingalls Wilder, illustrated by Garth Williams (Harper & Bros.)

SCIENCE AND NATURE BOOKS give vivid facts that youngsters seek. Two good general books are *Your Wonderful World of Science*, by Mae and Ira Freeman, and *Now I Know*, by Julius Schwartz.

The True Books, published by Childrens Press, the Junior Science Books, published by the Garrard Press, and the Easy-to-Read Books, published by Random House, give authentic

information with beautiful pictures that elaborate on the simple text. Popular True Books about science and nature include *The True Book of Dinosaurs*, *The True Book of Animals of Sea and Shore*, *The True Book of Animal Babies*, and *The True Book of Insects*.

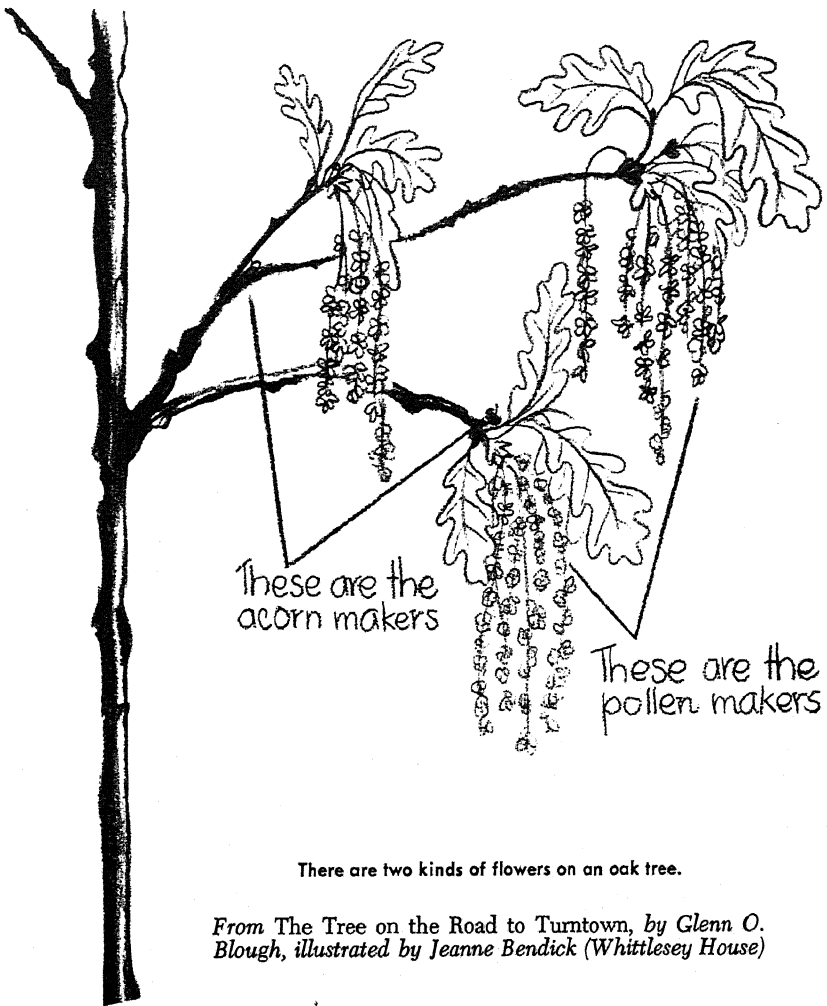
Popular Easy-to-Read Science Books include *Rocks All Around Us*, by Anne Terry White; *The Sun, the Moon, and the Stars*, by Mae and Ira Freeman; *In the Days of the Dinosaurs*, by Roy Chapman Andrews; *Simple Machines and How They Work*, by Elizabeth N. Sharp; and *Rockets into Space*, by Alexander L. Crosby and Nancy Larrick. These books have more text than the True Books and look more advanced, but often the language is simpler.

Junior Science Books give authoritative information in language easy enough for third graders, with beautiful illustrations throughout. Leading titles include *Junior Science Book of Stars*, by Phoebe Crosby; *Junior Science Book of Flying*, by Rocco V. Feravalo; and *Junior Science Book of Beavers*, by Alexander L. Crosby.

Good science experiments, easy enough for children to do themselves, are given in *Let's Find Out*, by Herman and Nina Schneider, and *See for Yourself*, by Nancy Larrick.

One of the authoritative authors in this field is Dr. Glenn O. Blough, who writes with great charm for primary school children. Among the favorite Blough books are *The Tree on the Road to Turntown*, *Not Only for Ducks: The Story of Rain*, *Wait for the Sunshine*, *After the Sun Goes Down*, and *Lookout for the Forest*. All have a slight story line, but it is the information that attracts children.

Robert McClung has written and illustrated a number of simple books that tell the life story of various animals: *Sphinx: The Story of a Caterpillar*, *Ruby Throat: The Story of a Humming Bird*, and *Green Darner: The Story of a Dragonfly* are leading titles.



These are the
acorn makers

These are the
pollen makers

There are two kinds of flowers on an oak tree.

From *The Tree on the Road to Turntown*, by Glenn O. Blough, illustrated by Jeanne Bendick (Whittlesey House)

Monarch Butterfly, written by Marion W. Marcher and illustrated by Barbara Latham, is another life-cycle story of great beauty and scientific accuracy.

Dr. Herbert S. Zim has written many science books for young readers, some easy enough for the primary grades. Large type in some of his books makes them look easier than they are.



An alligator moves his legs in a definite pattern.

From Alligators and Crocodiles, by Herbert S. Zim, illustrated by James Gordon Irving (William Morrow & Co.)

However, the Zim books give just the kind of information that children want. Favorite titles include *The Big Cats*, *Snakes*, *Frogs and Toads*, *Owls*, *Golden Hamsters*, *Alligators and Crocodiles*.

Books about plants are not so popular as those about animals. But a classroom collection of seeds and seedpods or one child's interest in a home garden may stir the curiosity of many. In this area the books of Irma E. Webber are outstanding: *Up Above and Down Below*, *Travelers All: The Story of How Plants Go Places*, and *Bits That Grow Big: Where Plants Come From*.

See Through the Sea, by Millicent Selsam and Betty Morrow; *See Through the Lake*, by Millicent Selsam; and *See Up the Mountain*, by Betty Morrow, all illustrated by Winifred Lubell, give interesting information about plant and animal life as well as peculiarities of each locale. These books will be of interest to advanced primary-grade children as well as middle graders.

All About Eggs and How They Change Into Animals, also by Millicent Selsam, and *What's Inside?*, by May Garelick, tell dramatically how eggs develop and hatch. *What's Inside?* is illustrated with stunning photographs that show the stages of development from the first crack in a goose egg.

Machines, trains, and planes continue to fascinate boys and girls. Among the favorite titles are *The True Book of Airports and Airplanes*, by John Lewellen, and *The First Book of Airplanes* and *The First Book of Automobiles*, by Jeanne Bendick. All three have excellent illustrations. See also the books listed on pages 14 to 16.

READING ALOUD TO SECOND AND THIRD GRADERS

Although second and third graders are anxious to read independently, they love to hear stories and poems read aloud. Hearing the teacher read every day helps pupils to develop more grace and fluidity in their own oral reading. Equally important, it keeps before them the opportunities to be found in books.

Most second and third grade teachers allot at least fifteen or twenty minutes every day for reading aloud. Just after lunch is the preferred time for some groups, just before school closes for others.

To cut down on interruptions, at least one teacher I know posts a large sign outside the door:

STORY HOUR
PLEASE DO NOT
DISTURB

Everything should be done to make the read-aloud period a time of relaxation and pleasure. If children move their chairs in a circle, they feel closer to the story. Many children would rather sit cross-legged on the floor around the teacher's low chair.

Some teachers like to have the story hour in one part of the room, called the library corner. A low round table, used for

displaying books through the day, is ideal for spreading out the chosen book, the book jacket, and any properties or accessories that will stir curiosity. Chopsticks, for example, may be displayed with *Little Pear*, and a dinosaur model with *In the Days of the Dinosaurs*. A display of autumn leaves and seed pods or budding fruit branches will also create interest.

Ask children to recommend stories they would like to hear again. Every day or two introduce something new—a story, a poem, or a chapter from a book not mentioned before. When something clicks, repeat it for a still better response. Read another chapter or two in a favorite new book. Or introduce another book by the same author.

The read-aloud period should provide a personal introduction of books, authors, and artists.

In some classes, children who are good readers assist the teacher by reading stories they have prepared in advance. Occasionally children from a higher grade come in to read aloud.

Mothers and fathers can help out, too, when they have something special to tell about a book, author, or artist. Planned visits add richness and variety to the daily story hour. Guest readers should not replace the teacher, however, who will want to exploit the new interests later on.

COLLECTIONS OF STORIES FOR READING ALOUD

Many of the most appealing stories for second and third graders are in story collections that may seem too inclusive for the children to read themselves. Taken one or two stories at a time, they are just right for reading aloud. Frequently these stories lend themselves to the spontaneous dramatization that children thoroughly enjoy. (See Chapter 11.)

Tales from Grimm, translated and illustrated by Wanda Gág, is a splendid collection. The tales are old favorites but new to many children today. Remember that these so-called fairy tales

are vigorous and earthy, with exaggerated humor. They are not cluttered with diaphanous little creatures flitting about, wand in hand, as some people assume.

The Jungle Book, by Rudyard Kipling, is another collection perfect for the story hour. The edition illustrated by Kurt Wiese (published by Doubleday) is particularly pleasing. Many of these stories are too difficult for second and third graders to read themselves, but they have a contagious rhythm that holds the audience.

Once Upon a Time, edited by Rose Dobbs and illustrated by Flavia Gág, is a collection of twenty simple and amusing folk tales from many lands.

The Tall Book of Fairy Tales, illustrated by William Sharp, includes sixteen of the old favorites with many handsome full-color pictures.

Tall Tales of America, by Irwin Shapiro, is made up of nine exciting and robust stories of such legendary heroes as Paul Bunyan, Pecos Bill, and Old Stormalong. Boys in particular like these stories.

Many of the books described in Chapters 1 and 2 are equally suited for reading aloud. Suggestions for poetry will be found in Chapter 7.

CHAPTER 4

Extensive Reading in the Middle Grades

The middle years between childhood and adolescence are apt to be good for children, parents, and teachers. Youngsters of nine, ten, and eleven are relatively calm and self-assured. They aim to please. They work well in groups and reach out to others warmly. They probe, too, for factual information.

School is a pretty good place, they say, and they plunge into classroom activities with enthusiasm. Of course there are exceptions. But the craving for group approval keeps many of the exceptions in line.

At nine and ten, children have enough assurance to draw away from their families somewhat. Some of their allegiance is transferred to the classroom group and to various clubs, gangs, and crowds. Yet they keep loyal ties to their families, although they may pick on younger brothers and sisters and rebel at parental authority.

Clubs seem to be strongest in fifth grade. There are many formal clubs supervised by adults—church groups, Scout troops, little league baseball teams, and dancing classes, for example. Even more significant are the informal clubs of five or six youngsters to whom club dues and the club password are very

important. Some of these clubs are organized for the express purpose of keeping other children out. They provide members with status at an age when group acceptance is all-important.

In sixth grade, interest in clubs seems to decline. But the drive for group approval persists.

In these middle-grade clubs we see the first strong evidence of youngsters congregating by sex. The boys have their clubs, the girls theirs. On the school playground boys prefer games without girls. Many of the girls play a good game of baseball when the boys give them a chance, but they can play happily alone. After school, boys and girls usually go their separate ways.

Once it was assumed that this division of interests extended to book choices, too. However, a recent study shows that present-day boys and girls are making the same book choices.¹ Some girls continue to read of other girls and their adventures, but they are also reading about Davy Crockett and Custer's last stand. Boys, however, seldom dip into books written especially for girls.

While a middle-grade child is seeking the approval of his classmates, he is also developing a strong conscience. A nine-year-old is learning to appraise himself quite objectively and to look critically at the social scene. Essentially he is truthful and honest—and he expects others to do as well.

With each year, children seem to acquire a greater sense of social justice. Fifth graders discuss right and wrong with conviction and take definite steps to correct situations they do not approve of.

Middle-grade youngsters are quick to discuss the problems of storybook characters. When they read about a social injustice, they are indignant. The discussion may come around to things nearer home and how the youngsters themselves would behave in similar circumstances.

¹J. Harlan Shores and Herbert C. Rudman, "What Children Are Interested In" (Chicago: Spencer Press, Inc., 1954).

The child's growing conscience also makes him protective of his pets. He wants to help animals—and people, too. And in the same mood he enjoys reading about the hazardous adventures of animals and people.

Although these interests border on deep philosophical questions, children of this age usually limit their discussion to the specific details of a single case. They seldom generalize or deal with abstractions. Girls who read *The Hundred Dresses*, by Eleanor Estes, sympathize with Wanda. Her tormenters should be punished, they say. But in discussing such an incident, it may be hard to bring out a generalization that goes beyond the story.

Perhaps this is related to the middle grader's interest in specific facts rather than general information. Many youngsters gather concrete details which they seem to file in special-interest categories. For example, boys watch for identifying details of foreign cars and new American models. Girls do the same for movie and television stars. Questions in school are equally specific: How many miles to Mars? Which is farther, Mars or the moon? How long did it take Columbus to reach North America? How many Pilgrims were on the Mayflower? How tall was the biggest dinosaur?

Naturally these youngsters like books which answer their specific questions. Encyclopedias are consulted frequently. Informational books are devoured. If they are indexed, they are consulted again and again for verification of some disputed detail. When they are not indexed, children are critical.

The middle-grade youngster's practical search for facts parallels his zeal to collect things: bottle tops, baseball cards, small boxes, stamps, coins, stones, insects, match folders, postcards, comic books, autographs—almost anything, regardless of value. The collecting craze often begins when a child is six or seven, but it usually reaches a peak at nine. In a study reported in 1930, 800 boys were found to be making an average of eight

collections apiece.² The girls averaged slightly higher. Now that children are spending so much time watching television, the passion for collecting has strong competition.

There is no doubt that children of these ages like to read and collect books in series. After one book about Freddy the Detective or one First Book, a youngster goes after more in the same series. One avid reader, who is also a collector of post cards, reports that he has read thirty books from the same series.

Similarly, middle graders like to explore the work of a favorite author. Some will hunt up every book by Marguerite Henry or Carolyn Haywood and boast, "I've read everything she ever wrote."

Fourth and fifth graders like to tell about their favorite authors. With a little guidance, they learn to note the distinguishing features of an author's work. Favorites change, of course, as young readers reach out in new directions. This very fact invites comparison which spurs critical thinking.

At first a child may give a superficial reason for preferring one author to another. "I like Marguerite Henry because she writes horse stories," says one youngster.

"But there are many authors who write about horses. Why do you like her horse stories better than the others?"

Facing this kind of question, children begin to think more critically and to read more widely.

Middle graders also devour comic books and follow television steadily. The urge that causes a child to read every book in a series makes him want to see every program in a TV series or every issue of a comic magazine.

A child's absorption in comic books and television may seem a hopeless infringement on his time for reading. Yet both pursuits reveal his interests and his taste. Suggestions for leading

²Paul Witty and Harvey C. Lehman, "Further Studies of Children's Interest in Collecting," *The Journal of Educational Psychology*, XXI (1930), 112-27.

him to good books are given in Chapter 5, "Begin with the Child's Interests."

READING ON MANY LEVELS

A typical class in the intermediate grades may give the appearance of uniformity. But under the cloak of group enthusiasm and loyalty, there is tremendous variation, particularly in reading ability.

As many as nine different book levels may be expected in each of the middle grades, according to Dr. Olson:³

BOOK LEVELS TO BE EXPECTED IN EACH GRADE

Grade 4	K-8
Grade 5	1-9
Grade 6	2-10

Furthermore, one child will swing naturally from easy to hard books and back again. The fifth or sixth grader who pushes to read *Kon-Tiki* may turn next to such an easy book as *Billy and Blaze*. On the easy book he seems to recapture his breath for the plunge into another hard book, perhaps *Annapurna* or *A Night to Remember*.

It is not unusual for good readers to forge ahead into adult reading lists. For example, *Thirty Seconds Over Tokyo* and *The Diary of Anne Frank*, both published for adults, are often read by advanced fifth and sixth graders.

In the same class there will be slow readers who cannot read the more mature books which provide the excitement they want. Occasionally a fourth or fifth grader stops trying to read because he does not enjoy the books he can read. Better to be a non-reader, he thinks, than to be labeled a baby.

When children in the intermediate grades can select from a wide array of books, many become avid readers. It is not un-

³Willard C. Olson, *op. cit.*

usual for a good reader to report on two hundred or more books during the school year.

Part of this extensive reading is due to group enthusiasm. The out-going exuberance of middle graders makes each youngster a salesman for his book and his author. And the endless quest for group approval drives many a child to a book recommended by classmates.

A weekly book-talk period broadens their selection to all kinds of books—tall tales, biographies, informational books, riddle and rhyme books, adventure stories, and so on.

Sometimes a child gets in a rut, reading only horse stories, for example, or books about World War II. But with some guidance he will branch out. The enthusiastic reports of other children will influence him more than the prodding of parents and teachers.

FAVORITE BOOKS IN THE MIDDLE GRADES

Fourth, fifth, and sixth graders generally look for certain distinguishing features in the books they read.

IMMEDIATE ACTION AND SUSPENSE are of prime interest. Indeed the first question usually asked about a book is "Is it exciting?" The same test is applied by library browsers who try one book after another. If the first few paragraphs hint of mystery and adventures, the book is likely to be accepted.

Mystery stories are widely read at this age level, particularly if the title includes *haunted*, *treasure*, *detective*, or *mystery*. By adult standards, the middle-grade mystery is mild, fortunately, with unidentified persons, missing treasure, and innocuous secrets causing the suspense.

Favorite titles include *Mystery at East Hatchett*, by Peggy Bacon; *Mystery at Shadow Pond*, by Mary C. Jane; *The Ghost of Follonsbee's Folly*, by Florence Hightower; *Ghost Town Treasure*, by Clyde Robert Bulla; *Blue Mystery*, by Margot

Benary-Isbert; *Mystery in the Apple Orchard* and *Mystery at the Little Red School House*, by Helen Fuller Orton; *Three Stuffed Owls*, by Keith Robertson; *Bill Bergson, Master Detective*, and *Bill Bergson Lives Dangerously*, by Astrid Lindgren.

Comic books and television have advertised two big areas where action and suspense prevail: the opening of the West and World War II. Books about these two subjects move quickly from library shelves.

In *The Lone Hunt*, by William O. Steele, a young reader is swept along by the excitement of an eleven-year-old boy's hunt for the last buffalo in the Cumberland Mountains in the 1780's. In *Winter Danger*, by the same author, the young hero has an almost fatal encounter with Indians, watches the mass migration of thousands of squirrels to the south, and fights off a pack of wolves. But his greatest struggle is adjusting to family life—something he had not known as the child of a wandering woodsman.

When children talk about *The Lone Hunt* and *Winter Danger*, they begin with the hair-raising adventures. But eventually they talk about the hero's inner struggles too. Like Cajé in *Winter Danger*, they are trying to establish themselves while growing up. It helps to know that other children must make decisions.

Another popular story of action is *The Matchlock Gun*, by Walter D. Edmonds. Here a young boy fires a matchlock gun to scatter Indian raiders who have already hurled a tomahawk into his mother's shoulder. The book won the Newbery Medal of 1942.

Not all children insist on gore, but most of them revel in the suspense of pioneer life. There are many well-written pioneer stories.

Caddie Woodlawn, by Carol Ryrie Brink, is one of them. Girls enjoy the adventures of tomboy Caddie and her brothers on the Wisconsin frontier of the 1860's. (Newbery Medal winner of 1936.)



The Indian's hand was raised high, knife poised in mid-air.

*From Winter Danger, by William O. Steele, illustrated by Paul Galdone
(Harcourt, Brace & Co., Inc.)*

Children of the Covered Wagon, by Mary Jane Carr, tells of a westward trek by wagon train. *Down the Mississippi*, by Clyde Robert Bulla, recounts the escapades of a farm boy on the Mississippi River.

Biographies of frontier heroes are equally popular. The TV Davy Crockett sent millions of youngsters to the library for more about their hero. *Davy Crockett*, by Constance Rourke, is an excellent biography for better readers in grades five and six. Stewart Holbrook's Landmark Book of the same title is easier to read and very popular.

Daniel Boone is also the subject of many biographies. They range from the easy reading (*Daniel Boone, Boy Hunter*, a Childhood of Famous Americans book, by Augusta Stevenson) to advanced reading (*Daniel Boone*, by James Daugherty). Although Daugherty's book looks like a picture book, it is difficult for children to read. But it is fine material for reading aloud, especially the story of the siege of Boonesborough. This is a magnificent biography.

Since 1950 children have turned increasingly to nonfiction for entertainment as well as information. Books that tell of pioneer life in the West score heavily with middle graders. *The Pony Express*, by Samuel Hopkins Adams; *The California Gold Rush*, by May McNeer; and *To California by Covered Wagon*, by George R. Stewart, give vivid details.

To the surprise of many teachers and librarians, World War II has become a favorite subject. *Thirty Seconds Over Tokyo*, by Ted Lawson and Bob Considine, and *Guadalcanal Diary*, by Richard Tregaskis, are two adult books which have acquired a large juvenile audience. In the same style, Quentin Reynolds has written *The Battle of Britain* and Bruce Bliven, Jr., *The Story of D-Day: June 6, 1944*, for young readers. Both books make the reader feel he is on the scene while history is being made.

The Ark and its sequel, *Rowan Farm*, by Margot Benary-Isbert, depict a refugee German family billeted in a strange community. Both books give a heart-warming account of youngsters assuming adult responsibilities.

ANIMAL STORIES are still wanted, even in the sixth grade. The preferred books are far more vigorous than those read in the early grades. Often they include violent action and suspense.

The boy who would not be caught dead reading a love story will revel in a fictional hero's passion for horse or dog.

Horse stories are always favorites, particularly among girls. As one girl put it, "I like all kinds of books—so long as they are horse stories." Another said, "My favorite books are *The Black Stallion*, *The Black Stallion Returns*, *Son of the Black Stallion*, and *The Black Stallion and Satan*."

The Black Stallion was an immediate success when it was published in 1942. *The Black Stallion* has everything that the middle-grader wants—shipwreck, a wild horse hiding on a deserted island, and the deep devotion of boy and horse.

The horse stories of Marguerite Henry are even more popular with many children. While Farley's books are a series with the same characters, Marguerite Henry's are unrelated. Each of hers is a gem in its own right.

Although *King of the Wind* won the Newbery Medal in 1949, a great favorite is *Misty of Chincoteague*, a story about the roundup of wild ponies on Chincoteague Island, off the coast of North Carolina. *Justin Morgan Had a Horse*, also by Mrs. Henry, tells of a poor singing master, a small boy, and a colt. It is also the history of the Morgan breed of horses. Another Marguerite Henry book received with affection is *Brightly of the Grand Canyon*, the tale of a wild burro in the Grand Canyon and Uncle Jimmy Owen who befriends him.

The animals created by Marguerite Henry are wonderfully real. The people who share their lives are memorable. Wesley Dennis's illustrations match the caliber of the stories.

C. W. Anderson, who illustrates his own horse stories, has juvenile followers of all ages. *Afraid to Ride* tells how Judy overcame her fears after a bad fall. *Billy and Blaze* and other Blaze stories are favorites in the primary grades. Anderson's horse drawings are outstanding.

Another well-loved horse story is *Old Bones, the Wonder Horse*, by Mildred Mastin Pace. This is the saga of a horse that came out of nowhere to win the Kentucky Derby in 1918. *The Blind Colt*, written and illustrated by Glen Rounds, tells how a boy trains a blind colt on his uncle's ranch in the West.

For the boys, dog stories have even greater appeal than horse stories.

Lassie Come-Home, by Eric M. Knight, was an all-time favorite long before television brought the faithful creature into every home. Readers thrill over Lassie's 400-mile journey on foot to rejoin her master.

Since its publication in 1956, *Old Yeller*, by Fred P. Gipson, has probably won more popularity votes among children than any other book. It is the gripping story of an ugly stray dog who wins the devotion of a fourteen-year-old boy, left in charge of the ranch when his father takes the cattle up the trail from Texas.

In fact, youngsters react as warmly to dog-story sentiment as to dog-story suspense. They find it in *Barney of the North*, by Margaret S. Johnson and Helen L. Johnson; *Dignity, a Springer Spaniel*, by Colonel S. P. Meek; *Yipe*, by David Malcomson, and many other books.

Clarence the TV Dog, by Patricia Lauber, and *Junket*, by Anne H. White, are amusing stories of dogs that are more pets than heroes. Clarence and Junket have won countless friends in the upper elementary grades.

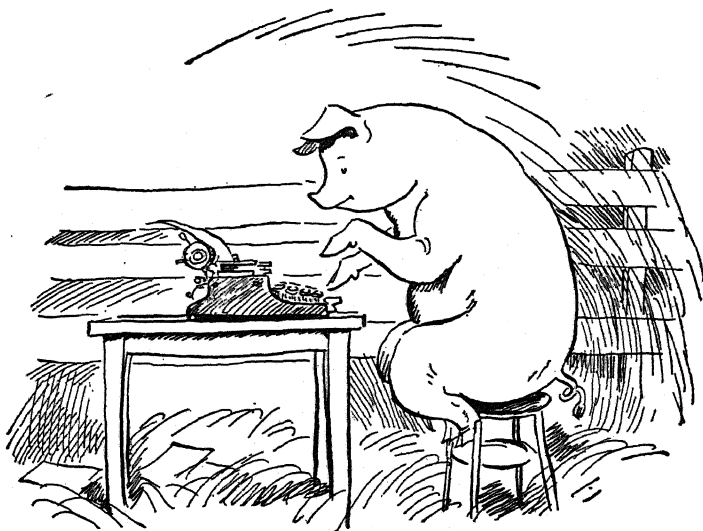
More advanced readers enjoy *Big Red*, by Jim Kjelgaard, and *Big Mutt*, by John H. Reese. The first is about an Irish setter tracking bears in the wilderness. The second tells of a sheep killer in the Badlands of Dakota. In both stories the excitement and the sentiment are intense.

Duff, the Story of a Bear, by William Marshall Rush, and *Vulpes, the Red Fox*, by John and Jean George, are about animals in the wild. These books—and others written and illustrated by the Georges—are rich in nature lore.

FUNNY BOOKS are sure to win many readers of the middle grades. Often, animal stories provide the spoofing they like.

Mr. Popper's Penguins, by Richard and Florence Atwater, is read and reread by youngsters who love its tongue-in-cheek solemnity. Mr. Popper, an amiable house painter, is given a penguin for which the Poppers introduce a mate. Before long, twelve penguins are ruling the Popper household. Black and white illustrations by Robert Lawson and the author's dead-pan humor make this one of the most popular of all children's books.

The Freddy books, by Walter R. Brooks, generate just as many giggles, but for different reasons. The hero is a pig who has

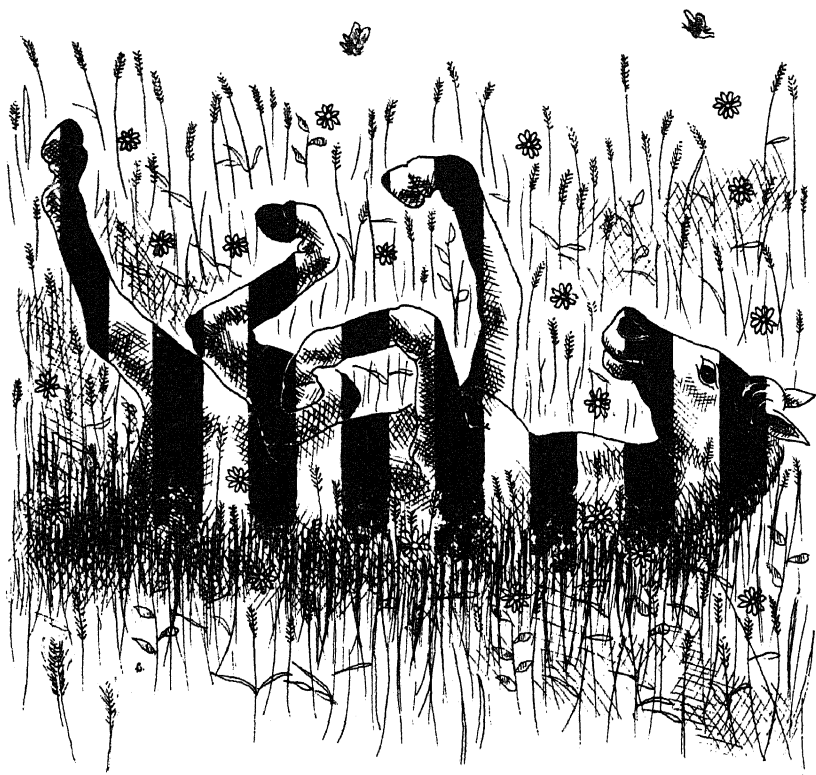


Each day Freddy the Politician typed out a press release.

From *Freddy the Politician*, by Walter R. Brooks, illustrated by Kurt Wiese
(Alfred A. Knopf, Inc.)

been reading Sherlock Holmes and undertakes to advise his barnyard cronies. *Freddy the Politician*, *Freddy Goes to Florida*, *Freddy the Detective*, *Freddy the Cowboy*, *Freddy and the Space Ship* and twenty others in the series are whimsically illustrated by Kurt Wiese.

The humor of *The Great Geppy*, written and illustrated by William Pène DuBois, is more sophisticated, but children love it. Geppy, a red-and-white striped horse who is a professional detective, solves the mystery of the missing circus money.



The great red and white horse rolled happily in the grass.

From *The Great Geppy*, written and illustrated by William Pène du Bois
(The Viking Press, Inc.)

Incongruity and exaggeration make these animal stories funny to children. The same qualities are found in tall tales.

Tall Tales of America, by Irwin Shapiro, is an excellent collection of stories. The earthy dialect of backwoodsmen, sailors, and lumberjacks makes this collection ideal for reading aloud. *John Henry and His Hammer*, by Harold W. Felton, and *Mike Fink*, by James Cloyd Bowman, are beautifully illustrated tall tales that boys, in particular, enjoy.

One of the modern tall tales is *Uncle Ben's Whale*, by Walter D. Edmonds. Hen-pecked Uncle Ben, skipper of a canal boat, harpoons a whale and turns it into a sideshow. By charging fifty cents to see the inside of the whale, Uncle Ben becomes a man of affluence who wins even his wife's respect. The illustrations by William Gropper are worth the price of the book.



Mike Fink was on guard while the oxen pulled the boat overland.

From Mike Fink, by James Cloyd Bowman, illustrated by Leonard Everett Fisher (Little, Brown & Co.)



Wherever a track was laid, John Henry was the fastest worker.

From John Henry and His Hammer, by Harold W. Felton, illustrated by Aldren A. Watson (Alfred A. Knopf, Inc.)

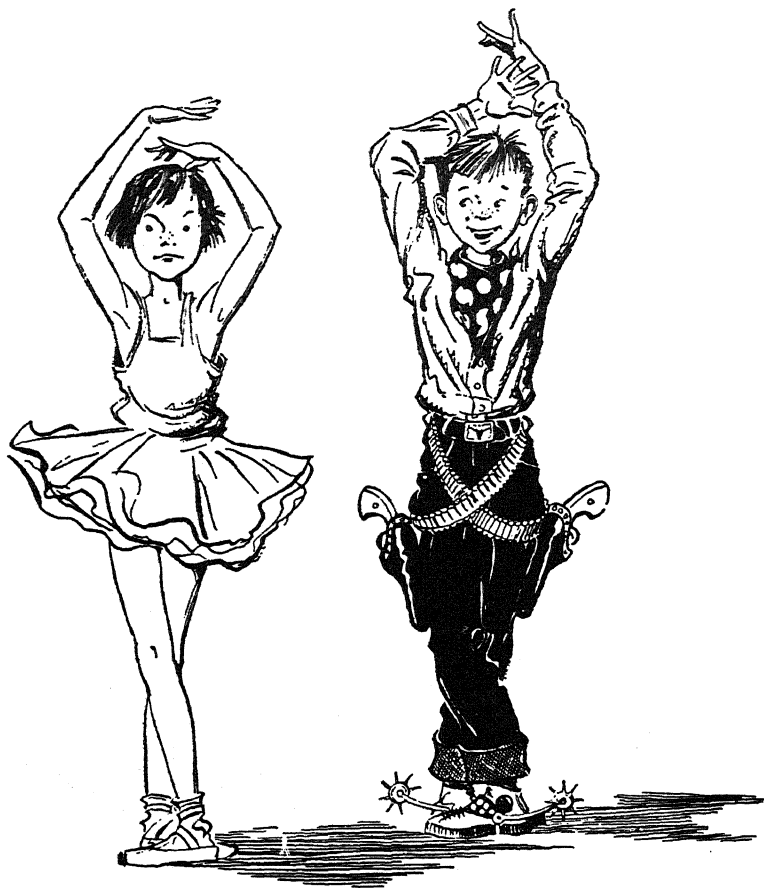
Some of the funniest stories for children are about present-day boys and girls. Homer Price, Henry Huggins, Ellen Tebbits, and Danny Dunn are among the best known of the rather earnest youngsters who invariably stir up complications that are funny.

In *Homer Price*, by Robert McCloskey, our hero starts operating a doughnut machine which he cannot turn off. Beverly Cleary's Henry Huggins contends with guppies that multiply as only guppies can. The same author's Ellen Tebbits is humiliated by long underwear that refuses to stay under during a ballet lesson. In *Danny Dunn and the Homework Machine*, by Jay Williams and Raymond Abrashkin, Danny causes the Professor's electronic brain to scramble data, instead of unscrambling it. The catastrophes in these books are ludicrous, but the heroes are never pranksters in the old sense. In fact, they are dismayed to find crises piling up.



"That machine can answer any kind of arithmetic problem," said Danny.

From Danny Dunn and the Homework Machine, by Jay Williams and Raymond Abrashkin, illustrated by Ezra Jack Keats (Whittlesey House)



Ellen was sure that Otis saw the bulge of long underwear at her waist.

*From Ellen Tebbits, by Beverly Cleary, illustrated by Louis Darling
(William Morrow & Co.)*

The popularity of Homer, Henry Huggins, Ellen Tebbits, and Danny Dunn is greater because the adventures of each hero are spun out through several volumes.

Pippi Longstocking, by Astrid Lindgren, might be classified as a humorous tall tale or a hilarious fantasy or the adventure story of a nine-year-old. Pippi, a Swedish tomboy who lives with

only a monkey and a horse, accomplishes daredevil feats of incredible scope.

Quite different is the sedate heroine of *Miss Pickerell Goes to Mars*, by Ellen MacGregor. Despite her ramrod precision, Miss Pickerell is one of the most comical characters children meet. A ferris wheel is too frightening for her to try, but she is undaunted by a space ship to Mars.

FAMILY STORIES are popular with middle graders, too, although they seldom use that term.

The Cottage at Bantry Bay, by Hilda Van Stockum; *The Melendy Family*, by Elizabeth Enright; *The Moffats*, by Eleanor Estes; and *All-of-a-Kind Family*, by Sydney Taylor, picture attractive family life with adventures as well as sentiment.

This Boy Cody, by Leon Wilson, and *Thad Owen*, by Hazel Wilson, recount the adventures of boys who enjoy the backing of thoroughly understanding parents.

Sometimes the humor and adventure that children want is in a story about people of other lands. For them the setting seems to be incidental.

Call It Courage, by Armstrong Sperry, tells the thrilling adventures of a Polynesian boy who must prove his courage. *Burma Boy*, by Willis Lindquist, is the story of Haji, who searches for a missing elephant he loves.

For girls *The Good Master* and *Philoména*, both by Kate Seredy, are favorite stories laid in Hungary. Tomboy Kate in *The Good Master* and *Philoména* are vivacious and undaunted; their adventures are countless. Kate Seredy's illustrations have an Old World flavor.

STORIES OF IMAGINATION AND MAKE-BELIEVE often include suspense and excitement but on a quieter level than in realistic fiction. Middle graders will seldom ask for "a book of make-believe" because that sounds too childish. They may reject these books because the first few pages give the setting rather than



Mafatu, son of a Polynesian chief, learned to make his own weapons and canoe.

*From Call It Courage, written and illustrated by Armstrong Sperry
(The Macmillan Co.)*



A spool of thread makes a perfect chair for Arrietty.

From *The Borrowers*, by Mary Norton, illustrated by Beth and Joe Krush (Harcourt, Brace & Co., Inc.)

action. But if they hear a few chapters read aloud, they often want a copy to read themselves.

The Borrowers, by Mary Norton, is one of these. It tells of the adventures of the Clock family, people so tiny that a spool of thread makes an ideal chair. The little gold safety pin and the top of the aspirin bottle which you thought you lost have doubtless been borrowed by members of this acquisitive clan. Their adventures are continued in *The Borrowers Afield* and *The Borrowers Afloat*.

Half Magic, by Edward Eager, seems more real because the four children who find the magic coin might be living next door. Their adventures are fantastic, particularly because they learn how to get whole magic out of half magic.

The Enchanted Schoolhouse, by Ruth Sawyer, is an engaging story of an Irish lad who arrives in Lobster Cove, Maine, with his grandmother's teapot containing a fairyman who brings enchantment to the dirty, battered schoolhouse. The events of the story, the poetic language, and the illustrations by Hugh Troy make this a choice book.

Talking animals are dear to the hearts of children. Each one who has a dog or cat has learned the special language of his pet. He *knows* that animals can talk, but some adults are not



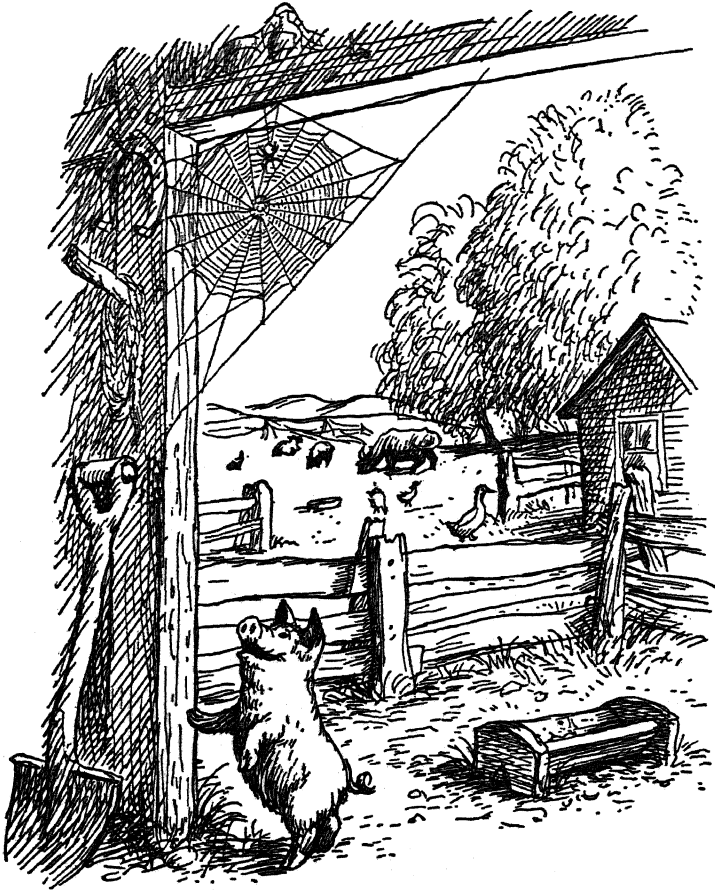
"Take a look at New York," said Brian Boru, lifting the lid of the brown earthenware teapot.

*From The Enchanted Schoolhouse, by Ruth Sawyer, illustrated by Hugh Troy
(The Viking Press, Inc.)*

so sure. Indeed, adults speak of books about talking animals as unrealistic and strained. And some of them are. When the animals lack personality, when they seem to speak a part others have thrust upon them, when they are faultless caricatures, they are dull indeed. Children soon grow tired of them and tend to shy

away from all stories of talking animals. This is another good reason for introducing certain books by reading the first few chapters aloud.

Such a book is *Charlotte's Web*, by E. B. White, the story of a spider who could spin out messages in her web, her friend



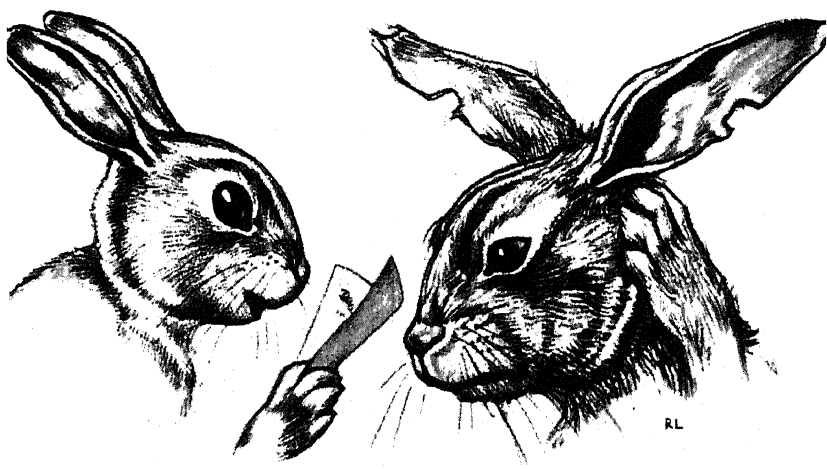
Wilbur the pig turned to Charlotte the spider for comfort and advice.

From *Charlotte's Web*, by E. B. White, illustrated by Garth Williams
(Harper & Bros.)

Wilbur the pig, and the little girl who could talk to all the barnyard animals. Charlotte's gentle ways endear her to readers and barnyard folk alike. Many a tough ten-year-old has had to conceal a snuffle or remove a tear after *Charlotte's Web*. The illustrations by Garth Williams bring Charlotte and her friends very close. This is an ideal book to read aloud.

Rabbit Hill and its sequel, *The Tough Winter*, written and illustrated by Robert Lawson, tell of the animals' adventures when a new family moves into the big house on the hill. The illustrations in these two books are exquisite.

The Highly Trained Dogs of Professor Petit, by Carol Rylie Brink, is an amusing combination of mystery and fantasy. The mystery: Who killed the farmer's sheep, a crime attributed to one of the Professor's dogs? The fantasy: In court the dog defends himself by spelling out answers to the judge's questions.



Carefully Little Georgie read the letter to his uncle.

From *Rabbit Hill*, written and illustrated by Robert Lawson
(The Viking Press, Inc.)

NATURE AND SCIENCE—as straight information—are keenly sought by middle graders. Today we have a wealth of beautifully illustrated and highly accurate books in these related fields. In fact, some of the foremost scientists of the country are now writing for children or checking manuscripts and preparing introductions.

Outer space is probably the leading subject today. Books about astronomy run a close second. For an extended list of children's books on these topics, turn to Chapter 9, "Nature, Science, and Children's Books."

Prehistory is not quite so popular in grades four, five, and six as in the primary grades, but it is still a strong favorite. *All About Dinosaurs*, by Roy Chapman Andrews; *Prehistoric World*, by Carroll Fenton; *The First Book of Prehistoric Animals*, by Alice Dickinson; *The Story of the Ice Age*, by Rose Wyler and Gerald Ames; and *All About Prehistoric Cave Men*, by Sam and Beryl Epstein, are colorful, dramatic accounts that appeal to both boys and girls in the middle grades.

Rocks, volcanoes, and land formations stir the curiosity of boys especially. Good choices are *The First Book of Stones*, by M. B. Cormack; *All About Volcanoes and Earthquakes*, by Frederick H. Pough; *Rocks, Rivers and the Changing Earth*, by Herman and Nina Schneider; and *What's Inside the Earth?*, by Herbert S. Zim.

In every segment of science, there are exciting new books for young readers—books about animals of all kinds, about the sea and seashore, about plants and their adaptations, about the weather, about physiology and biology. The illustrations are beautiful as well as highly informative. The text—while scientifically accurate—is lively and appealing, in some cases almost poetic. Sample any book by Anne Terry White (*All About Archeology*, *Lost Worlds*, or her adaptation of Rachel Carson's *The Sea Around Us*) and you will see that this is true. The language has rhythm and poetry; the details build to a dramatic

climax. When you read such books aloud, children respond to their beauty.

THE FASCINATION OF SERIES OF BOOKS

Increasing numbers of books for children are published in series. And no wonder, because young readers soon get to like their name brand and go back for more of the same.

Certain librarians and book reviewers scorn all books in series without stopping to note that the word *series* is used in several ways.

The first books published in a series were those of the Elsie Dinsmore variety. The adventures of little Elsie were continued through twenty-six edible, if not nutritious, volumes. Adults noted that the plots were repeated.

The Little Colonel books, *The Rover Boys*, and *Tom Swift* were condemned for the same reason. But they won millions of readers who raced breathlessly—and sometimes tearfully—from book to book. Today, *The Bobbsey Twins* and *Nancy Drew* have the same attraction.

Some youngsters who are less accomplished in reading may cling to a series to maintain a feeling of security. Others may identify with the characters and get vicarious pleasure from their achievements. Probably most readers are looking for easy entertainment and escape through easy reading.

Another theory is that these books satisfy the same craving that makes middle-grade youngsters inveterate collectors.

Whatever the cause, the disease seems curable only by time. Forbidding such books is less than useless, for children then go under cover to read the next one. Usually the cure is faster when a child has other books to choose from and hears about good books from his classmates.

Many good books continue their stories through several volumes—*The Moffats*, *Henry Huggins*, *Little Eddie*, and *Miss*

Pickerell, for example. Usually the first volume in such a series is the most popular. But the succeeding volumes are well written, with original plots and unique characters.

The term *series* is also used to describe books of nonfiction which are published in the same format and sold at the same price. The Bobbs-Merrill Childhood of Famous Americans Books is one of the most extensive, with 149 titles. These are fictionalized biographies for third graders which spotlight the childhood of famous Americans. They seem to be valuable stepping stones for beginners seeking books to supplement their first and second readers.

The Landmark Books were launched in 1950. These are nonfiction accounts of turning points in American history, with only occasional conversation, written as the author thinks it might have been spoken. Some Landmark Books are biographies, but most of them are about events and developments that have become landmarks in history. For example: *The Pony Express*, by Samuel Hopkins Adams; *The Building of the First Transcontinental Railroad*, by Adele Gutman Nathan; *The Battle of Gettysburg*, by MacKinlay Kantor; and *Prehistoric America*, by Anne Terry White.

Landmark Books are similar in format, number of pages, and reading level. But there the series resemblance ends. Well-known authors of books for adults have written many of these children's books. As a result, each has a literary style of its own.

Many of the popular series of nonfiction books for children are similar: the First Books, which deal with science as well as social studies; the Real Books, some historical and biographical, some about sports and hobbies; the Allabout Books, about science, nature, and geography; the Challenge Books, about man's solution to the challenge of geography; the North Star Books, about stirring events of history, and many others. Middle graders find these books good reading. They are also valuable enrichment of class studies and projects. Within a series

—whether fiction or nonfiction—some books are better than others. Each volume should be evaluated as a separate entity.

READING ALOUD IN THE MIDDLE GRADES

With children who are reading independently, it is easy to let a busy schedule crowd out time for reading aloud. Yet at no time is it more important for children to hear good stories and poems read aloud or to enjoy good storytelling.

Present-day youngsters are attuned to oral language—through radio, recordings, and television. They respond to its personal appeal because they are used to it. Further, their own reading may be halting and jerky as compared to the rhythmic language they get by ear.

When they hear stories and poems read, they associate the human voice with the printed page. Paper and ink are translated into warm, musical words with personality. Reading seems more important than it did before the page came to life.

In grades four, five, and six, children are growing rapidly. They reach out, but they cling to the familiar as well. Often the familiar is an old story which they read again and again or a new book in an old series. Reading the same kind of book is easy and comfortable, especially if you are taking risks in areas not associated with reading.

One of the best ways to give children confidence about a new book is to read it to them. Perhaps a few chapters will be enough to induce some of them to forge ahead on their own. But the rapid readers will not mind hearing it again with the class.

Furthermore, reading aloud to a class seems to induce a kind of unity that is unique. Children who have chuckled at the same story feel closer to one another. And why not? Through books they develop mutual friends and share the same experiences.

Fifteen to twenty minutes should be devoted to reading aloud each day. And one day a week—perhaps Friday afternoon—there should be an hour-long read-aloud period. No one activity of the school program will bring richer dividends. Try it for a month, and you will find that you cannot do without it.

The read-aloud period should be a time for expert reading of good books. Be sure to read the story or chapter in advance so that your classroom performance will be professional. If good readers among your pupils want to take over sometimes, encourage them to rehearse.

Selections should be made before the reading period, with the book marked carefully so that the children are not kept waiting.

Many of the books mentioned in this chapter are well suited to reading aloud. In addition, there are many others which may be depended on for a warm response.

The Peterkin Papers, by Lucretia P. Hale, appeared in *St. Nicholas Magazine* years ago, so the stories are familiar to many parents and even grandparents. The dilemmas in the Peterkin family are incredible, but children love them for just that reason. Do you remember the one about Elizabeth Eliza's piano, placed the wrong way against a window so that she had to sit on the porch to reach the keys? And the time Mrs. Peterkin put salt in her coffee instead of sugar? Once they know the Peterkins, middle graders will soon invent their own Peterkin yarns.

The language of the *Just So Stories*, by Rudyard Kipling, sends every youngster into gales of laughter and no end of imitation. For example, the Elephant Child "schlooped up a schloop of mud from the banks of the great grey-green, greasy Limpopo, and slapped it on his head, where it made a cool schloopy, sloshy mud-cap all trickly behind his ears." Favorite stories tell how the leopard got his spots, how the camel got his hump, and how the whale got his throat.

More realistic animal stories are also popular, particularly when they involve serious decisions and tested loyalties. An extremely popular book with some sixth graders is *The Yearling*, written for adults by Marjorie Kinnan Rawlings. It is the story of Jody Baxter and his pet fawn who live in the Florida scrub country where bears, wolves, and deer abound. As the fawn grows, he breaks into Ma Baxter's garden and causes trouble in all directions. Jody clings to the yearling deer as he clings to childhood. The mounting tension, the devotion between boy and fawn, and the conflict between the practical and the romantic are appreciated by children. The dialect of the Florida crackers gives the story a folk quality with universal appeal.

Good-bye, My Lady, by James Street, has much the same appeal, for it tells of a lonely boy who lives by a swamp with only his dog for a pal. The final parting of boy and dog is as moving as the parting of Jody and Flag.

The Red Pony, by John Steinbeck, and *The Golden Mare*, by William Corbin, are excellent for reading aloud and for better readers to enjoy on their own.

Folk tales and their modern counterpart are always good choices. Children respond well to *The Cow-Tail Switch and Other West African Stories*, by Harold Courlander and George Herzog; *The Talking Cat and Other Stories of French Canada*, by Natalie Savage Carlson; and *Seven Stars for Catfish Bend*, by Ben Lucien Burman.

Of a much older vintage is *The Wind in the Willows*, by Kenneth Grahame. Because Mole, Water Rat, Badger, and Toad live and speak like the English country gentlemen they are, the pace of the book is slow for modern children to read themselves. But they do enjoy hearing the story and they respond to its subtle humor.

The books for reading aloud are countless. If you love the stories and poems you read, your enthusiasm will be catching. The teacher's own enthusiasm for *The Yearling*, for example,

will help her put it across to the children. (For suggestions about storytelling, turn to Chapter 12.)

Chapter 7, "Poetry Has a Special Place," tells of poems and books of poetry that are particularly popular in these grades. It also gives suggestions for introducing poetry in the classroom.

PART TWO

Bringing Children and Books Together

CHAPTER 5

Begin with the Child's Interests

When Mike Collins entered fourth grade, his new teacher spotted this entry on his permanent record card:

READING—Can, but doesn't.

Mike's good-natured indifference continued until early October when his enthusiasm over the World Series gave his teacher an idea. How about a book on baseball?

How Baseball Began in Brooklyn, by Le Grand, was easy enough and funny enough to appeal to Mike. Then he tried *The First Book of Baseball*, by Benjamin Brewster, and *How to Play Baseball*, by M. G. Bonner. These were the first books Mike had ever read without protest. Soon he was asking for more. *Crack of the Bat: Stories of Baseball*, edited by Phyllis Fenner, is a bit more difficult, but Mike pushed himself to read this collection of baseball stories and brief biographies.

These books opened up a new world for Mike. With them he made the transition from reading as skill-building to reading for pleasure. Baseball was the bridge.

Almost every child has some driving interest. It may be baseball or flying or insects or television—or even comic books. And

it may last only a short while. But if you have watched children at play, you know how absorbed they become in a subject or project. If they are interested, nothing can stop them. When this dynamic interest is tied to reading, a happy marriage is assured.

There was a day when we began with the books we thought children should read. We struggled to interest apathetic youngsters.

Many parents and teachers remember from their own school years the lists of books every child should know. Often the titles were excellent, judged as literary and artistic works. But in my first teaching days, I soon learned that they were not excellent for all of my students. Many of these books were *too* literary. My best efforts recruited only a few readers for our limited list. Most of the children read only when they had to and never with pleasure.

Yet those same boys and girls were bubbling over with interests—non-literary in most cases, but vigorous and absorbing. Obviously this was the place to begin. If I could learn what each youngster was dreaming about, it would be easy to find a book to fit.

For one child it meant a horse story, for another an informational book about trains. Someone else needed a book about airplanes, or another installment in a favorite series.

This plan for tailoring book selection to the child worked. Built-in motivation develops enthusiasm for reading that planned motivation can never accomplish.

WHAT WE KNOW ABOUT CHILDREN'S READING INTERESTS

Many studies have been made to determine the kinds of books children prefer. But most of them were made before television and thus fail to reflect its influence on children's tastes and attitudes.

Whether television has materially affected children's reading interests or not, we can note certain TV trends that may be significant. For example, the most popular TV programs are full of action and adventure. Science programs are also favorites. Keep in mind that television reaches city children and farm children with the same programs and may be creating common interests.

An extensive survey of children's reading interests was made by Shores and Rudman¹ in 1954. From the analysis of more than eleven thousand questionnaires completed by children in grades four through eight, their parents, teachers and librarians, the authors drew a number of fresh conclusions:

In general, children have similar reading interests whether they live in the country, the suburbs, or the city.

There are few sharp differences in the reading interests of boys and girls.

Science appears as a top interest.

~~Children~~ want books of action and adventure at all grade levels.

Subjects children ask about and look up are not always the ones they choose to read about.

In almost every facet of our society, we see evidence that present-day children are more grown-up than their predecessors. Nowadays a four-year-old might be riding a two-wheeler. After sixth grade he may abandon it as too babyish for a junior high school student. In Woolworth's toy department, it is hard to find a baby doll in the crowd of sophisticated little mannikins in high heels.

To the amazement of TV producers, children of school age prefer adult programs to the so-called kiddie shows. Even a blue-baby operation, scheduled late at night, attracts nine- and ten-year-olds. The old Westerns, now repeated on television,

¹J. Harlan Shores and Herbert C. Rudman, *op. cit.*

hold children spellbound. Like their parents, they prefer the rugged, sometimes bloodcurdling, excitement of these films to the leisurely pace of the children's story hour.

The same adult interests show up in children's reading. When *The F.B.I. Story*, by Don Whitehead, was on the bestseller list for adults, Quentin Reynolds' Landmark Book for children, *The F.B.I.*, was outselling it, two to one. More and more librarians report that fifth and sixth graders are reading adult books.

EACH CHILD IS UNIQUE

Research studies and TV audience analysis produce interesting and, I think, significant generalizations. But every generalization needs a red blinker. It is important to remember that each youngster is an individual who may vary from the pattern of the mythical average child.

The only way to capitalize on a child's unique interests and needs is by knowing him. This takes time and warmth. The teacher who succeeds belongs among the great.

As a starter during the first week of school, it will be found helpful to have each child tell about himself by writing the answers to such questions as these:

1. When do you have the most fun at home?
2. Why do you have a pet? Or why not?
3. What person do you like to play with best of all?
4. At school whom do you like to work with?
5. What do you like to play indoors?
6. What do you like to play outdoors?
7. What is your favorite sport?
8. What is your favorite hobby?
9. What is one thing you want to learn more about?

10. What is one thing you want to learn to make?
11. If you could do anything you please next Saturday, what would you choose?
12. If our class could take a one-day trip, where would you like to go?
13. What is your favorite movie?
14. What is your favorite television program?
15. What is your next favorite television program?
16. What book have you enjoyed reading more than any other?
17. What do you like to read about?
 animals science make-believe nature
 covered-wagon days sports boys' adventures
 knights of old trains and planes
18. What person (in real life or in history) do you want to be like?

Another possibility is to introduce the game of the Three Wishes: I wish I were _____; I wish I had _____; I wish I could _____.

Or to ask each child to write a few sentences to complete the statement: "One thing I wonder about is _____." Many youngsters ponder long over what they wonder about, and their comments will often give clues to their anxieties as well as their interests.

A more formal and detailed inventory of pupil interests and activities is included in *Reading in Modern Education*, by Paul Witty.²

No questionnaire or inventory can be more than a starter. Children grow and unfold from day to day. They have new experiences and meet new people. So their interests change and their reading choices change. The challenge is to keep abreast of the concerns and needs of each child and then help him find the books he will enjoy.

²Paul Witty, *Reading in Modern Education* (Boston: D. C. Heath, 1949), pp. 302-5.

INDIVIDUAL INTERESTS AND HOBBIES

Name any field that might get a child absorbed. You can find from one to a dozen or more good books about it.

For example, the second grader who collects insects will enjoy Illa Podendorf's *The True Book of Insects*, which he can read by himself. Better readers will prefer *The First Book of Bugs*, by Margaret Williamson, and *The Junior Book of Insects*, by Edwin W. Teale.

If a child brings a butterfly to school, he can probably identify it in *Insects, A Guide to Familiar American Insects*, by Herbert S. Zim and Clarence A. Cottam. If it is a monarch butterfly, he will welcome Leo Politi's *The Butterflies Come* and Marion Marcher's *Monarch Butterfly*. Both are beautiful books with plenty of information.

Boys who are keen on aviation can choose among attractive books. For the youngest, *The Big Book of Real Airplanes*, by George J. Zaffo, provides brilliant pictures with brief text. *Ride on the Wind*, by Alice Dalgliesh, is a dramatic adaptation of Lindbergh's *The Spirit of St. Louis* that will appeal to middle graders. *The Wright Brothers*, by Quentin Reynolds; *From Kite to Kitty Hawk*, by Richard W. Bishop; and *All About Rockets and Jets*, by Fletcher Pratt, are completely different, but very popular with fourth and fifth graders.

Most ballet enthusiasts want books about their favorite subject. There are many titles to recommend: *Fun with Ballet*, by Mae Freeman, which gives step-by-step lessons and exercises, and such good stories as *Ballet for Mary*, by Emma L. Brock, and *Ballet Shoes*, by Noel Streatfeild.

Collectors and hobby-riders are always on the lookout for more about their specialty. There are many possibilities: *Stamp Collecting*, by Roger Lewis, and *Fun With Stamp Collecting*, by Fred Reinfeld, are how-to-do-it books with good background information. *The First Book of Sea Shells*, by Betty Cavanna; *Collecting Cocoons*, by Lois J. Hussey and Catherine

Pessino; and *The First Book of Stones*, by M. B. Cormack, will appeal to nature collectors.

The First Book of Photography, by John Hoke, and *Photography with Basic Cameras*, by William P. Gottlieb, give excellent basic instruction. Youngsters who like to make things will enjoy *Clay, Wood and Wire*, by Harvey Weiss; *Metalcraft*, by Roger Lewis; or some of the Fun Books, by Joseph Leeming, (*Fun with Clay, Fun with Wire, Fun with String, etc.*).

The Art of Chinese Paper Folding for Young and Old, by Maying Soong, tells of a growing hobby.

Jokes and riddles are popular even with first graders, but few children of any age associate them with reading. There are some splendid joke and riddle books: *Bennett Cerf's Book of Laughs* for beginning readers; *Black Within and Red Without*, edited by Lillian Morrison, and *Riddles, Riddles, Riddles*, by Joseph Leeming. *Yours till Niagara Falls*, edited by Lillian Morrison, is a popular collection of rhymes and verses used in autograph albums.

Fun with Magic, by Joseph Leeming; *Magic Made Easy*, by Larry Kettelkamp; and *The First Book of Magic*, by Edward Stoddard, are fascinating for those who wish to fascinate.

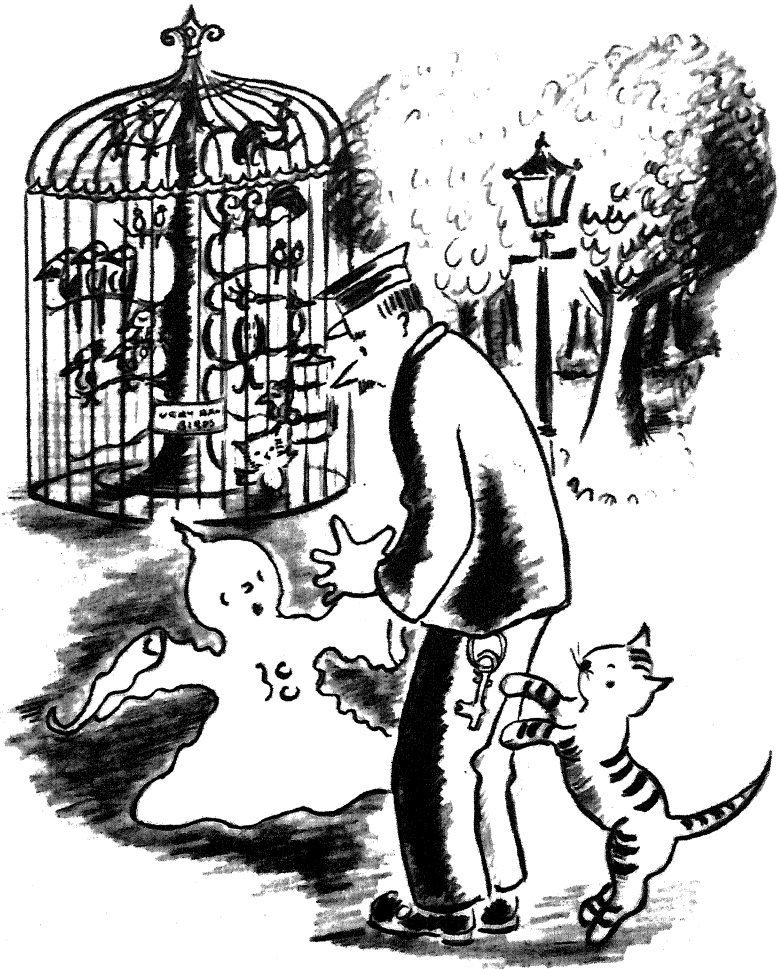
Whatever the hobby, there's a book.

SPECIAL EVENTS AND CLASS PROJECTS

Throughout the school year, almost every class gets involved in special events and class projects which can become springboards to reading.

With younger children such holidays as Halloween, Christmas, and Lincoln's Birthday are notable occasions. And for each of these there are books that make the holiday more significant and frequently more fun.

Halloween is the perfect time to introduce first and second graders to *Georgie* and *Georgie to the Rescue*, by Robert Bright. Georgie is a friendly little ghost who always makes the steps squeak as he goes about his haunting.



Georgie came along the path, his ghost robes flapping.

*From Georgie to the Rescue, written and illustrated by Robert Bright
(Doubleday & Co.)*

More grown-up Halloween stories and poems are included in *Ghosts and Goblins*, edited by Wilhelmina Harper, and *Ghosts, Ghosts, Ghosts*, edited by Phyllis Fenner.

Almost all ages will respond when you read aloud *The Blue-Nosed Witch*, by Margaret Embry. Blanche, a very modern young witch who can make her nose shine blue in the dark, joins a group of young trick-or-treaters who use her talents for a record-making shakedown.

For Christmas reading there are several excellent collections of stories and poems: *The Animals' Christmas*, edited by Anne Thaxter Eaton; *Told Under the Christmas Tree*, edited by the Association for Childhood Education; and *The Christmas Book of Legends and Stories*, edited by Elva S. Smith and Alice I. Hazeltine. Christmas customs in other lands are described in *Christmas Everywhere*, by Elizabeth Sechrist, and *The Long Christmas*, by Ruth Sawyer.

For such holidays as Lincoln's Birthday and Washington's Birthday, there are excellent biographies and related stories.

The arrival of a new pupil gives a reason for introducing books about the area where he lived. If he is from a distant place, especially a foreign country, you are lucky. He and his parents can provide leads to reading through snapshots and souvenirs, their account of people and customs, their folk tales and songs, and perhaps their introduction of unusual foods. With the help of *Best Books for Children* (see description on page 203) you can find books about regions in the United States and about other lands. Be sure to check also the fairy tales and legends of foreign countries, for they are usually stimulating.

Class projects and trips generate interest in reading. For example, window boxes in the classroom or a garden outside suggest such books as *Seeds and More Seeds*, an I-Can-Read Book for first and second graders, by Millicent E. Selsam; *The First Book of Gardening*, by Virginia Kirkus; *The Wonders of Seeds*, by Alfred Stefferud; and perhaps *Luther Burbank, Nature's Helper*, by Lillian J. Bragdon.

A first-grade trip to the neighborhood firehouse calls for *Hercules*, by Hardie Gramatky. Inspection of a nearby building project will sharpen curiosity in *The Big Book of Real*

Building and Wrecking Machines, by George J. Zaffo, and add pleasure to *Mike Mulligan and His Steam Shovel*, by Virginia Lee Burton.

An upper-grade excursion to an historic landmark will tie in with biographies, fiction, and nonfiction. In the Southwest, Indian relics lead naturally to legends and hero stories of local Indian tribes. In New England, battlefields, battle monuments, and historic museums suggest stories about the early colonists and the American Revolution.

Almost every topic in the curriculum can become a springboard to reading. (Suggestions for relating reading to nature, science, and the social studies are given in Chapters 8, 9, and 10.)

TELEVISION LEADS TO READING, TOO

In 1955, Davy Crockett showed what television could mean to children's reading. Until his advent, most adults had thought of television as the greedy intruder that was keeping children from the pursuit of worthy books.

But after the Disney program on the "Hero of the Wild Frontier," children went out and got all the books they could find about Davy. Bookstores and libraries were cleaned out. Publishers fell over themselves printing more copies of the old Davy Crockett books and getting out new titles. All sold like popsicles in August.

No one made the children get the books. Indeed, the Disney program did not even mention reading. But in that show Davy Crockett stirred the curiosity and sympathy of American children. They wanted more about their hero, so they turned to books.

Ironically, it was in the same year—1955—that Rudolf Flesch, through his book *Why Johnny Can't Read*, convinced a vast segment of the American public that Johnny really couldn't.

While adults debated the strength or weakness of the Flesch indictment, the children bought an estimated ten million books about Davy Crockett. Probably each book was read by an average of three or more youngsters.

Robin Hood, Wyatt Earp, and Lassie have had a similar effect on their viewers. The Mary Martin performance of *Peter Pan* started another run on the libraries.

Even weather reports and news items on television make children curious enough to seek a book. Librarians report a daily series of requests like these:

"Do you have a book about seventeen-year locusts? I saw one on television last night, but he went too fast."

"Have you a diagram of how a hurricane works? I think the one I saw on television was all wrong."

"I want to know more about oil wells. There was a program on TV. . . ."

"Do you have a book about nurses and hospitals? Last night on television. . . ."

Librarians, booksellers, and book publishers expect requests like these because they have learned that television leads children to books. All they ask is some warning of future programs so they can have the books ready.

Teachers and school librarians make similar reports. Day after day, children ask for more information about topics introduced by television. Classroom committees study television guides and forecasts in order to publicize interesting programs in advance. And with the announcement of an approaching TV show, they list related books. The result is that children learn about the better programs. And in each class dozens of youngsters are reading more widely than ever before.

Not all teachers are making the most of the fabulous motivation that television offers. Several years ago when Disneyland was drawing the largest audience in TV history, I asked a class of fourth graders to tell me about their favorite program. With one voice they answered, "Disneyland." Pinned down to name

their first choice of the various Disneyland shows, they agreed on "Bear Country."

"Did you like the book too?" I asked. From the silence I began to suspect what had happened. Not a child in the room had ever heard of the book of the same title, although several copies were in the school's circulating book collection. Indeed, the teacher admitted they never talked about television in class "because we are always so busy."

Was she busy, I wondered, trying to drum up interest in science or geography prescribed by the textbook? Too busy to capitalize on the children's enthusiasm over a TV program that was alive with leads to science, geography, and conservation?

Several weeks later when I visited the same class, half a dozen children told me they had looked up *Bear Country*² and *The Living Desert*, both based on Disneyland programs. They liked what they had read, partly because they were already curious when they opened the books.

Since most television viewing is done at home, parents can give great help in steering their children's interests to books. One of the teacher's great opportunities is to show parents how they can capitalize on a child's interests. For specific suggestions, see my earlier book, *A Parent's Guide to Children's Reading*.

FINDING THE BOOK THAT FITS

Finding books to fit a child's interests will be much easier if you use some of the excellent annotated lists of children's books. Notes on these book lists, where to get them, and how to use them are included in Chapter 15, "Selecting Books for Children."

²*Bear Country*, not now available as a separate book, is included with three other stories in *True-Life Adventures*, by Walt Disney (Golden Press).

CHAPTER 6

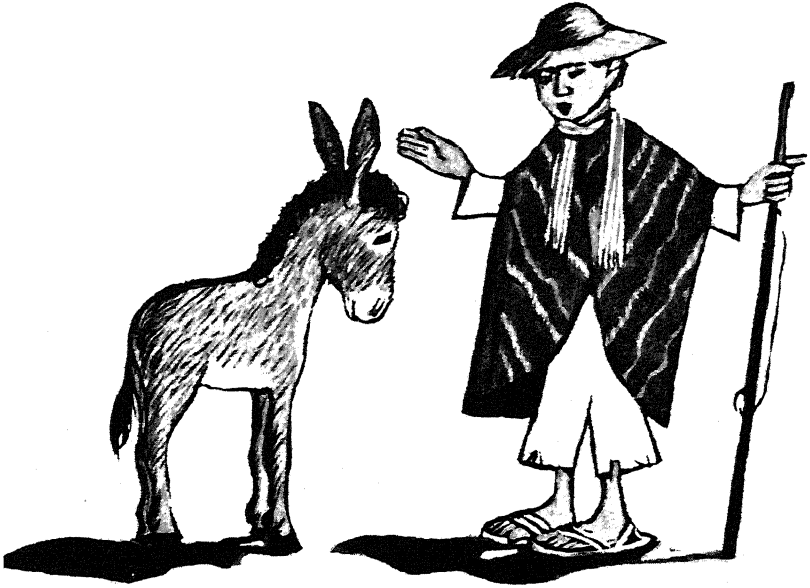
Children Grow with Books

As children read, they meet new people and new situations. Vicariously they share in historic decisions and see the effects of justice and injustice.

Do they ponder the values at stake, or simply skim lightly for the story alone? Years ago authors took no chance—or so they thought—for they tagged a moral onto each story.

Today children's books do not preach sermons. Their first object is to tell a good story. Frequently it is a story of people—or sometimes animals—who must face problems. Events unfold. The characters grow and develop. But what about the reader? Is the story affecting his thinking and hence his own growth?

The testimony of children themselves is that books have great influence. High school students can readily cite books that have altered their attitude and their behavior. Sometimes they recall an influential book they read in elementary school.



"Where are you going, Stray Burro?" asked the man.

*From Looking-for-Something, by Ann Nolan Clark, illustrated by Leo Politi
(The Viking Press, Inc.)*

Younger children are quick to sense moral issues. Indeed, they are often ready to pass judgment on wrongdoers in the story.

Elementary school children are slow to talk about themselves and what they are worried about. Some conceal their anxieties under a placid exterior. Others strike out violently against unspecified grievances. Whatever their behavior, children in the elementary grades are trying to solve their personal problems, to understand others, and to establish their own values and basic philosophy. Like the little gray burro in Ann Nolan Clark's poetic story *Looking-for-Something*, they are searching.

Through the stories and poems they hear and the books they read, boys and girls live through crises. In a very literal sense, they are growing up with books.

SOLVING THEIR OWN PROBLEMS

When you see a noisy assortment of children in the school yard, it is hard to realize that they, too, have problems. By adult standards these problems generally seem minor. Yet the girl who wears braces on her teeth feels that her affliction is unbearable. The boy who is the shortest in his class may become aggressive in protest. The child with shabby clothes is miserable with a sense of inferiority. These problems are not minor to their possessors.

Sometimes a problem seems less difficult when the child finds for himself that others have suffered likewise and survived. This discovery is quite different from being told by mother or grandmother, "Lots of people have freckles." Or, "Remember Napoleon was short too." Or, "It's what you are, not what you wear, that counts."

When a youngster meets someone with the same difficulty—in real life or in a book—he may take note. And if that other person triumphs in spite of his problem, the child can begin to hope.

Many excellent children's books tell of people with problems. Sometimes it is that old bugbear: physical appearance. The little girl who has lost her first tooth will take heart when she sees how proudly Sal displays her loss in *One Morning in Maine*, by Robert McCloskey. The older girl with braces on her teeth will cringe when Portia's cousin Julian in *Gone-Away Lake*, by Elizabeth Enright, says her mouth full of braces looks just "like the front end of a Buick." But Portia gets what she wants: Julian.

The homely youngster may find a shining lesson in the old Russian folk tale *My Mother Is the Most Beautiful Woman in the World*, by Becky Reyher. A child lost at the fair describes her mother as "the most beautiful woman in the world," but as one beauty after another is brought before her, she shakes her head. Finally, a fat peasant woman comes in sight, and the little girl runs to the one she considers the most beautiful woman in the world.

Sensible Kate, by Doris Gates, will please the little girl who, like Kate, longs to be pretty and cute, not just sensible.

The middle child in the family is often unhappy because of his betwixt-and-between status. Miguel, hero of *And Now Miguel*, by Joseph Krumgold, is one of these. He is too young to earn the privileges of his older brothers, too old to be excused from responsibilities as are the younger children. Yet part of growing up, Miguel learns, is accepting responsibilities which lead to privileges.

For some youngsters the greatest suffering comes from shyness. Perhaps that is why so many take to *A Hero by Mistake*, by Anita Brenner. In this story a frightened Mexican Indian becomes a hero in spite of his fears. And in the farcical tale, *Daniel Boone's Echo*, by William O. Steele, Daniel's timid companion learns what not to be afraid of.

Crow Boy, by Taro Yashima, tells of another shy one, a little Japanese boy who withdraws to a world of daydreams. Then his teacher learns that Chibi has a very special talent: he can imitate the voice of a crow. He does it so well that those who have teased him linger to admire their Crow Boy. The pictures in this book reflect the boy's misery and then his hope.

Timidity and even bitterness may shadow the child with a physical disability. In *Old Con and Patrick*, by Ruth Sawyer, a young boy makes a gallant fight against the crippling effects of polio. In *The Door in the Wall*, by Marguerite DeAngeli, a crippled boy in medieval England wins the right to knighthood. For older readers *Johnny Tremain*, by Esther Forbes, tells of a young apprentice who overcomes the bitterness created by his maimed hand.

Family conflict and tension do untold damage to children. Those in broken homes sometimes feel there can be no pleasure in family living. Yet if they read *The Moffats*, *The Middle Moffat*, and *Rufus M.*, by Eleanor Estes, they will see a mother and her fatherless brood carrying on happily with not much money. In *Half Magic*, by Edward Eager, three children have great adventures despite the unsympathetic day worker who reigns

while their mother is at her office. In *The Saturdays*, by Elizabeth Enright, the father and children prove that a household can operate without the mother.

For many children the frustrations of life are the little failures that bring a scolding, the good intentions that boomerang, and the best of plans that go astray.

The *Little Eddie* books, by Carolyn Haywood, are filled with just such situations. *Henry Huggins* and *Ellen Tebbits*, by Beverly Cleary, and *Homer Price*, by Robert McCloskey, tell of schemes that collapse. But the heroic schemers survive and are soon launched on even grander projects.

Henry, Homer, Ellen, and Little Eddie are good people for children to know.

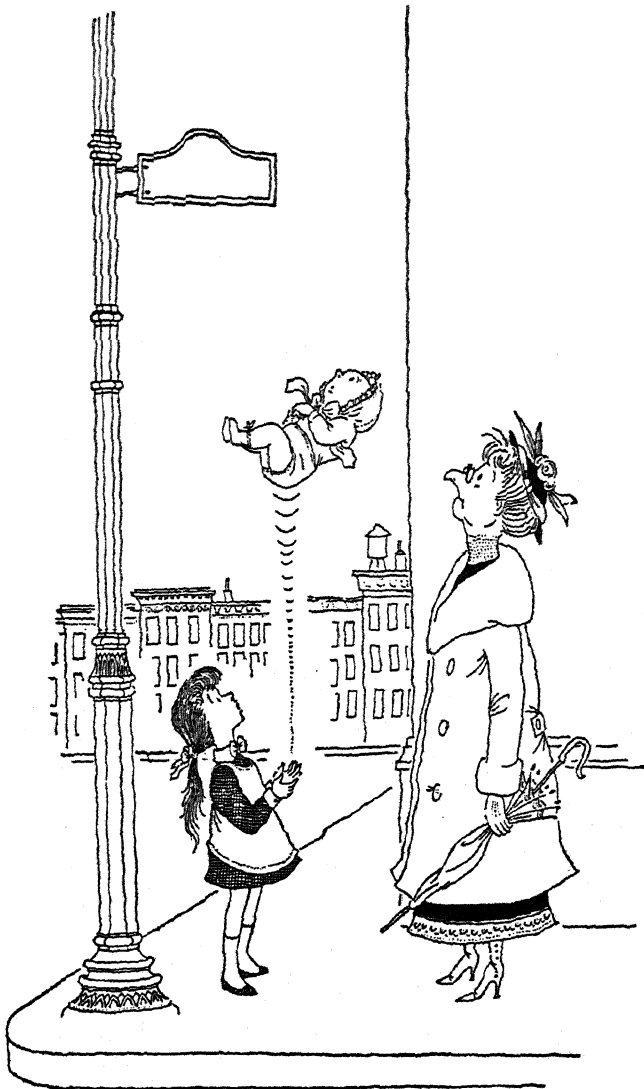
UNDERSTANDING OTHERS

Understanding others is essential to understanding oneself and growing up. The mature person enjoys and respects differences instead of shrinking from people not cast in his mold.

Many children's stories tell of people whose way of life is different. In the old tales of kings and queens, there was often some lowly and insecure one who rose to great heights and stole the show. The Cinderella formula has been repeated thousands of times, and always to a loyal audience.

Less common, in fiction, is the Cinderella who never wins a prince. Yet those heroines are all around us—down the street, across the tracks, in every classroom. Sometimes they come into their own, but more often they are frozen out.

Such a one is Wanda Petronski of *The Hundred Dresses*, by Eleanor Estes. Each day Wanda wears the same faded blue dress, neatly washed and ironed, but always the same one. Soon the other children tease her. Even the little girl whose wardrobe is only a mite bigger teases her. Then one day a letter from Wanda's Polish father explains why they are leaving.



The charm did its usual trick, and the baby bounced toward the sky.

From *Half Magic*, by Edward Eager, illustrated by N. M. Bodecker
(Harcourt, Brace & Co., Inc.)

Why did the children do this to Wanda? Because she was Polish? Or because she lived in a shack with her father?

Children who read this story themselves or hear it read aloud are anxious to talk about Wanda. Some admit that Wanda's tormentors have their counterparts in their own classroom. I have never known a group to reach any conclusions, but Wanda's fate sets them thinking. And that is vital to growth.

Janey Larkin of *Blue Willow*, by Doris Gates, is another little girl whose way of life is different. With her father and step-mother, in an old jalopy, Janey moves from one crop to another, always hoping there will be work and shelter. In *Judy's Journey*, Lois Lenski tells of another family of migratory workers. Each time they stop for work, Judy faces a new school with the inevitable rebuffs.

Lois Lenski has written many stories about people who live near the bottom of the economic scale. *Strawberry Girl*, *Boom Town Boy*, and *Cotton in My Sack* are popular with middle graders. *We Live in the South*, three simple stories for second and third graders, gives realistic details about life in the Southeastern pine woods, in the Negro quarter of a Southern town, and in a Florida orange grove.

Lois Lenski's children are as real as Henry Huggins and Homer Price. But their struggle is to get shoes and stay in school, not to buy a new bicycle or dispose of gallons of guppies.

Sometimes the children with problems belong to a minority group. Their differences are in religion, nationality, or race.

In *Thee, Hannah!*, by Marguerite DeAngeli, a little Quaker girl in old Philadelphia resents the plain gray bonnet of her people. She longs for ribbons and flowers, until she learns to appreciate the significance of her bonnet.

Little Navajo Bluebird, by Ann Nolan Clark, tells of the conflicting loyalties of Navajos on an Indian reservation. They cling to the old even while the new engulfs them, and the transition hurts.

A lonely stable boy named Pony Rivers appears in *Little Vic*, by Doris Gates. Pony works faithfully to develop Little Vic into



Janey headed back to the migratory workers' camp.

*From Blue Willow, by Doris Gates, illustrated by Paul Lantz
(The Viking Press, Inc.)*

a champion race horse. But at every turn he is blocked by the trainer who hates Negroes. And Pony is a Negro.

These storybook children win the loyalty of their readers and precipitate questions. Why was Hannah so worried about her simple bonnet? Suppose Judy or Janey should come to your class. Would she be welcomed, or would she be rebuffed again?

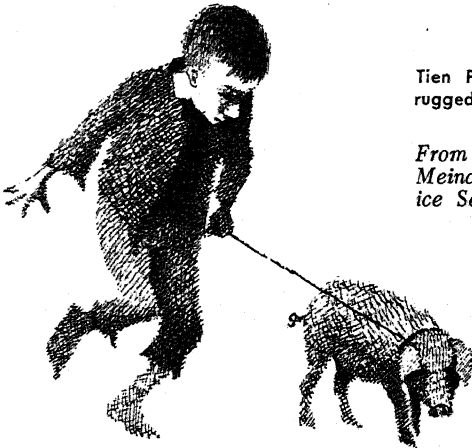
And Pony Rivers. Why do we take sides with him as we read the story? What makes us want to help him?

These are good questions to hear—and to answer.

ESTABLISHING VALUES

Many of the most appealing books for young readers tell of people who are asking questions, making decisions, and taking a stand for what they believe in.

Taking a stand often means making a sacrifice, or a whole series of sacrifices. It may require perseverance in the face of torment, suffering, even danger.



Tien Pao and his pet struggled up the rugged hill.

From The House of Sixty Fathers, by Meindert DeJong, illustrated by Maurice Sendak (Harper & Bros.)

Few children in literature have faced such odds as Tien Pao in *The House of Sixty Fathers*, by Meindert DeJong. This little Chinese boy, separated from his parents in time of war, makes a hazardous journey through Japanese-occupied country with his pet pig. Despite the threat of bombings, starvation, and pig-stealers, Tien Pao holds onto his pig and to his purpose.

Justin Morgan Had a Horse, by Marguerite Henry, is another story of deep loyalty that holds readers of all ages. Young Joel sees beauty and grandeur in a runt of a colt and trains him as a race horse. The devotion between boy and colt, later man and horse, is thrilling to watch.

In some books, much the same kind of loyalty extends through an entire family. This shows up particularly in such stories of World War II as *The Ark* and its sequel *Rowan Farm*, by Margot Benary-Isbert, and *The Silver Sword*, by Ian Serraillier. In all three books, families of war-ravished countries endure bitter hardships. But their loyalty to each other helps them carry on. They learn to improvise and share. The lack of material things seems less significant in these circumstances, and things of the spirit assume greater value.

Twenty and Ten, by Claire Huchet Bishop, is another story of World War II in which grave decisions are made and carried out. Twenty French children living in the country with a Catholic Sister agree to share their quarters with ten Jewish children the Nazis are seeking. Can the twenty protect the ten? Will even the smallest one resist the chocolate bars of Nazi soldiers and keep the secret?

The children in *Twenty and Ten* faced a choice that would have unnerved many adults. War made growing up faster—and harder.

Yet the steps from childhood to adulthood are difficult even in a peaceful milieu. Perhaps that is why so many youngsters seem to shift back and forth. They hide under the irresponsibility of childhood while seeking the privileges of adulthood. Neither child nor parent nor teacher is satisfied.

Jody Baxter of *The Yearling* was such a youngster. The fluttermill he built by the stream was Jody's escape to childhood. But Flag, his yearling fawn, was violating Ma Baxter's garden and hence the adult world. Slowly Jody came to a painful decision.

Buster, the baby seal in *Sea Pup*, by Archie Binns, is another pet who forces a young boy to grow up. Like Jody and Flag, Clint and Buster are devoted companions. But Buster steals his fill of milk from the neighbors' cows and otherwise disturbs the peace.

What must come first—loyalty to one's pet or responsibility to society? Youngsters who read these stories agonize with Jody and Clint. They sympathize with the boys, but they also think of themselves and of what is right and what is not.

IT TAKES A GENTLE TOUCH

Personal problems are not solved by applying a lotion advertised over television. And a lifetime set of values is not established in a day. Countless factors exert influence. Probably the most effective are the personal ones.

The way a word is spoken may decide the way it is heeded. And the way a book is introduced may make or break its influence on a child.

This is particularly true of the books which might have special meaning for a child with problems. Certainly it will not help to say, "Here's a book about a boy who is shy, too." That simply hits where it hurts, and wounds are not healed that way.

But if you read *Crow Boy* in class and show your children those extraordinary pictures, the shy one will hear. The others, not so shy, may realize that their own Chibi yearns for friendship. No word need be said about a lesson in the story unless the children bring it up. If they do, let their discussion flow naturally. As they talk, they may be forming conclusions important to them.



Chibi and the crow seemed to talk to each other.

From Crow Boy, written and illustrated by Taro Yashima (The Viking Press, Inc.)

We cannot force children into a point of view, even if we want to. But we can broaden their horizons enough to enable them to reason with fairness.

Little Vic and *Judy's Journey* tell of children who are different from most of your pupils. But they are like them in their love of fun, their sense of loyalty, their dedication to a purpose.

Let Judy and Pony Rivers and Wanda Petronski start your children thinking about the millions of children who do not live in pretty subdivisions or elevator apartments or ivy-clad houses. These fictional characters will open new vistas, if you introduce them gently.

Dozens of excellent children's books shed light on the personal problems of individual youngsters. A splendid list of these

books, entitled *Personal Problems of Children*, has been prepared by Elvajean Hall, Co-ordinator of School Libraries in Newton, Massachusetts, and is available at ten cents a copy from Campbell and Hall, Inc., 989 Commonwealth Ave., Boston, Massachusetts.

CHAPTER 7

Poetry Has a Special Place

Children and poetry are natural friends. How quickly they come together and how long the friendship lasts will depend, in part, on what happens at school.

Even very young children respond to poetry. A two-year-old will be moved by the strong beat of "Tom, Tom, the Piper's Son" to pound the tray of his high chair. A four- or five-year-old will join in the last lines of a favorite rhyme or perhaps recite the verse he has requested most often.

As a child begins to talk, he creates language patterns that are highly poetic. Words are repeated in rhythmic measure. His sing-song phrases, moving slowly at first, then faster, often reflect pleasure or anxiety.

But repetition and rhythm are only part of it. The word pictures of young children are fresh and poetic in themselves. The worn-out adjectives and tired clichés of adult speech are unknown to children. So they start afresh and create figures of speech as they go.

Vivid examples of children's poetic language have been recorded by Claudia Lewis of the Bank Street College of Education. "Quiet as a mouse," she calls a stereotype of adult

language. Instead of this, a five-year-old says, "Quiet as a thermometer goes up," or "Quiet as a splinter comes in."¹

"A hill," said another youngster, is "the place where the legs ache."²

You *feel* that hill just as you *feel* the quiet of the splinter. And you realize that a child has stirred your senses because he perceives with his own senses.

A young child explores with his hands, stroking your coat or hair. Like a kitten he sniffs the air to get the smell of things. His whole body sways to the rhythm of a song. And he squeezes into a corner to peer through the rounds of a chair as though trying to see things from every angle. He puts his whole physical being into his experiences, and he is excited by the poet who does the same.

No wonder he likes to hear poetry read aloud! The rhythm is his rhythm. And the figures of speech reach out to his senses as he himself reaches out.

BRINGING CHILDREN AND POETRY TOGETHER

Poetry, like music, is meant to be heard. For centuries minstrels and ballad singers brought poetry to the people by reading and singing aloud. When printed books became available, people tried to read poetry silently. In a sense, this is like reading music from a book. If you have heard the song before, the printed page is vibrant with melody. But for many of us, the printed music of a new song is incoherent because we have not learned to read music.

¹Claudia Lewis, *Childhood Education*, March, 1938, p. 315.

²Lucy Sprague Mitchell, *Our Children and Our Schools* (New York: Simon and Schuster, 1951), p. 43.

Those who read poetry for the joy of it are usually the ones who have heard it read. The more they hear it, the more they love it.

And so with children. Sometimes their satisfaction is the elementary kind they get from singing "Mary Had a Little Lamb." But it may be as deep as the emotions touched by a Brahms symphony.

Make time to read poetry, then, in your classroom. If it is a foggy day, start with Carl Sandburg's little six-line poem that begins "The fog comes on little cat feet" If someone tells about a new dog, find one of the choice dog poems. For example, there's "My Dog," by Marchette Chute:

*His nose is short and scrubby;
His ears hang rather low*

and "The Hairy Dog," by Herbert Asquith, which begins

*My dog's so furry I've not seen
His face for years and years*

(Poems like these show children that poetry is for them.) One dog-dedicated poet can kindle love for his entire breed.

Probably your most effective introduction of poetry will be through these poetic comments on events of the day. In addition, you can have a weekly poetry hour for reading old favorites and introducing new poems. As your children's experience with poetry broadens, ask them what poems they want to hear again.

Certainly pleasure in poetry should be the chief purpose of a weekly session. As a classroom teacher, I found that the pleasure achieved was in direct proportion to my own preparation. For each half-hour of reading to the class, I often spent several hours browsing through books of poetry to find the most likely choices. Sometimes I started with a plan: poems about the stars, for example, or poems that tell a story or poems that relate to some current interest of the group. Then with slips of paper in hand I would read and mark the possibilities.

One reading, I found, was not enough. So back and forth I would go from one slip of paper to another, deleting some, starring others.

To make a poem really sing, I need several advance readings. Not that I want to make a virtuoso performance—far from it. My taste is poetry read simply, almost conversationally. But the nuance and the turn of phrase often hide themselves at first. The more I read a poem, the more I find in it.

Finding pleasure in poetry is both personal and informal. It will not help to quiz a child on what the poet means by this phrase or that. Or to ask him to paraphrase the poet's words. What's good for a drill team at West Point is totally wrong for a young audience at poetry reading.

I do not mean that discussion of a poem should be avoided. Heaven forbid! But the adroit teacher will let the discussion germinate among her pupils, rather than impose it from the desk. And the wisest teacher will know how to get discussion rolling with a discreet question or comment.

Enjoyment of a poem may be heightened if the children discover and adopt new words. Consider "Pippa's Song" by Robert Browning:

*The year's at the spring
And day's at the morn;
Morning's at seven;
The hillside's dew-pearled;
The lark's on the wing;
The snail's on the thorn;
God's in his heaven—
All's right with the world!*

Browning says more with "dew-pearled" than anyone except a child could say in a whole sentence. There could be profitable discussion about that phrase.

In "Little Miss Muffet" who cares what a tuffet³ really looks like? Let the young lady sit and eat in peace until the spider evicts her.

Of course there are times when explanations must be initiated by the teacher to clear up misconceptions. I was once dismayed to find that some of my youngsters thought Browning had a snail impaled on a thorn, instead of basking on a flowering hawthorn. Even so, I would not wish to ask, "Now, what was the snail sitting on?"

The memorizing and agonizing recitals of half-remembered poems in years past produced millions of adults who would not touch a poem with a ten-foot pole. On the other hand, there are plenty of adults who, with less encouragement than their audience feels like giving, will recite "Abou Ben Adhem" or "The Charge of the Light Brigade" at the drop of a hat. Those who remember poems without reciting them are apt to get still more satisfaction.

What, then, about memorizing poems? Memorizing can and should be fun, never a chore or, worst of all, a punishment for expert marksmanship with a rubber band and paper clip. Memorizing is a natural thing in a favorable climate. The teacher can create the climate.

One good way is to encourage individual youngsters or small groups to recite their favorite stanzas. Choral reading is another effective method. Suggestions for verse choirs are given in May Hill Arbuthnot's *Children and Books*.

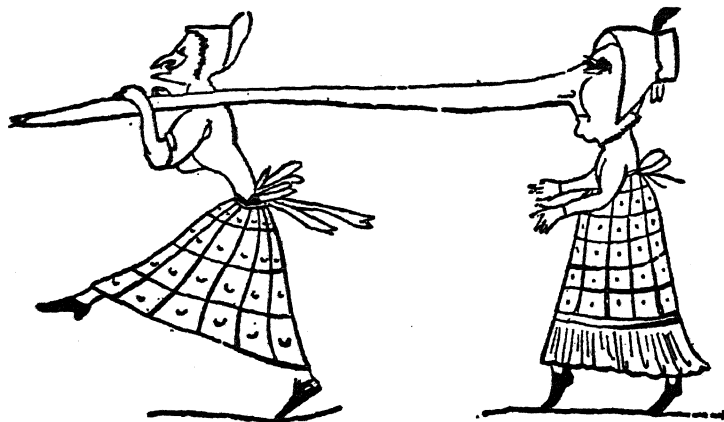
The difference between good and bad poetry has been debated for ages and will be argued for eons to come. What we consider good in poetry is a matter of taste, just as our ratings of fiction, music, art, food, and political candidates depend on our taste. The more a teacher reads and studies poetry, the better her taste is apt to be. There are still adults who inflict children with third-rate verses that recite innocuous platitudes. Children are entitled to the best.

³Webster's *Unabridged* calls it a variation of *tuft*.

LAUGHTER MAKES A GOOD BEGINNING

Humorous verse has universal appeal. It makes a felicitous introduction to the whole world of poetry.

First and second graders usually enjoy poetry without prejudice. But resistance is sometimes found among older youngsters who have not heard poems they liked or who associate poetry with unpleasant assignments. Even the most responsive class may have a few diehards who scoff at poetry as "babyish" or "silly."



There was a young lady whose nose
Was so long that it reached to her toes.

From A Book of Nonsense, by Edward Lear (Looking Glass Library)

Once I had a class where most of the boys were solidly against poetry and the girls hesitated to dissent. Limericks from Edward Lear's *Book of Nonsense* helped me break through. Each day I read a limerick or two and perhaps a longer humorous poem until I could feel the opposition cracking. For example:

*There was a Young Lady whose nose
Was so long that it reached to her toes . . .*

Fourth and fifth graders often want to write limericks of their own. (For ideas on encouraging children to write poems, turn to Chapter 11, "Creative Activities Spring Naturally from Children's Reading.")

Short poems with a surprise ending are always popular. Lewis Carroll knew what children liked when he ended his poem, "How doth the little crocodile . . .", with two lines where the crocodile

*. . . welcomes little fishes in
With gently smiling jaws!*

"The Purple Cow," by Gellert Burgess, and "Grizzly Bear," by Mary Austin, achieve the same effect.

The child who enjoys "How much wood would a woodchuck chuck" is pleased by verses which use mixed-up words for humor.

"Eletelephony," by Laura E. Richards, never misses. It begins

*Once there was an elephant,
Who tried to use the telephant—*

and goes on to more nonsense. Keep *Tirra Lirra*, her collected poems, close by for frequent reading.

A more gentle humor appears in the poetry of Dorothy Aldis, always popular with first and second graders. "Whistles," "Winter Coats," "Hiding," and "Radiator Lions" are good examples.

Some of the best poems for children were written by A. A. Milne for his son Christopher Robin. *The World of Christopher Robin* is a beautifully illustrated volume combining two earlier books of Milne's poetry: *When We Were Very Young* and *Now We Are Six*. Although the poems and illustrations are thoroughly English, they tell of events that interest American children.

One great favorite is "The King's Breakfast" in which the King's request for "butter for the Royal slice of bread" starts a chain of questions and mounting suspense. Almost all of Milne's poems are about children and their adventures or misadventures: James James Morrison Morrison Weatherby George Dupre, Emmeline who "slipped between two tall trees at the end of the green," and John with "great big waterproof boots on."

Older children—boys in particular—take to the rollicking humor of verse portraits in *A Book of Americans*, by Rosemary and Stephen Vincent Benét. "Captain Kidd" and "Theodore Roosevelt" have converted many boys who once thought poetry was nothing but sweetness and light.

POEMS THAT TELL A STORY

Some of the most comical poems for children tell a story. Often they have wonderful rhythm and alliteration.

"The Tale of Custard the Dragon," by Ogden Nash, enthralles nine- and ten-year-olds, who applaud the unexpected heroism of the cowardly dragon.

All ages enjoy "Godfrey Gordon Gustavus Gore" (the boy who never would shut a door), by William Brighty Rands, and "The Pirate Don Durk of Dowdee," by Mildred Plew Meigs. This exemplary pirate was "wicked as wicked could be," but "perfectly gorgeous to see" with a "zigzaggy scar at the end of his eye," and "a dagger, a dirk and a squizzamaroo."

"Antonio," by Laura E. Richards, is filled with nonsense words and rhymes, such as:

*Antonio, Antonio,
Was tired of living alonio*

From there on the gentleman rides on a "polo-ponio," buys "An icy creamery conio," and later utters a "dismal moanio."

We meet another outstanding character in "Jonathan Bing," by Beatrice Curtis Brown—the story of the visitor to the king who is sent home because he has forgotten his hat, then his tie, and finally his pajamas.

"The Owl and the Pussy-Cat," by Edward Lear, "The Monkeys and the Crocodile," by Laura E. Richards, and "The Lobster Quadrille," by Lewis Carroll, have been favorites of several generations. All tell a humorous story in irresistible melody.

Children who have learned to enjoy the story in a humorous poem soon find satisfaction in serious verse. "The Story of the Baby Squirrel," by Dorothy Aldis, tells about adoption and then disappointment when "one morning he went." Many children have had this experience with wild pets.

In the same conversational way, Rose Fyleman narrates a very different story in "Yesterday in Oxford Street." For there,

. . . riding on a motor-bus, I saw the fairy queen!

Fifth and sixth graders may feel they have outgrown fairies. But they welcome realistic storytelling poems, such as those of Robert Frost. Read "The Pasture" or "Stopping by Woods on a Snowy Evening," and you will have an audience.

POEMS THAT PAINT A PICTURE

Some of the most effective poems are those that paint a picture. "Firefly," by Elizabeth Maddox Roberts, gives a portrait in six brief lines. Eleanor Farjeon uses twelve in "Mrs. Peck-Pigeon."

"Mice," by Rose Fyleman, and "The House of the Mouse," by Lucy Sprague Mitchell, are natural companions.

Lively bird pictures are given in "The Woodpecker," by Elizabeth Maddox Roberts, "A bird came down the walk,"

by Emily Dickinson, and "The Hummingbird," by Frances Frost.

The list is endless. Children are particularly pleased to find poems picturing things they have experienced but have not put into words.

They enjoy "Aeroplane," by Mary McB. Green, which tells of the changing sights and sounds as a plane goes over. "A Modern Dragon," by Rowena Bastin Bennett, gives an equally realistic portrayal of a train streaking through the country at night.

Sometimes these picture poems are much longer and marked by humor. In "Texas Trains and Trails," Mary Austin translates the motion and noise of the train to the sounds of the cowboy trail through the same country.

The only problem with picture poems is to select those that best fit the interests of your children. Age does not seem to make as much difference as taste. Six-year-olds and ten-year-olds will often appreciate the same simple pictures.

POEMS THAT SING A SONG

Good poetry sings. Storytelling poems sing, of course, but often we remember the story more than the melody. Picture poems sing, too, but it is the picture that makes the lasting impression.

But some poems sing in a different way. They seem to come from within the poet as a song pours from a yellow warbler. Frequently these poems appeal to our hearts more than our senses. And our hearts are lifted up.

Can children enjoy poetry such as this? Of course they can. Sometimes they respond more quickly than adults because they are not so literal. (Often they are more imaginative and more willing to accept the poet's words without exact translation.

"Who has seen the wind?" by Christina Rossetti, is a singing poem and children love it. "Some One," by Walter de la Mare, is another.

Fifth and sixth graders who have heard poetry read and reread enjoy the song of Langston Hughes entitled "In Time of Silver Rain." Even younger boys and girls are pleased by "April Rain Song," also by Langston Hughes.

In fact, I have turned to Shakespeare, Wordsworth, and Edna St. Vincent Millay for singing poems to read to youngsters who have learned to enjoy the music of poetry. Often I have read one poem several times the first day. Then we would go back to it a few days later. Finally, the singing poem became part of us and we read it again and again.

COLLECTIONS OF POETRY FOR CHILDREN

There are many good collections of poetry for children. Some of them are so all-inclusive that they are better suited for adult use than for children themselves. Certainly every teacher needs a desk copy of at least one comprehensive anthology of poetry for children.

I have never found all my favorites in one volume, so as a teacher I always used several anthologies. I think that children's interest increases as they see many different poetry books that are attractively illustrated.

In addition, I kept a scrapbook in which I copied or pasted clippings of new poems not in the anthologies. One teacher I know keeps a card file of favorite poems selected by her boys and girls. When a poem is approved by several youngsters, it is copied onto a four-by-six card and filed under the heading "Animals," "Stars," "Funny Poems" or whatever. Some groups keep a class poetry book in which poems, selected by class vote, are recorded.

Time for Poetry, compiled by May Hill Arbuthnot, includes about 650 poems. The large two-column page results in a less weighty volume than others with an equal number of poems. Children appreciate this fact and enjoy the gay black-and-white drawings. For teachers Mrs. Arbuthnot has included valuable footnotes that give the origin of the poems and suggestions about reading them aloud. This book is ideal for a teacher's desk.



From Favorite Poems Old and New, edited by Helen Ferris, illustrated by Leonard Weisgard (Doubleday & Co.)

Favorite Poems Old and New, selected by Helen Ferris, includes more than 700 poems. The volume is heavy and bulky for youngsters to handle, but for the teacher it is invaluable.

My Poetry Book, selected and arranged by Grace Thompson Huffard, Laura Mae Carlisle, and Helen Ferris, is an older collection, but it has an excellent variety of poems for all ages.

Rainbow in the Sky, edited by Louis Untermeyer, is a splendid collection of over 500 poems for children.

The Golden Treasury of Poetry, selected and with a commentary by Louis Untermeyer, is the newest and, in my opinion, the most beautifully illustrated collection of poetry for children. The drawings of Joan Walsh Anglund are delightful. It includes more than 400 poems with valuable notes by Mr. Untermeyer about poets and their work.

The First Book of Poetry, selected by Isabel J. Peterson, has eighty-one choice poems for the eight-to-twelves. It is a tempting book for a child to handle and read.

The Golden Book of Poetry, selected by Jane Werner, is a good collection of favorite poems with beautiful full-color illustrations.

Sung Under the Silver Umbrella, selected by a committee of the Association for Childhood Education International, includes some 200 poems for younger readers.

The Moon Is Shining Bright As Day, selected by Ogden Nash, is an anthology of good-humored verse—short gay poems which older children enjoy.

Humorous Poetry for Children, edited by William Cole, is a collection of chuckles and giggles in rhyme.

I Went to the Animal Fair, edited by William Cole, is an assortment of animal poems for young children.

A Rocket in My Pocket, edited by Carl Withers, brings together rhymes and chants that children love.

A Pocketful of Rhymes and *A Little Laughter*, edited by Katherine Love, are inviting little books that include charming poems.

Under the Tent of the Sky, edited by John E. Brewton, is a collection of poems about animals of all kinds, real and make-believe.

BOOKS BY INDIVIDUAL POETS

Once children become acquainted with a poet, it is helpful to have a whole book of his poems. Then you can go back to him as an old friend. Here are some of the best-loved books by individual poets:

Aldis, Dorothy: *All Together*, 144 poems that tell of day-by-day events in a child's life.

de la Mare, Walter: *Come Hither*, delightful poems for reading aloud and an interesting introduction, "The Story of This Book," which tells how one boy came to love poetry.

Farjeon, Eleanor: *Poems for Children*.

Field, Rachel: *Poems*, for young children.

Frost, Frances: *The Little Naturalist*, twenty-three little poems about the poet's experiences with plants, animals, the seasons.

Frost, Robert: *You Come Too*, favorite poems for young readers, probably grade five and up.

Lear, Edward: *A Book of Nonsense*, limericks and longer poems with comical drawings.

Milne, A. A.: *The World of Christopher Robin*, a beautiful volume that combines *When We Were Very Young* and *Now We Are Six*.

Richards, Laura E.: *Tirra Lirra*, amusing verses that are always popular.

CHAPTER 8

Children's Books and the Content Subjects

Stories, biographies, legends, nonfiction, and poetry are vital aids in the teaching of content subjects. From the old classification of "outside reading," children's books have moved into a significant role *within* the curriculum itself. Indeed, the textbook and the library book have become the warp and woof of the study program in elementary schools today.

As a result, youngsters are reading a wide variety of books which throw new light on their studies. Children's books can enrich their understanding of almost every subject. And the interest aroused by classroom activities sends young readers to further reading.

Study of the weather leads directly to such simple experiment books as *Let's Find Out*, by Herman and Nina Schneider; *See for Yourself*, by Nancy Larrick; and *Fun with Science*, by Mae and Ira Freeman. Or it may lead to such informational books as *All Around You*, by Jeanne Bendick; *Not Only for Ducks: The Story of Rain*, by Glenn O. Blough; *All About the Weather*, by Ivan Ray Tannehill; and *Hurricanes and Twisters*, by Robert Irving.

There are poems, too, for every kind of weather: "How gray the rain," by Elizabeth Coatsworth; "Snow in the City," by Rachel Field; "Weather," by Hilda Conkling; "Who has seen the wind?," by Christina Rossetti; and many more.

Children learn firsthand about clouds and fog by looking at them or by experimenting with a cloud over the spout of a teakettle. When they hear Carl Sandburg's poem "Fog," a new dimension is added to their understanding.

In social studies, children's literature can provide equally rich experience. For example, *Ben and Me*, by Robert Lawson, gives the life story of Benjamin Franklin in the words of a mouse, Amos, who certainly ought to know what he is talking about because he lived in Ben's fur cap. You cannot read this tongue-in-cheek biography without being warmed by Ben's personality.

Even arithmetic is made more interesting by literature. Counting rhymes like, "One, two, buckle my shoe" and "One little, two little, three little Indians" are obvious examples on the simplest level. But understanding arithmetic goes beyond mere counting. It means, for example, developing mathematical concepts of size, quantity, and distance.

Many children's books and poems, while telling a good story, deal with real situations that include mathematical concepts. "The Monkeys and the Crocodile," by Laura E. Richards, was certainly not written to teach arithmetic, but it hinges on the simple truth that "five take away one leaves four."

In mocking tones she tells of five little monkeys who tease the crocodile by inviting him to "Come and take a bite!" He does, and then there are only

*Four little monkeys
Sitting in the tree;
Heads down, tails down,
Dreary as can be.*

The 500 Hats of Bartholomew Cubbins, by Dr. Seuss, and *Millions of Cats*, by Wanda Gág, are choice stories that add meaning to arithmetic while they entertain.

All Kinds of Time, by Harry Behn, and *The Size of It*, by Ethel S. Berkley, are simple explanations of mathematical concepts in terms of children's own experience. For more advanced readers, *The Wonderful World of Mathematics*, by Lancelot Hogben, shows how the growth of civilization is paralleled by the growth of mathematics as a science.

Most fifth and sixth graders are pleased to find a great poet sympathizing with their arithmetic troubles. ("Arithmetic is where numbers fly like pigeons in and out of your head," said Carl Sandburg in "Arithmetic.")

The possibilities for supplementary reading are endless. Each story and poem and biography throws its spotlight on some aspect of the child's life and world.

OUR EMPHASIS ON UNDERSTANDING

There was a day when teachers asked children to memorize a chronological list of the Presidents of the United States. To meet the requirement, youngsters developed mnemonic nonsense rhymes. Thus fortified, they could reel off the names and dates—but few understood what these men represented and what they did.

From the old custom of parroting names, dates, and multiplication tables, we have moved to greater emphasis on comprehension. It is not enough to know that

*In fourteen hundred and ninety-two
Columbus sailed the ocean blue.*

We also want children to understand how he sailed the ocean blue and what that involved in time, money, and hardships. It means study of the theory—new to Columbus—that the earth is round.

Firsthand experiences help children develop this kind of comprehension. (An orange turning on a knitting needle, for example, illustrates the earth's rotation.) But inevitably both children and teachers must turn to books. This is why we have textbooks—well planned, beautifully illustrated.

Yet no textbook can include everything about a subject. The authors had to select and compress their material. Every page suggests further reading in books that will add more detail. To encourage additional reading, the teacher's manuals for most textbooks include an annotated list of supplementary books. The advantages to young readers are tremendous.

Suppose your youngsters are studying the voyage of the *Mayflower* and the landing of the Pilgrims. The textbook provides a splendid summary of these events, well organized, and simply written. But it cannot include much of the detail which makes people and events memorable. What was life really like on that tiny vessel? What about the food and living conditions? What disappointments arose among the passengers?

Christmas on the Mayflower, by Wilma Pitchford Hays, answers questions like these. It is the simple story of the Pilgrims' first Christmas in the New World. They had arrived at Cape Cod on November 11, but not until December 20 did they decide on Plymouth as the location for their home. On Christmas Day the men went ashore to work on the first building of the new colony; meanwhile, English sailors on board threatened to mutiny unless their passengers would debark and release the ship for return to England.

When I read this book, the landing of the Pilgrims took on new meaning. For the first time, I fully understood the long delay while the men explored the shore in search of a good building site. The Pilgrims—with all their fears, disappointments, and hopes—came alive. This book is easy enough for fourth graders to read themselves, yet interesting for all ages.

Similar books are available for almost every segment of the social studies and science curriculum.

THE CLIMATE FOR REACHING OUT

Textbooks provide the framework. The teacher's manuals recommend further reading in all directions. But you must create the climate for reaching out.

As a beginning, take time to read a chapter or two of a story that deals with the subject you are studying in class. Introduce a poem that highlights a pertinent incident or pictures some facet of the topic.

Enlist the help of the librarian in preparing reading lists that will attract your students. Invite her to visit the class someday to introduce pertinent books and tell one or two of the legends, fairy tales, and tall tales that add color and drama to history and science.

Encourage children to look for more information through fiction, nonfiction, and biography. Give them time to browse through library books suggested for this unit of work. Provide time for children to tell about their reading and how it relates to classroom studies.

As they discuss their findings, encourage them to look critically and establish relationships that have significance. Raise questions that will pique curiosity and suggest new avenues to explore.

For example, when you are studying mountains and earthquakes, be sure to introduce *Stories California Indians Told*, by Anne B. Fisher. One is about the making of California by a team of turtles, standing in a curved line with earth piled on their backs. When the turtles get restless, the people of California have an earthquake. Along with this legend, read Chapter 12, "When the Earth Trembles," in *All About Volcanoes and Earthquakes*, by Frederick H. Pough, which gives a scientist's explanation of earthquakes.

READING AND FIRSTHAND EXPERIENCES

Nothing teaches better than life itself. When you are studying rock formations, take your children to look at strata revealed by a highway cut. Encourage them to collect rocks and identify them. Bring in the piece of volcanic rock you found in Guatemala and let children feel its marvelous lightness.

Reading cannot take the place of firsthand experience. But it can add depth and meaning.

The First Book of Stones, by M. B. Cormack, will help children identify the rocks they find. *All About Our Changing Rocks*, by Anne Terry White, gives a rich background. Both books will mean more if children are handling rock specimens and observing formations.

ALL KINDS OF READING MATERIALS

Almost every kind of reading material helps the study program. Today we have a great many books of nonfiction written especially for children. The content is carefully checked for accuracy, and the illustrations are both beautiful and extensive. Most of these books are well organized and indexed so that youngsters can easily find answers to their questions.

There are excellent biographies about inventors, artists, statesmen, pioneers. Myths, fairy tales, legends, and tall tales give colorful background.

Fiction—both realistic and fanciful—sheds light on various periods of history and different parts of the world. Poetry makes a further contribution.

In any class, you will need books on many grade levels to serve both slow and advanced readers.

For help in preparing a stimulating reading list for a particular unit of study, consult your school librarian or public librarian. She knows which books and stories are likely to appeal to certain ages. Further, she has book reviews and book lists to check for additional titles that might be added to the school collection. Finally, she will probably have such related materials as magazine articles, maps, charts, and possibly filmstrips, films, and recordings.

For specific suggestions about "Nature, Science, and Children's Books," turn to Chapter 9. For help in bringing together "Social Studies and Children's Books," see Chapter 10. Each

chapter has an extensive annotated reading list for one unit of study as an illustration of the wide variety of material available for classroom reading. For further suggestions, consult the book lists described in Chapter 15, "Selecting Books for Children."

CHAPTER 9

Nature, Science, and Children's Books

The child who encounters his first praying mantis may react in several ways. He may kill it, in obedience to the common theory that wild things should be killed. He may shrink from any contact with the strange green and brown insect—who knows but that it might be poisonous? Or he may watch and wonder.

Books are for the watchers and wonderers. These children are the favorite customers of public and school libraries.

The librarians have learned to expect almost anything. For example, a New Jersey librarian tells about the child who wanted a book on the care and feeding of guppies. To make sure that he got the right book, he brought the guppies along in an ice cream container.

The first snowflakes clinging to caps and coats prompt questions. A breakdown in the power line leads to "Why?" and "How come?" Every question can become a springboard to reading.

Given a chance to state their questions, modern children seem to ask about nature and science more frequently than any other topic. One children's magazine received more than 6,300 replies to its invitation to write on "One Thing I Wonder About." Almost half of the questions were about nature and science. Some of the wonderings:

I wonder where the stars go during the day.

How can a baby lamb know which one is its mother?

I wonder how birds can find their way back from the South.

Why does the moon change its shape?

How can an airplane stay up in the air?

Why don't people on the other side of the earth fall off?

How come an island can keep on floating?

In the Shores-Rudman survey of 1954, science placed in the top bracket of children's interests.

The questions children ask today are frequently more exact and penetrating than the questions their parents raised as children.

Prehistoric times and outer space are favorite topics. Rocks, minerals, and mountains are more popular now than in years past. Interest in animals goes farther afield; children ask about exotic creatures as well as backyard pets. The weather, made more dramatic and more popular by TV reporting, raises many queries.

Recognizing children's spontaneous interest in nature and science, most elementary schools are allotting more time to science teaching. Science textbooks are more plentiful and more attractive. Science projects are more extensive and more significant. As a result, children are investigating and reading more than ever before.

That is, they read when they are given time and encouragement and when they have attractive books to choose from. About two hundred excellent science books for children are described in *Growing Up with Science Books*, a handy pocket-size book list. (For price and source, consult the annotated list of book lists in Chapter 15.)

For specific information about science books for various grade levels and about topics of particular interest, see pages 16-17, 43-46, 73-74, and 87-90 of this book.

For suggestions about preparing a reading list for a classroom unit of study, consult Chapter 8, "Children's Books and the Content Subjects."

As an example of the variety of materials that can be included in such a reading list for a single unit, the following book list has been prepared. It is typical of the rich array of children's books on the stars and outer space. Similar materials can be assembled for every science and nature project.

READING LIST FOR A UNIT ON THE STARS AND OUTER SPACE

Within each section, books are listed in order of reading difficulty and marked with the following code:

E—Easy reading (Primary-grade level)

M—More difficult (Middle-grade level)

A—Advanced reading (Junior-high level)

Many books include valuable pictures and charts of interest at all reading levels. Almost all of them will be enjoyed when read aloud in the group.

INFORMATION ABOUT THE MOON, THE STARS, AND THE PLANETS

The Sun, the Moon, and the Stars, by Mae and Ira Freeman (E)

The True Book of Moon, Sun and Stars by John Lewellen (E)

You Among the Stars, by Herman and Nina Schneider (E)

Shooting Stars, by Herbert S. Zim (E)

Junior Science Book of Stars, by Phoebe Crosby (E)

Fun with Astronomy, by Mae and Ira Freeman (M)

All About the Stars, by Anne Terry White (M)

The Golden Book of Astronomy, by Rose Wyler and Gerald Ames (M)

Exploring the Sun, by Roy Gallant. Also *Exploring the Moon*, *Exploring Mars*, and *Exploring the Universe* (M)

An Adventure in Astronomy, by Kenneth Heuer (M)

Find the Constellations, by H. A. Rey (M)

Worlds in the Sky, by Carroll Lane and Mildred Fenton (A)

Introducing the Constellations, by Robert Baker (A)

INFORMATION ABOUT THE TELESCOPE

Andy's Wonderful Telescope, by G. Warren Schloat, Jr. (M)

The Telescope, by Harry E. Neal (A)

Galileo and the Magic Numbers, by Sidney Rosen (A)

LEGENDS AND FOLK TALES ABOUT THE MOON, THE STARS, AND THE PLANETS

The Moon Is a Crystal Ball, by Natalia Belting (M)

Why the North Star Stands Still and Other Indian Legends,
by William R. Palmer (M)

The Stars in Our Heaven, by Peter Lum (A)

The Book of Indian Crafts and Indian Lore, by Julian Salomon (A)

POEMS ABOUT THE SUN, THE MOON, AND THE STARS

"The Sun," by John Drinkwater

"The Sun Is First to Rise," by Elizabeth Coatsworth

"A Day," by Emily Dickinson

"The Sun's Travels," by Robert Louis Stevenson

"How gray the rain . . .," by Elizabeth Coatsworth

"Moon Song," by Hilda Conkling

"Moon-Come-Out," by Eleanor Farjeon

- "Full Moon," by Walter de la Mare
 "The Moon," by Elizabeth Coatsworth
 "The White Window," by James Stephens
 "Silver," by Walter de la Mare
 "The Wind and the Moon," by George McDonald
 "The Moon's the North Wind's Cooky," by Vachel Lindsay
 "Questions at Night," by Louis Untermeyer
 "The Night Will Never Stay," by Eleanor Farjeon
 "Night," by Sara Teasdale
 "Stars," by Sara Teasdale
 "My Star," by Robert Browning
 "The Falling Star," by Sara Teasdale
 "Baby Toes," by Carl Sandburg

INFORMATION ABOUT ROCKETS, SATELLITES, AND SPACE TRAVEL

- You Will Go to the Moon*, by Mae and Ira Freeman (E)
The True Book of Space, by Illa Podendorf (E)
Rockets Into Space, by Alexander L. Crosby and Nancy Larrick (E)
Speeding Into Space, by Marie Neurath (E)
A Book of Moon Rockets for You, by Franklyn M. Branley.
 Also *A Book of Satellites for You* (E)
The Earth Satellite, by John Lewellen (E)
The First Book of Space Travel, by Jeanne Bendick (M)
All About Rockets and Jets, by Fletcher Pratt (M)
All About Satellites and Space Ships, by David Dietz (M)
Man-Made Satellites, by Willy Ley. Also *Space Stations* and *Space Pilots* (M)
Off Into Spacel, by Margaret O. Hyde (M)
Rockets, Satellites and Space Travel, by Jack Coggins and Fletcher Pratt (M)
Rockets, Missiles and Satellites, by Clayton Knight (M)
Guide to Rockets, Missiles and Satellites, by Homer E. Newell (A)

- Rockets, Missiles and Moons*, by Charles Coombs (A)
Man-Made Moons, by Irving Adler (A)
Exploring by Satellite, by Franklyn M. Branley. Also *Experiments in the Principles of Space Travel* (A)
Your Trip Into Space, by Lynne Poole (A)

STORIES ABOUT SPACE TRAVEL

- Freddy and the Space Ship*, by Walter R. Brooks. Also *Freddy and the Men from Mars* (M)
Space Cat, by Ruthven Todd. Also *Space Cat Visits Venus* and *Space Cat Meets Mars* (M)
Miss Pickerell Goes to Mars, by Ellen MacGregor (M)
Danny Dunn and the Anti-Gravity Paint, by Jay Williams and Raymond Abrashkin (M)
The Wonderful Flight to the Mushroom Planet, by Eleanor Cameron. Also *Stowaway to the Mushroom Planet* (A)
Have Space Suit—Will Travel, by Robert A. Heinlein. Also *Citizen of the Galaxy* and *Time for the Stars* (A)
The Boy Who Discovered the Earth, by Henry Gregor Felson (A)

CHAPTER 10

Social Studies and Children's Books

Social studies has become an umbrella term covering many segments of the elementary school curriculum: history, geography, citizenship, current events, community services, and the relation of people and places. For each of these tremendous areas, there are literally hundreds of informative children's books.

Social studies is a vast area, reaching into every other content field. For example, the study of transportation is part of social studies, yet it must include the important inventions which are actually applied science. Learning about foreign regions and peoples usually means touching at least the fringes of a foreign language. The study of geography requires acquaintance with natural history, including plant and animal life, earth formations, and natural waterways.

Arithmetic belongs, too. Time, distance, area, volume, quantity, speed, and frequency are social studies terms which require arithmetical concepts. In fact, the most elementary

discussion of current events usually presupposes some acquaintance with arithmetic: the speed of a jet plane, the distance of an attempted moon shot, the number of persons involved in a shipwreck, the age of newly found relics, the number of miles traveled by a faithful pet, or the batting average of a baseball star.

Perhaps the complexity of the social studies explains why children occasionally list this as the subject they like least and why school critics have sometimes found appalling gaps in children's acquaintance with the events of history.

Yet in those classrooms where children are encouraged to read widely in books related to the social studies unit, both enthusiasm and comprehension run high. Extensive reading brings a deeper grasp of the social studies content. Interest stirred by classroom discussion of social studies leads to further reading in fiction, nonfiction, biography, legend, and poetry.

CHILDREN WANT VIVID DETAILS

From the time they can talk, children seek specific details. A six-year-old asks how many buckets of water a reservoir contains. A ten-year-old will ferret out details about the speed, weight, and passenger capacity of a DC-8. He can quote similar information about other planes, which he refers to by name or number. Later he may generalize about air transportation, but he begins with the specific details.

People and places fascinate children. But again they want specific details and pungent facts. Once they learn about food shortages and meager housing in the Plymouth Colony, they move toward conclusions on the heroism of the early settlers. The men and women of history come alive in the minds of children who meet them through lively biographies and historical stories.

This is why more and more library books are being used for supplementary reading in social studies. An elementary school

textbook must limit its details. Highly compressed material is often difficult and less interesting for youngsters to read.

ENRICHMENT IN MANY AREAS

Every segment of the social studies curriculum can be enhanced by dozens of children's books which add color and drama in addition to accurate information. Each one spells out some tiny facet of the social studies story.

COMMUNITY LIVING is usually a unit in the primary-grade course. For firsthand information, many classes visit the neighborhood firehouse, the airport, a bakery, and other service centers of the community. For more information, pupils turn to such books as these:

The True Book of Policemen and Firemen, by Opal Miner, includes good pictures with simply written text.

The Big Book of Real Fire Engines, by George J. Zaffo, has lavish, full-color pictures with pertinent information.

Hercules, by Hardie Gramatky, is an amusing story of a retired fire engine that is called back into service.

At the Airport, At the Bakery, At the Library, At the Post Office, by Lillian Colonius and Glenn Schroeder, use good photographs with simple text to tell of children's visits to places of interest.

The Little House, by Virginia Lee Burton, is the life story of a little old house, once in the country, but gradually surrounded by a growing city.

The First Book of Supermarkets, by Jeanne Bendick, is a factual book, simply written and well illustrated.

The Little Red Lighthouse and the Great Gray Bridge, by Hildegard Swift, is a picturebook story of the George Washington Bridge over the Hudson River and the tiny lighthouse on the New York City shore.

TRANSPORTATION is another social studies area which is explored at different stages in the elementary grades. Related children's books tell of modern transportation as well as its historical development.

Two Little Trains, by Margaret Wise Brown, is enjoyed by the youngest. In recounting the journey of two trains it tells of the mountains, valleys, and rivers of America.

Boats on the River, by Marjorie Flack, is another very simple book. Tugs, ferryboats, ocean liners, and many other boats are described and illustrated.

Robert Fulton and the Steamboat, by Ralph Nading Hill, is a simple biography which gives vivid details.

Oars, Sails and Steam, by Edwin Tunis, is a history of ships and sailing from early times to the present, for advanced readers. Beautiful illustrations will appeal to all ages. *Wheels*, by the same author, gives the history of land transportation.

America Travels, by Alice Dalgliesh, tells of a century of transportation through eight stories of children who travel by various means.

The First Book of Trains, by Russel D. Hamilton, is a good factual report.

The Building of the First Transcontinental Railroad, by Adele Gutman Nathan, gives a dramatic chapter in history.

The First Book of Airplanes, written and illustrated by Jeanne Bendick, explains airplanes simply and graphically.

The Wright Brothers, by Quentin Reynolds, is one of the most popular Landmark Books.

Ride on the Wind, by Alice Dalgliesh, is a simple adaptation of Lindbergh's *The Spirit of St. Louis* with dramatic action and poetic quality.

COMMUNICATION, its history and present-day development, is described in many excellent books for children.

Communication: From Cave Writing to Television, by Julie F. Batchelor, gives a simple history in very readable style.

Around the World in a Flash, by Marie Neurath, explains how messages are sent.

Adventures of a Letter, by G. Warren Schloat, is a picture story of a letter from the time it is mailed until it is delivered.

How They Carried the Mail, by Joseph W. McSpadden, is made up of true stories of mail carriers from the early post runners to airmail pilots of today.

The First Book of Printing, by Sam and Beryl Epstein, gives the history and present-day procedures in printing.

Pages, Pictures, and Print: A Book in the Making, by Joanna Foster, describes the steps in writing, illustrating, editing, and printing a book.

Mr. Bell Invents the Telephone, by Katherine B. Shippen, is a very personal biography that children enjoy.

Your Telephone and How It Works, by Herman and Nina Schneider, gives a clear scientific explanation.

All About Radio and Television, by Jack Gould, tells how radio and television work.

Television Works Like This, by Jeanne and Robert Bendick, is especially for advanced readers.

All About Famous Inventors and Their Inventions, by Fletcher Pratt, gives interesting facts in Chapter 4, "The Magic Performed with Words and Wires."

GEOGRAPHY is explained and illustrated through many books that attract young readers. Many deal with common geographical elements in various parts of the world. Others tell in greater detail of limited areas.

The Real Book About Rivers, by Harold Coy; *Great Rivers of the World*, by W. S. Dakin; and *All About Great Rivers of the World*, by Anne Terry White, give factual reports on many rivers.

Paddle-to-the-Sea, by Holling C. Holling, tells of the journey of a toy canoe from the Great Lakes through the St. Lawrence to the sea. *Minn of the Mississippi*, by the same author, is

about the trip of a snapping turtle down the Mississippi to the Gulf.

The Gulf Stream, by Ruth Brindze, with choice illustrations by Hélène Carter, gives a highly accurate report for more advanced readers.

The Arctic Tundra, by Delia Goetz, and *All About the Arctic and Antarctic*, by Armstrong Sperry, present graphic details.

The Challenge Books tell of geography through man's use of his environment. Titles include *The St. Lawrence Seaway: Man Changes the Face of North America*, by Patricia Lauber; *Island in the Desert: How the Nile Made Egypt*, by Charles R. Joy; *Mountains in the Sea: Japan's Crowded Islands*, by Kathryn Gallant; and *Dust Bowl: The Story of Man on the Great Plains*, by Patricia Lauber.

REGIONS OF THE UNITED STATES are described in detail through many distinguished books.

Lois Lenski's regional stories are very provocative: *Strawberry Girl*, about the Florida lake country; *Cotton in My Sack*, about cotton picking in Arkansas; and *Boom Town Boy*, about oil in Oklahoma.

This Boy Cody, by Leon Wilson, tells of life in the Cumberland Mountains of Tennessee. *Song of the Pines*, by Walter and Marion Havighurst, pictures lumbering and Norwegian-Americans in Wisconsin.

American Indians are described authentically in both fiction and nonfiction. *In My Mother's House*, by Ann Nolan Clark, tells of the Indians of the Southwest in the words of their children. The language is simple but so lyrical as to be almost poetic. The illustrations are by an Indian artist.

Little Navajo Bluebird, also by Ann Nolan Clark, and *Waterless Mountain*, by Laura Armer, are excellent stories about young Navajos who are torn between loyalty to their own culture and the pull of white civilization.

Sonia Bleeker has written a whole series of informational books about various Indian tribes: *The Navajo: Herders, Weavers, and Silversmiths*; *Horsemen of the Western Plateaus*; *The Nez Perce Indians*; *The Pueblo Indians: Farmers of the Rio Grande*; *The Crow Indians: Hunters of the Northern Plains*; and many more.

Buffalo Harvest, by Glen Rounds, is an interesting report of the Indian's use of the buffalo for food, clothing, shelter, and sport.

Nine Tales of Raven and *Nine Tales of Coyote*, by Fran Martin, and *Why the North Star Stood Still: And Other Indian Legends*, by William R. Palmer, present interesting Indian legends.

UNITED STATES HISTORY is introduced at all ages. First graders learn the simple story of the first Thanksgiving as a beginning. Older youngsters delve into political and economic developments while becoming familiar with outstanding personalities and events.

Childhood of Famous Americans, Landmark Books, North Star Books, and Signature Books are series of books which tell of famous Americans and significant events in American history.

In addition, there are countless stories with a background of American history, good biographies of influential leaders, and informational books about events that have become turning points in our history.

(See also the sample reading list for a unit on the Westward Movement, 1800-1850, on pages 142-146.)

NEIGHBORS AROUND THE WORLD are introduced to elementary school children through social studies. There are excellent books about many nations, with maps, drawings, and photographs to supplement the text.

The First Books include many titles that give the history, folklore, religion, geography, and way of life in various countries. For example: *The First Book of India*, by Emily Hahn; *The First Book of Mexico*, by Sam and Beryl Epstein; *The First Book of the West Indies*, by Langston Hughes; *The First Book of Japan*, by Helen Mears.

Challenge Books tell how man has faced the geographical challenge of the place where he lives. Outstanding books about other nations: *Battle Against the Sea: How the Dutch Made Holland*, by Patricia Lauber; *Cobras, Cows and Courage: Rural Life in North India*, by Jean Bothwell; *Light in the Dark Forest: People of the African Equator*, by Charles R. Joy.

Getting to Know Books have easy-to-read text and bright two-color illustrations. Each book is about a different country: *Getting to Know Malaya*, by Jim Breetveld; *Getting to Know Turkey*, by Fanny Davis; *Getting to Know Korea*, by Regina Tor; *Getting to Know the Virgin Islands*, by Sabra Holbrook, are typical titles in the series.

Picture Story Books give a bird's-eye view of various countries, their people, history, legends, and way of life. The series includes *Picture Story of Holland*, by Dola DeJong; *Picture Story of Sweden*, by Hester O'Neill; *Picture Story of Denmark*, by Hester O'Neill.

Let's Visit Books, by John C. Caldwell, give information on geography, history, religion, language, industries, food, clothing, and shelter with good maps and photographs. *Let's Visit China*, *Let's Visit Formosa*, *Let's Visit Korea*, *Let's Visit Middle Africa*, and *Let's Visit West Africa* are among the titles.

My Village Books, written by Sonia and Tim Gidal, give information about various countries through the narration of a ten-year-old native boy. The series includes *My Village in Austria*, *My Village in India*, and *My Village in Ireland*.

World Landmark Books include colorful biographies as well as nonfiction accounts of events and personalities that have become turning points in world history. Outstanding books in

this series: *Alexander the Great*, by John Gunther; *Adventures and Discoveries of Marco Polo*, by Richard J. Walsh; *The Fall of Constantinople*, by Bernardine Kielty; and *The Battle of Britain*, by Quentin Reynolds.

In addition, there are hundreds of non-series books of fiction and nonfiction that tell of people of foreign nations. As an example, turn to *The Corn Grows Ripe*, by Dorothy Rhoads, the story of an Indian boy in Yucatan. The stunning illustrations by Jean Charlot reflect the art and culture of the Maya people.

The drama of other lands is revealed, too, in biographies, legends, folk tales, and adventure stories.

READING LIST FOR UNIT ON THE WESTWARD MOVEMENT, 1800-1850

The reading list below has been prepared to show the wealth of children's books available for a single social studies unit. Each book is keyed to indicate its approximate reading level:

E—Easy reading (Primary-grade level)

M—More difficult (Middle-grade level)

A—Advanced reading (Junior-high level)

INFORMATION ABOUT EXPEDITIONS AND ROUTES TO THE WEST

The Lewis and Clark Expedition, by Richard L. Neuberger (M)

Of Courage Undaunted, by James Daugherty. Dramatic story of the Lewis and Clark expedition as told by them in their journal. (A)

No Other White Men, by Julia Davis. About the Lewis and Clark Expedition. (A)

Trails West and Men Who Made Them, by Edith M. Dorian and William N. Wilson. How westbound trails were made by early Spaniards who followed buffalo tracks and Indian trails and by the mountain men and Conestoga wagons. (M)

The Santa Fe Trail, by Samuel Hopkins Adams (M)

Tree in the Trail, by Holling C. Holling. The Santa Fe Trail is described through the life of a cottonwood tree. (M)

The First Overland Mail, by Robert Pinkerton (M)

Bronco Charlie: Rider of the Pony Express, by Henry V. Larom (E)

The Pony Express, by Samuel Hopkins Adams (M)

Riders of the Pony Express, by Ralph Moody (M)

The Erie Canal, by Samuel Hopkins Adams (M)

Marcus and Narcissa Whitman, Pioneers of Oregon, by James Daugherty. Exciting details about the Oregon Trail and the wilderness. (A)



The miner poured dirt into his cradle and rocked it to separate the gold.

From *The California Gold Rush*, by May McNeer, illustrated by Lynd Ward
(Random House, Inc.)

- The Coming of the Mormons*, by Jim Kjelgaard (M)
The California Gold Rush, by May McNeer (M)
Gold in California, by Paul I. Wellman (M)
Trappers and Traders of the Far West, by James Daugherty (M)

STORIES ABOUT JOURNEYS TO THE WEST

- Jerry and the Pony Express*, by Sanford Toussey (E)
Susannah, the Pioneer Cow, by Miriam E. Mason. Story of animals that traveled west with a family in a covered wagon train. (E)
Children of the Covered Wagon, by Mary Jane Carr (M)
Down the Mississippi, by Clyde Robert Bulla. The adventures of a farm boy on the Mississippi River in pioneer days. (M)
Journey Cake, by Isabel McMeekin. Both Daniel Boone and Johnny Appleseed are in the background of this story of a pioneer family's westward journey. (M)
River of the West, by Armstrong Sperry. How explorer-sailors discovered the Columbia River. (A)
Keep the Wagons Moving, by West Lathrop (M)
Tree Wagon, by Evelyn Lampman. Trip to Oregon in 1847 of a wagon filled with fruit trees. (M)
Chingo Smith of the Erie Canal, by Samuel Hopkins Adams (A)
Boy with a Pack, by Stephen W. Meader. Trip by the Erie Canal to Ohio in 1837. (A)

BIOGRAPHIES OF PIONEER HEROES

- The True Book of Pioneers*, by Mabel Harmer (E)
Pioneer Heroes, by J. Walker McSpadden. From LaSalle to Davy Crockett. (A)

- Daniel Boone: Boy Hunter*, by Augusta Stevenson (E)
Daniel Boone, by John Mason Brown (M)
On Indian Trails with Daniel Boone, by Enid Meadowcroft (A)
Daniel Boone, by James Daugherty (A)
Kit Carson: Boy Trapper, by Augusta Stevenson (E)
Kit Carson, Mountain Man, by Margaret E. Bell (E)
The Story of Kit Carson, by Edmund Collier (M)
Kit Carson and the Wild Frontier, by Ralph Moody (M)
Kit Carson: Trail Blazer and Scout, by Shannon Garst (A)
Davy Crockett, by Stewart Holbrook (M)
Davy Crockett, by Constance Rourke (A)
Yankee Thunder: The Legendary Life of David Crockett, by Irwin Shapiro (A)

TALL TALES AND LEGENDS ABOUT THE WEST

- When the Mississippi Was Wild*, by Le Grand (E)
America Sings: Stories and Songs of Our Country's Growing, collected by Carl Carmer. Fabulous tales about twenty-nine folk heroes with related folk songs. (M)
Tall Tales of America, by Irwin Shapiro (M)
Tall Tale America, by Walter Blair. Stories about Paul Bunyan, Davy Crockett, Johnny Appleseed, Mike Fink, and others. (A)
Of Paul the Mighty Logger, by Glen Rounds (M)
Paul Bunyan Swings His Axe, by Dell J. McCormick (M)
Legends of Paul Bunyan, by Harold Felton (A)
Paul Bunyan and His Great Blue Ox, by Wallace Wadsworth (A)

POETRY ABOUT THE WEST

- "Lewis and Clark," by Rosemary and Stephen Vincent Benét
"Johnny Appleseed," by Vachel Lindsay

"Johnny Appleseed," by Rosemary and Stephen Vincent Benét

"The Oregon Trail: 1843," by Arthur Guiterman

"Daniel Boone," by Arthur Guiterman

"Song of the Settlers," by Jessamyn West

"Whoopee Ti Yi Yo, Git Along, Little Dogies"

"Western Wagons," by Rosemary and Stephen Vincent Benét

CHAPTER 11

Creative Activities Spring Naturally from Children's Reading

On a New Haven Railroad train between New York and Norwalk, I noticed a three-year-old girl making elaborate gestures with exaggerated smiles and head waggings. She was obviously pleased with the pantomime. Then I realized that a ten-year-old on the opposite seat was directing the show. One smiled, the other smiled. One waved her right hand, the other did the same. One pulled her lollipop out with a pop; the other did, too.

The double pantomime continued for miles. Without prodding from adults these two had started a game of their own and were expressing themselves creatively. They were happy. Equally important, the two children, strangers when they sat down, were strangers no longer.

Creative activities turn dormant buds into blossoms. Any child or adult expands as he realizes that he is expressing himself in his own way. His attitudes and behavior are influenced by his new sense of individuality.

The child who creates a finger painting that pleases him feels better as a person. If he helps to act out a story in the classroom, he gets satisfaction from his part in group accomplishment.

Children's books are a marvelous springboard to creative activities. Fairy tales, legends, and tall tales suggest more story-telling by the children themselves. Or they invite retelling through dramatization, puppetry, or pantomime. Pleasure in poetry prompts many children to write their own poems.

The plays they put on and the stories they write may be simple, even crude, if judged by adult standards. Their poetry may lack both rhyme and rhythm. But the children who have produced them are moving ahead because of new confidence in their ability to communicate.

A child's literary and artistic creations are significant for the effect they have on his attitudes and behavior. The purpose is not to develop a Shakespeare in every fourth grade but rather to give each child the opportunity to test the wings of his imagination. Let him experiment with language or with paints in his own way. Welcome his poem or rhythmic dance or fanciful tale as a sign that he is reaching out. Encourage him to take the giant step from reading the literary creations of others to creating for himself.

CREATIVE DRAMATICS

When children have heard or read an appealing story, they move easily to re-enactment of the same tale. With wonderful abandon they throw themselves into the various parts and relive the events of the story or book. In so doing they are becoming more familiar with a piece of literature by interpreting the words and actions of storybook characters. With imagination they are translating the author's words to flesh-and-blood reality.

LET'S PLAY A STORY is one of the easiest ways to dramatize a story. A master of this form of creative dramatics is Phyllis Fenner, a gifted school librarian and wonderful storyteller. I wish every teacher could see her with a group of children playing a story she has told. Enthusiasm is so contagious that even adult viewers long to get into the act.

First, she tells a story, often an old tale with its highly contrasting characters: a king and a peddler, for example, or a wise man and a jester, or a wicked witch and a fair maiden. (For storytelling suggestions, with list of recommended books, see Chapter 12.)

At the end of the story, she gives a few moments to children's questions or comments. Next she suggests that the children act out the story then and there. As children volunteer, parts are assigned. Since there are always more volunteers than characters, she points out that someone might like to be the knight's horse and someone else the tree that hides the wicked witch. Given this much leeway, one child asked to be Jack's beanstalk and another volunteered to be the beans.

After one set of players has completed its performance, Miss Fenner suggests that another group put on the same story in their way. So everyone gets a chance to be in one of several performances. And children have the opportunity to discuss the interpretation given by one cast as contrasted with that of another. Was the king in the story as noisy as Jimmie presented him? Should the witch have a voice as sweet as the queen's?

Through creative dramatics children are quick to see shades of contrast. By speaking and acting their parts spontaneously, they are free to interpret as they go without the restrictions of memorized lines and prescribed action.

PANTOMIME AND SHADOW PLAY are popular variations of creative dramatics. While the story is read, selected players re-enact the parts, using gestures but no words. For a shadow

play, suspend a sheet in front of the improvised classroom stage and put a strong light immediately behind the players.

Straight pantomime and pantomime through shadows delight children and make them more aware of bodily movements in expressing ideas.

PUPPETS AND MARIONETTES are a natural outgrowth of reading and storytelling, once children learn how to make and use them. Stick puppets are probably the simplest—merely a colored cut-out figure tacked to a stick which the child carries as he acts the part. Having this stick in his hand bolsters the shy one who might otherwise hesitate to participate in unrehearsed dramatization.

Milk bottles and soft-drink bottles can be dressed up as puppets, too, and pushed across a table stage by children who speak the parts for them. Although the children are in plain view, the audience soon focuses on the puppets and the performance is very effective.

Hand puppets (called glove puppets in England) can be made and operated even in the primary grades. The puppet consists of a head and a nightgown type of garment with two sleeves. Usually the forefinger is inserted in the head, the thumb in one sleeve, and the second finger in the other. Thus the head can bob and the arms move. Quite a good puppet head can be made of a firm potato, turnip, or beet, with a hole cut for the operating finger. A round ice-cream carton or a match box may be converted into a puppet head, too.

Older children will be able to make interesting puppet heads with papier-mâché, clay, or even the bowl of a wooden spoon. Excellent teachers' suggestions for making puppets of all kinds are given in *Remo Bufano's Book of Puppetry*, compiled by Arthur Richmond. Children will like *The First Book of Puppets*, by Moritz Jagendorf; *Easy Puppets: Making and Using Hand Puppets*, by Gertrude Pels; and *Fun-Time Puppets*, by Carrie Rasmussen and Caroline Storck.

Puppets operated by strings—usually called marionettes—are more difficult to make and use. But to older children they seem more professional and hence more appealing. Indeed, many youngsters own commercially made marionettes which they learn to operate at home and bring to school with pride. These children could make similar marionettes to represent storybook characters. Using a marionette in dramatizing a story is more interesting than manipulating one without relation to other marionettes or to the story.

Whatever the puppet, the child who has made it takes special pride in his creation and, therefore, gives it a very convincing dramatic performance. The puppet makes the storybook character seem personal and real.

CHORAL SPEAKING

In some high schools, choral speaking has become a highly specialized art requiring the extensive rehearsals given the band or glee club. It can be very informal and spontaneous, however, for the pleasure of a classroom alone. In elementary school, informal choral speaking has many advantages, particularly in reading poetry.

Very young children delight in the repetition and chorus of the simple Mother Goose rhymes. With a nod of encouragement they will soon join in as you read old favorites, reciting the lines or couplets they know.

Or you may suggest that the boys read or recite one part and the girls another part of a poem. For example, let the girls read the first four lines of "The Goblin" by Rose Fyleman:

A goblin lives in *our* house,
 in *our* house, in *our* house.
A goblin lives in *our* house,
 all the year round.

Then have the boys read the next seven lines describing the goblin's thumping and stumping. Finally, let the girls repeat their four lines which finish the poem. The thumping and stumping can be read with real vigor in imitation of the actual sound. With the sound of the lines in their ears, children begin to realize that the music of poetry is related to the meaning.

Many poems lend themselves to informal group reading or reciting. Children who would hesitate to recite a poem alone enjoy chiming in with the group. And all get a better sense of melody and moods because they have read the poem several times aloud.

Excellent suggestions for verse choirs are given by May Hill Arbuthnot in Chapter 10 of *Children and Books*.

POETRY AND RHYTHMS

The rhythm of poetry suggests participation in several ways. Group reading is one, of course. Another is creating rhythmic accompaniment for the poems read. Young children exult in their own simple rhythm band music for favorite poems. Bottles and scraps of wood are effective substitutes for the commercial rhythm band instruments.

As the teacher reads a poem or while one group recites, the band members tap or beat out the rhythm, sometimes with light tripping notes, sometimes with heavy, mournful notes.

Another possibility is to let children create rhythmic dances to the melody of a poem you read aloud. Vachel Lindsay's "The Potatoes' Dance" is a favorite of fifth and sixth graders who love to recreate the jiggling and whirling and scrambling of the potatoes as the poet describes them.

When a child creates music to fit a poem, he appreciates the rhythm in the lines. When he has danced to the melody and expressed the poet's mood, it becomes a part of him.

CREATIVE WRITING

As children realize the joy of written words, they want to record their own. At first they will have to dictate their stories or poems. If you can catch some of the vivid phrases of their conversation, you may have exciting and durable material. (For examples of the colorful language of children, read *Writing for Young Children*, by Claudia Lewis.¹)

POETRY read aloud to children suggests that they try their own. The poems which Hilda Conkling dictated as a child (found in many anthologies) are always interesting to youngsters. Be sure to point out that her first volume, *Poems by a Little Girl*, was published when she was nine. An excerpt from "Little Snail":

*He wagged his head this way . . . that way . . .
Like a clown in a circus.*

And of the dandelion she asks:

*O little soldier with the golden helmet,
What are you guarding on my lawn?*

The Conkling poems also demonstrate that unrhymed lines of varying length may be even more poetic than those as mechanically paced as "Jack and Jill."

Unfortunately some children—like many adults—feel that they must express their poetic ideas in the rigid framework of rhyming quatrains with four iambic feet to each line. The results are painful to writer and listener. As one child put it, "I didn't want to say that really, but it's the only thing that rhymed."

Hearing lots of poetry, reciting it with the group, and reading it from wall charts or individual books will help to free

¹Claudia Lewis, *Writing for Young Children* (New York: Simon and Schuster, Inc., 1954).

a poetic child from the goose-step. He soon sees that real poems have lines of varying length. He senses the rhythm that flows freely with the ideas and mood as distinguished from limiting rhythmic patterns.

As you read poetry to children, encourage them to express their ideas—either by dictating to an adult or by writing them down. Even one choice phrase is worth recording. Later it may grow into several lines and become a miniature poem.

A class poetry book (loose-leaf for easy additions and deletions) is a good way to stimulate creation. Younger children, not yet fluent readers, will welcome the large manuscript writing on pages the size of their dictated experience charts. Older youngsters will want to write poems in the class book themselves. In any case, allot a full page to each poem so that each can be read as an entity in its own right.

STORIES read in class suggest stories by the children themselves. An animal story, for example, may remind one youngster of a remarkable achievement by his dog. Let the dog-owner write it. Henry Huggins' problem with guppies may inspire a story of another problem.

To a child the word *story* is a cover-all term, meaning almost anything except poetry. The caption for a picture will be called a story by the youngest ones. A biography or autobiography will be termed a story. The child's own experience may be a story in his terminology.

Whatever the nature of the story, the end product will be better if experience precedes writing. Reading children's literature may provide the experience itself. Or it may suggest some firsthand experience about which the child wants to write.

The funny animals in the Dr. Seuss books could be the starter for children's stories about animals they might create for their own make-believe zoo. One group of third and fourth graders spent some time dreaming up names for their animals. (You have to do some dreaming to keep up with the "tizzle-topped Tufted Mazurka" which Dr. Seuss describes in *If I Ran the*

Zoo.) Then they tried to illustrate the names with large drawings in bold lines and fantastic proportions.

Such a fanciful tale as *How Baseball Began in Brooklyn*, by Le Grand, suggests that children write their own yarns to explain the origin of other games.

When youngsters hear that Paul Bunyan's griddle was so big it had to be greased by skaters with sides of bacon on their feet, they soar into imaginative tales of their own. Mary Norton's *The Borrowers*, read aloud to a group of fifth graders, sent several young writers into a description of a diminutive world furnished with items even smaller than those of Arr-etty herself.

Imaginary diaries and autobiographies are fun for children to create. Two fourth graders, working together, came up with their version of Mr. Popper's diary during the penguin period.

BOOK REPORTS of the imaginative variety are a pleasure to writer and reader—a statement that cannot be made of the much abused factual report written to the teacher's prescribed outline as proof of a reading assignment completed. That kind of book report has killed more interest in reading than has any other device I know. To many children it is a form of punishment which they endure or evade as best they can.

There are only two reasons for book reporting in the elementary grades: to add to the reader's understanding and, hence, his enjoyment of the book, and to acquaint others with his reaction.

These two purposes can be achieved through such projects as the following:

Imaginary diary of some leading character in a story.

Imaginary letter written by one character to another.

Conversation that might take place between the characters in two different books.

Continuation of a story.

Retelling of the most exciting, the funniest, or the saddest event in the story.

Telling why the reader would like to meet a particular character in real life.

A "Who Am I?" description of some well-known character for classmates to identify.

Headlined newspaper report of some event in the book.

Comment on the use of illustrations to supplement the text in a book of nonfiction.

Likenesses and differences in two books of nonfiction on the same subject.

Frequently several youngsters can collaborate fruitfully on book reporting of this kind. Each will benefit from the reactions expressed by the others.

Somewhere along the line, children need help in defining their likes and dislikes in reading. Like adults, they tend to use value judgments loosely. You can help them make more critical reports by showing them how to cite characters or events that support a generalization.

Until they learn how to be specific, children will say things like:

"I didn't like this book because it was boring."

"This is the best book I ever read."

"This book was very funny."

For one child "boring" may mean "too babyish"; for another, "too hard for me to read."

When a boy says *Homer Price* is the funniest book he ever read, he is making a generalization that carries little weight. But when he tells about the musical mousetrap, he is giving evidence for his judgment. Once he learns this technique, he will find that reporting is more interesting for him as well as his audience.

Until children can write easily, oral book reporting is generally preferable to written reporting. Certainly the joy of reading should not be dampened by an enforced struggle with handwriting, spelling, and commas.

See also Chapter 12, "Spreading the News of Good Books."

LETTER WRITING also grows out of adventures with children's literature. It may be the imaginary letter of Freddy the pig to Miss Pickerell to compare notes on their trips to Mars or it may be a real letter to a favorite author or artist. The former has the element of fiction and thus entertains writers and readers alike. The latter may bring the added pleasure of a reply and possibly a photograph. (Letters to authors and illustrators should be addressed in care of the publisher of the book. Do not let your thirty darlings besiege the same author. Urge each one to select a different author or artist and write his own letter, not a form letter.)

CLASS MAGAZINES AND BOOKS are effective in bringing attention to children's literary creations. A loose-leaf notebook provides a good binder for outstanding stories and poems. Mimeographed booklets of creative writing by various children can be taken home as Christmas presents or end-of-the-year souvenirs.

One danger in a scheduled monthly or bimonthly magazine is that the available stories and poems may be too few or too poor. It is better to publish only when you have good material.

They All Want to Write, by Burrows, Ferebee, Jackson, and Saunders², gives excellent suggestions for encouraging creative writing.

ARTS AND CRAFTS

Almost every creative activity of children includes arts and crafts in some form. Writing about make-believe animals suggests drawing pictures. A stick puppet or a hand puppet needs a costume and perhaps a stage set. A class poetry book can be enhanced with illustrations.

²Alvina Treut Burrows, June D. Ferebee, Doris C. Jackson, and Dorothy O. Saunders, *They All Want to Write: Written English in the Elementary School* (Englewood Cliffs, New Jersey: Prentice-Hall, 1952).

In these cases the connection between art and writing or art and dramatizing is clear. Consequently the results are likely to be effective. A real problem arises, however, when a child is confronted with paper and crayons and told to draw a picture. Usually he needs to have more sense of purpose—either in ideas or in use of the completed drawing.

It is important, then, to create a background from which children's ideas spring. Suggest pictures that will not parallel those of the professional artist, lest there be temptation to copy line for line. Respond to the child's art in terms of his capacity, not in comparison with the highly trained illustrator.

FINGER PAINTS are effective in illustrating miniature poems about wind and rain and starry skies. They create a mood, instead of picturing exactly.

Read aloud such a poem as "Rain," by Robert Louis Stevenson, or "Moon-Come-Out," by Eleanor Farjeon, and ask finger-paint artists to go to work. Show them that the sweep of a finger or a curve of a fist on the paint will give a feeling of excitement and motion. A second reading of the poem while the artists are busy may produce more ideas.

PIPE-CLEANER FIGURES AND WIRE FIGURES make effective models of storybook characters. Children soon learn how to characterize with an exaggerated twist or extra length of the wire.

A STORE-CARTON DIORAMA has great appeal, too, because it can depict some dramatic incident in a children's story. Sometimes several youngsters can collaborate on a diorama—one painting the background, another the properties, others creating paper-doll figures to be pasted in position.

A ROLLER-TYPE MOVIE based on a children's book is another good group project which can be divided easily. After agreeing

on the scenes to be depicted, each youngster draws one picture. These are pasted to form a long strip attached to rollers. As a child turns the top roller, one or more narrators explain the story of each picture.

THE ENVIRONMENT WILL HELP

To become creative, children need time and space. It is hard to write a poem or story within the rigid time schedule that controls many school classrooms. It is frustrating to tailor art to the limits of an eight and a half by eleven sheet. And a play that must be enacted in the aisle between nailed-down desks is hardly a play at all.

Creative activities deserve specially arranged time, not just the left-over time when it is raining too hard for outdoor play. The period should be so flexible that it can be extended when the creators get hot or shortened when the spark cools. For each child, exceptions should be made so that creative work is neither interrupted nor dragged out.

Space encourages creativity, too. Space for dramatic play and free rhythms. Space for easels and paint pots. Space to exhibit paintings and dioramas. Space for costumes and puppets when not being used. Space to display book jackets and illustrations.

Movable desks can provide more working space. But both you and the children must be willing to move them frequently and on short notice.

Storage space will help, too, if children know where things are kept and how they should be put away. A clean-up period after finger paints will give the next art spree a fresh start.

The way a classroom is arranged can influence creative activities. If you have an art center where crayons, paints, and brushes are within reach of the easels, children may be more eager to experiment with color. If books are attractively displayed in the library corner with storybook puppets and related

stories near by, the youngsters may linger to look and possibly borrow a book.

Certainly there should be plenty of wall space to display creative work. Three-dimensional pieces, such as puppets and sculpture, require pegboard or table space. Whatever the exhibit, it deserves attractive display to encourage the creative activities and further reading of every child.

CHAPTER 12

Spreading the News of Good Books

One way to encourage children to read is to spread the word about good books. They may be new books, just received by the school library. Or they may be old books, new to children now growing up to them.

A foremost assignment for every teacher is introducing books—all kinds of books—so that children will become interested in exploring further. The way a book is introduced often decides whether or not it is read.

READING ALOUD AND STORYTELLING

One class I shall always remember was made up of the best readers I ever had. They brought books to class and pushed me to read more and more. Obviously they had caught the joy of reading.

One day I turned their repeated question back on them. "How come?" I asked.

Betsy spoke up promptly: "It happened in Miss DeHart's room, I think. She read to us every day." It was as simple as that.

Reading aloud is one of the most effective ways to introduce a book. The childhood stories that you remember best are probably those that were read to you. Certainly that is true for me. Night after night, my father read *Uncle Remus* stories to me while he puffed on his pipe. Now I find myself repeating those stories with the same interrupted rhythm he used.

I remember that Brer Rabbit "went skedaddling down the big road" because I heard it so many times. Brer Rabbit's bits of earthy wisdom are things I treasure. They became a part of me because I got them first by ear in a warmly personal setting.

It is hard to duplicate this situation in the classroom, but a sensitive teacher can come close to it. The first step is to select carefully what you will read. The choice will depend upon your youngsters and what they have been used to. If they have not been read to, it may be well to begin with an adventure story of children like themselves or an animal story filled with suspense. Those who have heard stories read aloud and who are habitual readers themselves may be ready for more whimsical stories or such a humorous fantasy as *Mary Poppins*, by Pamela L. Travers.

But whatever the story, take time to read it aloud before you try it on the class. Listen to your voice and cultivate some variety and rhythm in your reading. If you have a tape recorder, play back your reading and try to improve your style.

Suggestions for creating the setting and for selecting stories to read aloud are given in Chapters 1, 2, 3, and 4 of this book.

Storytelling is an age-old way to introduce literature to listeners of all generations. Despite the wealth of printed books and the competition of radio and television today, a good storyteller wins enthusiastic listeners.

Many librarians are trained storytellers who have regular story hours at school or the public library. You are lucky if you have such a storyteller in your community. Go to the next story hour and take your youngsters with you. Until you have heard

a good storyteller, it may be hard to realize how much he has to offer.

Without book or picture in hand, the storyteller seems to speak to each listener. His look and voice go directly and personally. A smile at one point or lowered voice at another gives the story an emotional quality that seldom comes from reading the printed page.

I do not mean that a storyteller is putting on a performance. The good storyteller, for me at least, is not bombastic. But he is dramatic in a conversational way because he is making the story come to life.

Many teachers are good storytellers, too, although they may have a smaller repertoire than the trained librarian. Even though you learn only two or three stories, I think you will feel well rewarded by the interest they arouse.

As a start, read "How to Tell a Story," by Ruth Sawyer, a twelve-page reprint from *Compton's Pictured Encyclopedia*.¹ This gives specific suggestions about selecting a story and preparing to tell it, as well as good sources for stories that children like.

For more detailed information see *The Art of the Storyteller*, by Marie Shedlock; *The Way of the Storyteller*, by Ruth Sawyer; or *Storytelling*, by Ruth Tooze. Each includes the entire text of several recommended stories. Marie Shedlock has a pertinent chapter entitled "Questions Teachers Ask."

A storyteller must learn by experience. You have two instruments—your voice and the story. As you listen to an expert storyteller and as you experiment yourself, you will recognize that storytelling takes more than a good memory and regular practice. You have to believe in it.

Children sense the warm personal involvement of a good storyteller, and they lose themselves in the story.

¹Single copies free to librarians and teachers on request to F. E. Compton and Company, 1000 N. Dearborn Ave., Chicago 11.

A folk tale is one of the easiest to tell because of its simplicity and logical sequence. Fairy tales, myths, legends, and tall tales have the same good features. Children enjoy their humor and colorful events. In addition, these stories give a wonderful introduction to the study of other countries, either in history or geography. An excellent article on folk-tale storytelling is "Following Folk Tales Around the World," by Elizabeth Nesbitt, a twenty-page reprint from *Compton's Pictured Encyclopedia* which includes an annotated list of folk tales grouped by country.²

Stories in the following books are excellent for storytelling and reading aloud:

Tales from Grimm and *More Tales from Grimm*, translated and illustrated by Wanda Gág.

Fairy Tales, by Hans Christian Andersen, available in several editions.

East of the Sun and West of the Moon, by Peter Asbjørnsen and Jorgen E. Moe. Norwegian folk tales.

English Fairy Tales, edited by Joseph Jacobs.

Henry Beston's Fairy Tales, edited by Henry Beston.

The Shepherd's Nosegay: Stories from Finland and Czechoslovakia, by Parker Fillmore.

The Dancing Kettle and Other Japanese Folk Tales, retold by Yoshiko Uchida.

The Talking Tree and Other Stories, selected by Augusta Baker. Fairy tales from fifteen lands.

Ride with the Sun, edited by Harold Courlander. Stories of the countries of the United Nations.

Tall Timber Tales, by Dell J. McCormick. American tall tales.

The Cow-Tail Switch and Other West African Stories, by Harold Courlander and George Herzog.

The Jack Tales, by Richard Chase. Folk tales of the North Carolina mountains.

²Single copies free to librarians and teachers on request to F. E. Compton and Company, 1000 N. Dearborn Ave., Chicago 11.

Pepper and Salt and *The Wonder Clock*, by Howard Pyle. Humorous tales rooted in folklore.

The Jungle Book and *Just So Stories*, by Rudyard Kipling.

Most of us who are enthusiastic about folk tales and fairy tales have heard a great many of them, often from childhood days. The more I read about them, the more they mean to me. Excellent background material and a wealth of stories to tell are given in *Anthology of Children's Literature* (3rd Edition), by Johnson, Sickles, and Sayers. Another good source of information is *A Critical History of Children's Literature*, by Meigs, Eaton, Nesbitt, and Viguers (Part Four: Chapter 2, "Looking to the Past," and Chapter 3, "Modern Fancy").

CHILDREN'S REPORTS ON FAVORITE BOOKS

Children pay close attention to the book recommendations of their classmates. The one reporting may profit, too, from the experience of talking to the group and perhaps defending his views.

ORAL BOOK REPORTING can have many variations. For example, the brief, spontaneous re-enactment of some scene in a book that several children have read. Or the autobiographical introduction of a leading character as acted by a child who has read the book. Or the imaginary conversation of characters from two different books. Bring Kate of *The Good Master* and Pippi of *Pippi Longstocking* together, and the entertainment should be good. (See pages 155-156 for further suggestions.)

Oral reporting can bog down, however, unless pupils are well prepared and unless duplications are screened out. One well-told anecdote is usually better than the long recital of many incidents or many reports on the same book.

WRITTEN BOOK REVIEWS can help spread the news of good books if they are written concisely and made available for

others to read. For detailed suggestions, see Chapter 11, "Creative Activities Spring Naturally From Children's Reading."

In one fourth grade group, brief reports were written on four-by-six cards and filed by title for anyone to read. In the fifth grade next door, each page in a large loose-leaf notebook was headed by the title of a book. Below the title was written the two- or three-sentence comment of each youngster who had read the book. If a child read a book no one else had reported on, he started a new page. By the end of the year, the notebook was bulging with almost two hundred pages of comments. Children looking for a new book regularly consulted the notebook.

ART WORK by children can also advertise good books. Puppets, peep shows, dioramas, roller movies, and flannel boards create tremendous interest when attractively displayed.

CLASSROOM EXHIBITS AND DISPLAYS

Exhibits and displays can promote reading just as well as they promote hair rinses and cake mixes.

To attract viewers, classroom exhibits should be well labeled, uncongested, and uncluttered, and changed every week or ten days. Children's work should predominate for the obvious reason of encouraging the creators and for the less palpable reason of influencing other pupils. The teacher's own paste-up posters, brought out year after year, should be relegated to the nearest bonfire.

Books should be displayed prominently with an invitation to look and read and take away. Open books can be stood on the chalk rail, with labels above on the chalk board. Pegboard with hooks is inexpensive and fine for unopened books or for volumes open at a two-page spread. Standing books should be laid flat on a table each night or they will develop a sag.



Kate and Jancsi raced through the gate.

*From The Good Master, written and illustrated by Kate Seredy
(The Viking Press, Inc.)*

In one class I know, a display of ten or twelve books is put up each week with a theme for the exhibit. One week the theme will be space travel; another week it will be sport stories or dog stories or weather books. Children help select the themes and recommend books for display.

A child's collection of shells, rocks, butterflies, or stamps makes an attractive display, surrounded by all the books he can find on that subject. Related book talks by other children can be given.

Book jackets will get attention, too. Your librarian can order extra jackets direct from publishers.

Authors' letters, autographs, and pictures make outstanding exhibits which will be closely studied. They may encourage letter writing as well as further reading.

CHILDREN'S BOOK WEEK, in early November, is an ideal time for promoting children's books. During this week magazines, newspapers, radio, and television give space and time to news of juvenile books, their authors, and artists. Your neighborhood library will have a special children's book exhibit worth seeing.

The Children's Book Council, 175 Fifth Avenue, New York 10, is headquarters for Children's Book Week as well as year-round promotion and information center for children's books. Book Week posters, streamers, bookmarks, seals, folders, and tags may be purchased through the Children's Book Council. Orders should be sent by October 1.

Library Week, observed in the spring, focuses on books and reading for all ages. For information and materials, write to National Library Week, 24 West 40 Street, New York 18.

BOOK FAIRS are increasingly popular as a means of displaying large numbers of books for an entire school or community. When groups of books are well labeled and covers are shown, children stop to handle titles that catch their eyes. At every book fair I have visited, several youngsters were sitting on the

floor with books, too interested to seek a more comfortable place.

Storytellers, talks by authors and artists, and films and filmstrips are often scheduled as side shows of the fair. (See list of films, filmstrips, and recordings below.)

If the book fair is held at school, children can pay a visit during school hours and make lists of books they want to read or own. On Parents' Night, youngsters return with their elders in tow.

In some communities, books for the fair are borrowed from a local bookstore which takes orders for purchases by parents, children, and possibly the school library. Information about other sources of books for a fair may be had from the Children's Book Council.

A useful pamphlet, also available from the Children's Book Council, is *How to Run a Book Fair* (35 pages).

FILMS, FILMSTRIPS, AND RECORDINGS

For classroom use and auditorium viewing there are a number of authentic and dramatic films, filmstrips, and recordings based on children's books. These make an effective introduction for classroom reading and discussion. For information about these audio-visual materials, consult your school librarian or public librarian. Many state departments of education have audio-visual libraries which lend specific titles.

New recordings are reviewed in *Junior Libraries* and *The Horn Book*. (See periodicals listed in Chapter 15 of this book.)

Picture Book Parade is the title of a series of motion pictures based on children's books, produced by Weston Woods Studios, Inc., Weston, Connecticut. Each film is made by photographing the pages of the book with a camera that moves just enough to give the effect of action. The text is read by an experienced storyteller with musical accompaniment. Titles include *The Five Chinese Brothers*, by Claire Huchet Bishop and Kurt

Wiese; *Curious George Rides a Bike*, by H. A. Rey; *Mike Mulligan and His Steam Shovel*, by Virginia Lee Burton; *Stone Soup*, by Marcia Brown, and many others.

Filmstrips are also available as part of the *Picture Book Parade*. Each one reproduces illustrations from a well-known children's book in the colors of the original. The story is given in a picture-cued text booklet to be read while the filmstrip is being shown.

Read Me a Story records reproduce the storytelling from the *Picture Book Parade* motion pictures, with musical background and sound effects.

Caedmon Records include a number of children's classics dramatically read by famous actors and actresses. The following titles are typical:

Judith Anderson reads *A Child's Garden of Verses*, by Robert Louis Stevenson.

Cyril Ritchard, Celeste Holm, and Boris Karloff read *Mother Goose* with orchestral music by Hershey Kay.

Boris Karloff reads *Just So Stories*, *More Just So Stories*, and *The Jungle Book*, by Rudyard Kipling.

Michael Redgrave reads *Tales of Hans Christian Andersen*.

Joseph Schildkraut reads *Grimm's Fairy Tales*.

Joan Greenwood, Stanley Holloway, and a cast of eight read *Alice in Wonderland*, by Lewis Carroll.

Beatrice Lillie, Cyril Ritchard, and Stanley Holloway read *Nonsense Verse of Carroll and Lear*.

Caedmon Records are available from many record shops. For complete information, write Caedmon Sales Corporation, 277 Fifth Avenue, New York 16.

Enrichment Records and *Enrichment Filmstrips*, based on the Landmark Books, enliven the study of American history. Typical titles: *The Pony Express*, *The California Gold Rush*, *The Winter at Valley Forge*, *The Lewis and Clark Expedition*, and *Mr. Bell Invents the Telephone*. The records are dramatizations with background music of the period. The filmstrips

are in full color with text on each frame. A teacher's guide is available for each. For information about these records and filmstrips, write Enrichment Teaching Materials, 20 East 8 Street, New York 3.

GAMES, STUNTS, AND SPECIAL ACTIVITIES

All sorts of games and stunts can be used to introduce familiar children's books. Boys and girls are equipped by nature to play the parts of storybook characters and bring them into guessing games and dramatic skits.

One popular stunt is a schoolroom adaptation of the TV program *What's My Line*. A youngster representing a well-known fictional character appears before a panel which must guess his identity by direct yes-and-no questions. One mystery guest had a panel baffled until he was asked, "Do you own a cow?" This was a tip-off to Miss Pickerell, of *Miss Pickerell Goes to Mars*, a favorite of these fourth graders.

Another quiz program hinges on a two- or three-minute skit which several youngsters give as a clue to the book they represent. The actors use no names that will identify the title, but merely re-enact a memorable event from the book. The class must discover title and author.

Choosing sides for a book quiz is another variation. A committee of children makes up the questions in advance and turns them over to the teacher as moderator. Questions must be so worded that the answer is the title of a book or the name of a character. This kind of program can generate enormous interest in reading.

A game that involves everyone in the class is *Who Am I?* Have a committee prepare thirty or more slips of paper on which are written names of well-known books. The slips of paper are turned, with writing down, so that each child can select one to be pinned on his back without his reading it.

Other children then ask leading questions about the book he represents. The object is to give hints but keep him guessing as long as possible.

From the Children's Book Council you may purchase several games related to children's stories and books: Book Time Card Game, Book Puzzle, Rebus of Children's Classics, Book Characters Picture Quiz.

Classroom library clubs can take responsibility for arranging books and displays in the Library Corner. Club members keep a card file of classroom books and those borrowed from the central school library. Often they seek additional materials by writing to government agencies, travel bureaus, etc.

Membership in a library club is generally open to any pupil who cares.

ENLIST THE HELP OF PARENTS

For the five years before he enters school, the average child has had two teachers: his mother and his father. Their influence is incalculable. Parents who are themselves devoted to books and reading will supply you with a candidate for further exploration, prepared to taste and consume any good material you put before him.

We must, however, face the uncomfortable fact that books are not yet so basic to family life as the automobile, the television set, the washing machine and automatic drier, *Reader's Digest*, *Life*, and the daily paper. Even when the living room does have a sprinkling of books, this is not persuasive evidence that the family reads more than one or two a year—if that many. The display of books is often regarded as a claim check to cultural status. The common remark, "I enjoy reading, but I just don't find time for it," is made by many teachers as well as by practicing parents.

Adults who do read far more than average often fail to get their children involved in the same pleasure. One father, concerned because his children had entered high school without showing any appreciable interest in reading, told me, "I guess it was my fault. There were always a lot of books around the house when I was a youngster, and I had covered the range from Thornton W. Burgess to Jane Austen by the time I finished the eighth grade. I just took it for granted that my youngsters would start reading under their own steam. As I look back now, I realize that I got interested because my mother used to read aloud to us regularly. I wish I had done something concrete and consistent to get my children acquainted with books."

Children come from four kinds of homes:

1. Those without books.
2. Those with a scattering of unread books.
3. Those with books that are read by parents who do not encourage the children to read.
4. Those with books that are read by parents who do encourage the children to read.

Hence, in three out of four categories, the children get no real impetus toward reading from their parents. The percentage of children without a solid background of reading is probably much higher than the three-fourths indicated.

Even after a child begins school, more of his waking hours are spent with parents than with teachers. Those parents are the teacher's strongest potential allies in developing a love of books.

How can this potential help be used to the fullest? Obviously the first step is to get acquainted with the parents—not just the mothers, but the often invisible fathers, too. Talk to them about their children's interests, and let the talk lead to books that are especially suited to those interests. Show them some of the beautiful books that have been published in recent years.

Emphasize the importance of their role in getting their children interested.

To the question "What can I do to help?" I like to suggest three important activities for parents:

1. Reading aloud from playpen days on.
2. Making the most of children's interests as leads to reading.
3. Surrounding children with books through the school library, public library, and home library.

Practical steps in these three areas are spelled out in my book, *A Parent's Guide to Children's Reading*, available in hardcover (Doubleday) and paperback (Pocket Books). Excellent suggestions are also found in "*Bequest of Wings*": *A Family's Pleasure in Books*, by Annis Duff, and *Your Child's Reading Today*, by Josette Frank.

Parents frequently ask about books to recommend to their children. With a good annotated list that is not too long, they can locate books to be borrowed from the library or purchased for Christmas and birthday gifts. About 400 books are described in *A Parent's Guide to Children's Reading*. Information about available book lists is given in Chapter 15 of *A Teacher's Guide to Children's Books*.

In one elementary school, teachers send out monthly book lists to parents. Each list includes only fifteen or twenty titles, usually grouped about some popular theme of interest to children. Teachers and committees of children prepare the lists for the various grade levels.

In another school, fourth grade parents decided to prepare a summer reading list that could be mimeographed for distribution to each fourth grader toward the close of school. Anxious to list books that children would like, they turned to the youngsters for suggestions. In short order, the job was taken out of their hands by an enthusiastic group of fourth grade book lovers, who solicited suggestions from all their classmates as

well as their teachers and the librarian. A bumper list went back to each room for final voting so that the summer list could live up to the title "Books Too Good to Miss."

PART THREE

Taking Stock of Your Reading Program

CHAPTER 13

“Give Us Books . . . Give Us Wings!”

Unfortunately there is no litmus paper which will make a quick test of your plans to bring children and books together. It is not so simple as that. But there are certain basic principles.

1. *Each child must have a chance to grow as a unique personality.* This means beginning at the child's own level with the stories and books that fit him. If he enjoys what he is doing, he is more likely to grow and flourish. If he enjoys the books you introduce, he is more likely to keep on reading for the rest of his life.

Books expand the child's world and encourage him to reach out for new ideas and new experiences. Meeting new ideas leads to critical thinking. Soon he is formulating his own ideas and learning to express them with words, pictures, and dramatizations. Then his choices, his hopes, his dreams, take shape. Gradually he establishes his values and works out his philosophy of life.

2. *The child's horizons should be broadened through literature of many kinds.* Through books, he can get acquainted with foreign lands. Dozens of new fields can be explored. (And how children love to explore!) You can take your class to the courts of ancient kings, the caves of ancient witches. You can introduce everyday adventures of American children and fanciful stories of folk heroes.

There is no limit to the variety of exploring. Here is a short checklist of the kinds of literature that children should become familiar with:

Poetry

Modern adventure stories

Regional stories of the United States

Stories in a historical setting

Stories of other lands and peoples

Modern fantasies

Animal stories

Folk literature, including

American folk tales

Fairy tales of other lands

Legends

Biographies

Nonfiction

Science and natural history

History

Geography

How-to-do-it books

The *Treasury of Literature* books, selected and edited by Eleanor Johnson, Leland B. Jacobs, and Jo Jasper Turner, provide this kind of variety in a series of six supplementary textbooks, one for each of the elementary grades. Each volume contains outstanding selections from children's literature, beautifully illustrated. The teacher's guides give valuable creative suggestions.

In addition, every elementary school should have a good central library where children can explore all kinds of books. With a central school library, children have the opportunity to select from hundreds and hundreds of books in each of the categories listed above. Ten books per pupil is considered the minimum needed in an elementary school library today.

3. *There should be plenty of time for reading.* Each school day should include time for each child to read the stories or books he chooses. There should be time for group reading, too, perhaps with the teacher reading aloud and the class making comments afterward.

A good reading program does not end with the three o'clock bell. It should continue at home, which is one more reason why parent-teacher understanding and cooperation are of utmost value. Many parents who do not read aloud to their children would take up this wonderful habit if a friendly teacher recommended it.

We recognize the importance of learning by doing. Yet we often expect children to learn to enjoy reading without giving them time to read. We give them time for television, ballet lessons, Little League practice, and compulsory washing of the family car. But reading is often forced out of the child's life by the marathon of activities which adults prescribe for him.

4. *Each child's joy in reading should be cultivated.* Oddly, many classroom practices tend to kill the joy of reading. The formal, required book report is a primary offender. Another is the prescribed reading list, which assumes that children are as much alike as so many ball bearings. A third, based on the same false assumption, is the inflexible grouping which slows down some children and hurries others unnecessarily for the sake of keeping together.

The key to promoting joy in reading is to help each child find the books and readers that fit his needs and broaden his interests. The reading process must be leisurely, with time for informal discussion. The supply of books must be plentiful, to

encourage comparing and choosing. And books should be related to classroom activities that are fun: informal dramatics, puppets, verse choirs, and games, for example.

5. *Each child should be encouraged to grow as a discriminating reader.* When literature is chosen and presented well, the child does more than read. He broadens his interests and improves his taste. He talks to friends and parents about the books he likes. More and more he seeks help in finding the books that he knows he wants. He discovers that books are excellent sources of information for new interests in his life and for new friends and experiences. Once a child acquires the habit of turning to good books for personal satisfaction, he has found the path to mature reading.

Those five points are not the only ones, of course. A child's adventures with books should soar beyond the scope of any checklist.

If you have read Paul Hazard's *Books Children & Men*, you will recall his plea for books that share emotions with children and build respect for the soul of man. If you have not read this remarkable little volume written in 1932 by a distinguished French scholar, get it. The author writes simply, almost poetically, of children and books. He has some sharp words for adults who treacherously take advantage of children's curiosity by injecting massive and indigestible knowledge as a substitute for stories that bring sunshine. When we do this, he says, we are "robbing imagination of its rightful place and declaring war on dreams."¹

Let us remember Paul Hazard's plea that we heed the children's cry:

"Give us books Give us wings."²

¹Paul Hazard, *Books Children & Men* (The Horn Book, Inc., 1944), p. 5.

²*Ibid.*, p. 4.

CHAPTER 14

“Tell Us How a Book Is Made”

Bringing children and books together is only the beginning. Occasionally a youngster will develop taste and appreciation by himself. But most children—like most adults—need some guidance to appreciate the arts, including literature. They welcome specific information as a basis for further questions, exploration, and evaluation.

Even a first grader will respond to informal comments about storybook pictures he might otherwise take for granted. A few casual questions can prompt a child to look more carefully and make deductions from what he sees. In *Make Way for Ducklings*, for example, the size of the trees and cars on the first page tells us they are far from the ducks, which are much larger.

Older children may need the same kind of help in interpreting maps and charts. All ages will welcome comments that help them see more in the lines and shading of the pictures.

Soon children will recognize the work of artists they have met before. Robert McCloskey's Lentil resembles Sal's father in *One Morning in Maine*, and no wonder, since both are pictures of the artist himself. The sharp, modern line of Nicolas Mordvinoff is equally distinctive in *The Two Reds* and *Finders Keepers*. As children learn to look for distinguishing features, they see more details and become more appreciative of the artist's share in the book.

Again and again, children have said to me, "Tell us how a book is made." When the question is put to you, be thankful. For a child's curiosity about what goes into the making of a book can lead to greater interest in books and reading.

The explanation is not easy, of course. Many people, many processes, and many machines are involved. But the story is worth telling. Once children learn how the author and artist work, and about the meticulous care taken at every step, they have greater respect for the package of words and pictures they call a book.

This kind of information also helps to establish a basis for evaluating books. The children look at art and type more critically. Are drawings crowded on the page, or strong in spatial freedom?

The separate parts of the book are also noticed: title page, copyright page, table of contents, index, etc. Knowing these parts means better use of them, especially the index and table of contents. Blessed will be the day when a child comes with book in hand to complain, "Why doesn't this book have an index?"

THE PARTS OF A BOOK

As a beginning, young children are interested in the parts of a book and the proper name for each. The following checklist covers the essentials.

The book jacket is the outside paper cover that folds around the book. Once it was called a dust jacket because it protected the book from dust on library shelves. Nowadays the jacket is a colorful decoration and advertisement.

The flaps of the jacket are the ends that fold inside the book. The front flap carries the blurb, a description to entice the reader. The back flap may carry a continuation of the blurb or additional information about the author and illustrator.

The cover of the book is the outside of the book, usually cloth over heavy paper boards, sometimes paper over boards.

The end papers, or *end sheets*, are pasted inside the front and back covers. One-half of each is pasted down on the cover and the other half makes a leaf of the book. In children's books the end papers are frequently illustrated or of colored stock.

The title page is usually the first printed page in the book. It includes the title of the book and the names of author, artist, and publisher.

The half title is a page that carries the title only. It may appear before or after the title page. Sometimes it is omitted.

The copyright must appear on the title page or on the back of the title page. It gives the date when the book was copyrighted, also called the publication date. This information is valuable to children because it may explain why a book does not include the latest information.

The table of contents usually comes next. It lists stories or chapters in the order in which they appear. This is an important preview of what a book contains.

The index follows the body of a book of poetry, stories, or information.

The spine of a book is the part you see when the book is standing on a shelf, bound edge out.

PEOPLE WHO HELP MAKE A BOOK

The author writes the text. If he is writing about history or science, he may get an expert in that field to read the manuscript and submit corrections or improvements. If the book is a collection of poems or stories by different authors, the title page will carry the name of the editor or compiler.

The publisher is the company that manufactures, advertises, and sells a book. The name of the publisher appears on the spine, the jacket, and the title page. When you order a book, you must know the name of the publisher.

The editor of children's books is on the staff of the publishing house and coordinates all work on the book. Usually the author comes to him with an idea for a book or with a finished manuscript. Or the editor gets an idea for a book and finds an author who is interested in that subject.

The editor goes over the author's finished manuscript, correcting sentence structure, spelling, and punctuation. If he sees ways to improve the manuscript by adding new material or rewriting the old, he gives his recommendations to the author. Sometimes the manuscript goes from editor to author and back again several times, with revisions on each trip.

When the author and editor agree that the manuscript is in the best possible form, it is sent to the printing plant where type is set.

The compositor sets type for the manuscript. Usually he uses a linotype machine which molds the letters for each line of type in a single metal strip, called a slug.

The artist, in the meantime, has started work on drawings. Usually the same artist does the jacket art and the text illustrations. Sometimes, a special artist will be brought in to paint the picture for the jacket. If the book requires maps, still another artist—a cartographer—takes on that job. Lettering on the drawings may be done by a lettering expert.

The designer decides the size and style of type and the width of margins on each page. When he has the artist's sketches and proofs of the text type, he makes a layout for each page of the book. The layout is the plan that shows where art will go on each page, where type will be placed, and what space will be left white. The designer—sometimes the editor—makes his layouts in a dummy, which is a book of blank pages the size and shape of the finished book. On each page he pastes proofs of the type and art sketches. The paste-up dummy is checked by the artist, the author, and the editor.

The engraver receives the finished drawings from the artist. If the book is printed by the letter-press process, he makes a metal cut or engraving of each piece of art. If the drawing is in two colors (black and red, for example) he will make two cuts for each drawing—one to print in black ink, the other to print in red. A cut is a piece of metal that reproduces the lines of a drawing so that when it is inked it will reproduce the original drawing on paper. In book manufacture both type and art are reproduced from large metal plates in most cases.

The printer receives the type from the compositor and the engravings from the engraver. With the dummy from the designer he has a guide for placing art and type in the proper position. He makes up all the pages by combining metal type and metal cuts. When he rolls these with ink and then touches them lightly with paper, he has a proof of what the pages will look like.

Usually the cuts and type for sixteen pages are assembled at the same time and printed on a large sheet of paper. When this big sheet is folded and trimmed, it makes sixteen separate pages in the book. This group of pages, printed as one unit, is called a *signature*. A book of 160 pages may be printed as ten sixteen-page signatures or five thirty-two-page signatures. In an old book where the binding is loose, you can see how the signatures have been sewed together to make the finished book.

The *binder* receives the printed sheets from the printer. His machines fold them into signatures and then sew the signatures together at the spine. When the signatures are sewed at the left, the other three sides are trimmed to make neatly-cut edges.

Trimmed and sewed signatures are then glued inside the hard covers of the book. One page of the front end paper is pasted down inside the front cover, and one page of the back end paper is pasted down inside the back cover.

An excellent explanation of how a book is made is given in *Pages, Pictures and Print: A Book in the Making*, by Joanna Foster.

ONE BOOK AS AN EXAMPLE

The person who picks up a book in the library and casually turns the pages can hardly realize what goes into the making of a book. I felt I had a better understanding of it when I heard Robert McCloskey tell the story of *Make Way for Ducklings*, 1942 winner of the Caldecott Medal for the most distinguished American picture book of the year. Mr. McCloskey was author, artist, and designer of the book, which has become one of the most popular modern children's books.

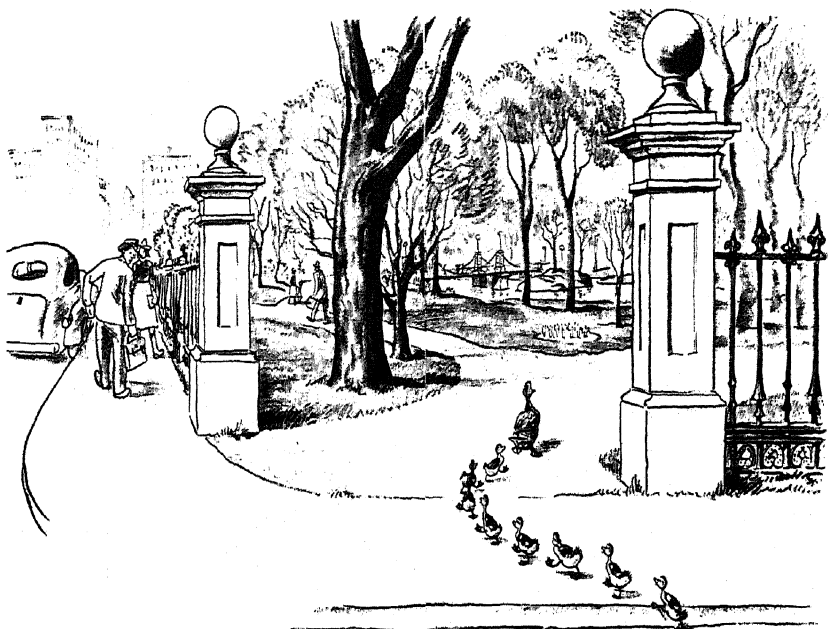
The Duckling story began when Bob McCloskey was an art student in Boston and learned to know the famous Public Garden. Later he heard the story of a family of mallard ducks that lived in the Public Garden and crossed city streets as nonchalantly as the most sedate citizens.

By this time, Mr. McCloskey had completed *Lentil*, his first children's book, published in 1940 by the Viking Press. The *Ducklings* would be next, he decided. It took a year, he says, to write, rewrite, rewrite again, and polish the text, consisting

of 1152 words. The story must be finished before he turns to the final art.

In the meantime, the young artist began making sketches of all the details he would need. For weeks he haunted the Public Garden, feeding peanuts and popcorn to the ducks, and noting the bob of their heads and the tilt of their tails. Always watching and sketching.

In New York, where Mr. McCloskey now shared an apartment with another young artist, he spent days at the American Museum of Natural History studying everything he could find about mallard ducks. Stuffed birds, skins, and nests were



Across the street and into the Public Garden marched Mrs. Mallard and her ducklings.

*From Make Way for Ducklings, written and illustrated by Robert McCloskey
(The Viking Press, Inc.)*

brought forth for the artist, who made hundreds and hundreds of sketches.

"But you can't draw ducks unless you live with them," he said. So he went to the old Washington Market to get some of his own.

"I tried to get ducks that looked as much mallard as possible. But those in the market were largely puddleduck. My drawings show the same kind of mix-up, I guess. But they were checked by an ornithologist at Cornell."

With cartons, Mr. McCloskey rigged up a duck pen in a corner of the studio. To see the ducklings in action, he released three or four at a time, then crawled after them, sketch pad in hand. When one little one tried to preen the feathers of his chest, McCloskey sketched the absurd picture and nearly lost the others which wandered off unobserved.

"One trouble was that ducks go too fast," recalls Mr. McCloskey. "I had to slow those ducks down somehow so I could make sketches. The only thing that worked was red wine. They loved it and went into slow motion right away."

But wine didn't quiet the ducks in the bathtub, he says. "They just splashed all over the place until the lady below began complaining."

After several weeks the ducks were growing out of the fluffy stage and were getting pin feathers. Ducks grow very fast, he learned, a fact you discover in the final drawings of the book.

Living with the ducks caused an unexpected change in the original text. At first the ducklings were to have such ordinary names as Jane, Sarah, Jim, and so on. But a few weeks of their dawn-to-dusk quacking made the author realize that ducklings should have names from their own language. Thus, they became Jack, Kack, Lack, Mack, Nack, Ouack, Pack, and Quack.

With the ducklings grown up and sketch books bulging, McCloskey began the final dummy of the book. Tentative drawings were made for the thirty-one double-page spreads, measuring eighteen by twelve. Text was scribbled in and adjustments made.

Before work on the final art, the sketches had to be complete and exact because of the unusual printing process. The book was planned for lithographic reproduction, which has been used for centuries by the old method of grease pencil on stone. Instead of stones, McCloskey used grained zinc plates on which he made the drawings with a grease or litho crayon. Drawings were made the same size as those in the finished book. Each one had to be exact because changes could not be made on the plates. That is, lines could be scraped out, but no substitute mark could be made on the scraped area. Dark crayon on the metal plate was hard to see. (This last difficulty need not exist today because translucent grained acetate has replaced grained zinc for plates.)

When the zinc plates were completed, they were used to make proofs in black ink, but not to print the book. Instead, the proofs were used to make large press-size plates which were chemically treated so that the surface would be receptive to greasy ink where it should print and receptive to water where it should not print. This is a modern counterpart of lithographic printing, originally done with drawings on stones instead of metal plates.

Each two-page spread of the book shows bold use of line and white space. Words and pictures are printed in the same ink—a rich sepia with no other color in the entire book.

To get the best shade of brown, nine different inks were tried out with a proof pulled in each. This meant that nine times the sample plate was inked, a proof was pulled, and the plate was washed—once for each ink sample. Similar tests were made with different kinds of paper to find the kind best suited to the McCloskey drawings and to the printing process.

THREE PRINTING PROCESSES

Present-day children's books are generally printed in one of three printing processes. The most common is known as *letterpress printing*, sometimes called relief printing. Look at an

ordinary rubber stamp and you see an example of relief printing. Ink touches only the raised surface which is the printing surface. Books are generally printed from metal plates on which the printing surface is raised above the non-printing areas. Sometimes the plates for letter-press printing are made from rubber or plastic.

A second printing process widely used for children's books is known as *lithography* from the Greek word *lithos*, meaning stone, because the first lithography was done with stones as printing plates. Instead of stones, most modern lithographic printers use metal or acetate plates which have a grain similar to that of the old stone plates. Draw a grease pencil across a smooth stone and you will see that the line has the texture of a soft pencil on drawing paper. It is not the sharp line of pen-and-ink on a hard-surface paper. This soft line is often the identifying mark of lithographic printing. Many artists prefer lithography because it permits a soft shaded effect.

Look at the illustration reproduced in this book from *Georgie to the Rescue*, by Robert Bright, and you will see an example of the shading that is often the mark of lithographic printing and its modern adaptations.

Photo-offset lithography, commonly called *offset* or *photo-offset*, is the modern commercial equivalent of lithographic printing.

A third printing process, used occasionally for children's books, is *gravure*. In this process, plates are made with the printing surface engraved in the metal. The ink goes down into these microscopic little valleys and is wiped off the smooth top surface before the plate touches the paper. The paper gets the ink from the valleys. Gravure printing is more expensive than the other two printing processes unless the quantities are very large. In book printing, gravure produces exquisite results for the art work because it gives a soft shaded effect. But this is not always good for type, which should be strong and clear-cut.

One beautiful example of book printing is *Rabbit Hill*, written and illustrated by Robert Lawson, and published by the Viking Press, long famous for its exquisite children's books. In *Rabbit Hill*, the illustrations have the delicate softness of gravure while the type is sharp and clear. This was accomplished by using two printing processes throughout the book. First the illustrations were printed on gravure presses. The gravure-printed sheets were then taken to different presses where the type was printed by the letter-press process. (See illustration from *Rabbit Hill* reproduced on page 72 of this book.)

All three printing processes can print color as well as black. However, there must be a different plate for each color. If one page shows black, blue, and yellow, you know there were three color plates—black, blue, and yellow. Sometimes three plates will give the effect of more color by printing one color over another—as when blue printed over yellow produces green.

Books which reproduce paintings with many colors are often printed by full-color lithography. The Golden Books are examples. Sometimes book jackets are printed by full-color lithography while the text illustrations are printed by letter-press with or without color.

If full-color lithography is used, the artist paints his picture with many colors on one board as though the picture were to be framed and hung on your wall. The engraver separates the colors with special cameras and makes a printing plate for each color. This is highly technical and very expensive.

However, if the book is to be printed with only two or three colors, the artist prepares his drawings a different way. Suppose he can use just two colors—black and green. In the finished book you see black and green printed side by side or even on top of each other in a single picture. But to get this effect the artist makes two separate drawings for each picture. One shows only what is to be printed in black. The other shows what is to be printed in green in the same picture.

Usually the black drawing is on a piece of heavy board and the other is on a piece of acetate taped to the board. The engraver pulls off the acetate and makes a cut of each. On the press, one cut is inked with green to make a green image on the paper; then the other is inked in black to print over the green so that green shows through as the artist planned it. The end product is a two-color picture.

Pointers for evaluating text, art, and design of a book are included in Chapter 15, "Selecting Books for Children."

CHAPTER 15

Selecting Books for Children

Success in bringing children and books together depends, first, on knowing each child. This means learning about his interests and needs, his previous experience with books and the level at which he reads comfortably. (See Chapter 5, "Begin with the Child's Interests.")

Children will not always read what you think they ought to read. They will not always react as you expect. Sometimes weeks or months pass before you get a favorable response.

Unless a book appeals to a child, you will get nowhere. If it is too difficult or too babyish, he is quick to say that it is not a good book, meaning not good for him. The same book may strike another youngster as "the best I ever read."

Because children approach things subjectively, we must try to anticipate their subjective evaluations. But we must also measure books objectively for literary and artistic merit.

PLOT, CHARACTERS, AND STYLE

The text of a children's book makes it or breaks it, as children are quick to recognize.

Once I bought a book for a five-year-old because of the stunning illustrations. As I read it aloud, the text proved dull and faltering. My listener seemed fascinated. When I finished, he reached for the book and said, "Let's put this one in the trash basket."

The book was weak in three necessary elements: plot, characterization, and style.

Plot is as important to children as to detective story addicts. If suspense is lacking, or if events develop illogically, the reader becomes dubious or withdraws altogether.

Nonfiction cannot have a continuous line of suspense. But it must have a strong framework that presents factual material so that one section leads logically to the next. The informational book that resembles a scrapbook of unrelated pieces lacks the holding power of a well organized book.

The characters in a children's story should be clearly delineated. At first glance, Homer Price, Freddy the pig, Miss Pickerell, and Brighty of the Grand Canyon are ill-assorted companions. But one thing they have in common. Each is so vividly portrayed that he is unique—and quite real. Homer might live across the street. Miss Pickerell reminds you of your Aunt Bess. Although no pig ever talked with the wisdom of Freddy, you've known men who have.

Even in the realm of fantasy, the characters of a good story make you suspend disbelief. Harum-scarum Pippi Longstocking only slightly surprises you when she lifts a cow out of her path—which is a bit unusual for a nine-year-old.

A children's book which is about fuzzy, generalized people is seldom approved by juvenile readers or adult critics.

In nonfiction, portrait painting appears only in biographies. Writing a good biography for children is not easy because

the author must compress drastically. Unfortunately many biographies for children are so general, so watered-down, that the subject fails to achieve a distinct personality.

The literary style of a children's book is harder to put your finger on and evaluate. One of the best tests, I think, is to read a chapter or two aloud. If it is written well, it will sound well, too.

Figures of speech should be colorful, descriptions exact. Dialogue should be so natural that you almost hear it even though reading silently.

Yet in the pursuit of literary style, many an author has climbed in an ivory tower, leaving the children behind. A number of children's books, awarded top honors by adults, spend most of their days on library shelves. A book may have rhythmical language, but if the plot moves slowly and characters are unconvincing, it fails to appeal to children.

And if an author seems to talk down to his readers, youngsters are resentful.

The content of children's books should be accurate. People and events should be presented without distortion. In an informational book, every detail of text and pictures should be completely accurate and clear.

In *Books Children & Men*, Paul Hazard makes many discerning comments in answer to the question "What Are Good Books?"

"I like books," he says, ". . . that offer to children an intuitive and direct way of knowledge, a simple beauty capable of being perceived immediately, arousing in their souls a vibration which will endure all their lives."¹

And again, "I like books that set in action truths worthy of lasting forever, and of inspiring one's whole inner life. . . ."²

Be sure to read *Books Children & Men*.

¹*Books Children & Men* (Horn Book Inc., 1944), p. 42.

²*Ibid.*, p. 44.

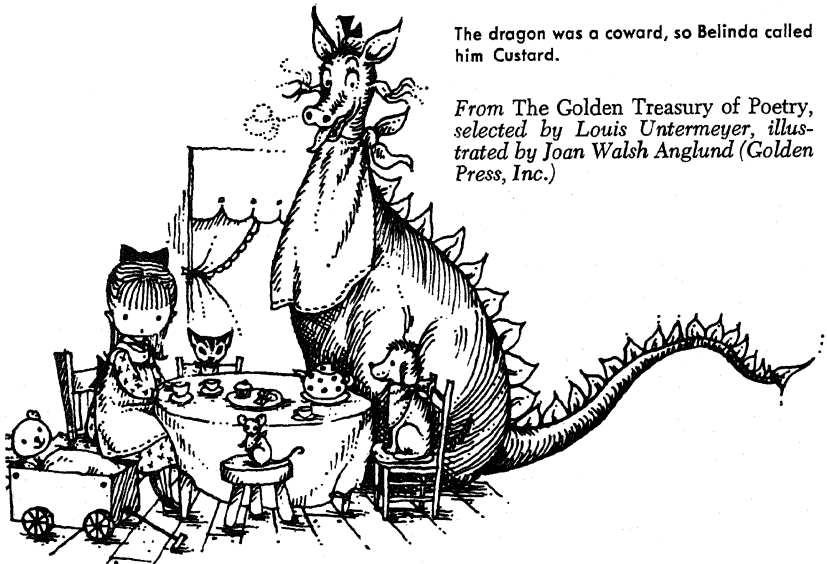
ILLUSTRATIONS AND DESIGN

Improvements in printing techniques and the expansion of children's book sales have brought lavish art work to children's books. Even 25-cent books are printed in full-color lithography. And school readers have full color on every page. Yet the lavish use of color sometimes proves a distraction to young readers.

Indeed, certain books printed in only one or two colors have become far more popular than others in full color. *Make Way for Ducklings* is an example.

It seems to me that the first requirement for illustrations is that they be in harmony with the mood of the text. They should have a character of their own. Garth Williams' picture of Wilbur, the pig in *Charlotte's Web*, could never be confused with Kurt Wiese's drawing of the hero pig of the Freddy books. Each pig has a distinct personality.

When Joan Walsh Anglund drew Custard the Dragon for *The Golden Treasury of Poetry*, she used a firm line and exaggerated quaintness to depict an imaginary creature.



The dragon was a coward, so Belinda called him Custard.

From The Golden Treasury of Poetry, selected by Louis Untermeyer, illustrated by Joan Walsh Anglund (Golden Press, Inc.)

For *The Corn Grows Ripe*, by Dorothy Rhoads, Jean Charlot paints in the idiom of the Maya Indians about whom the story is told. The high cheek bones and heavy features of his people suggest the ancient sculpture of Yucatan.

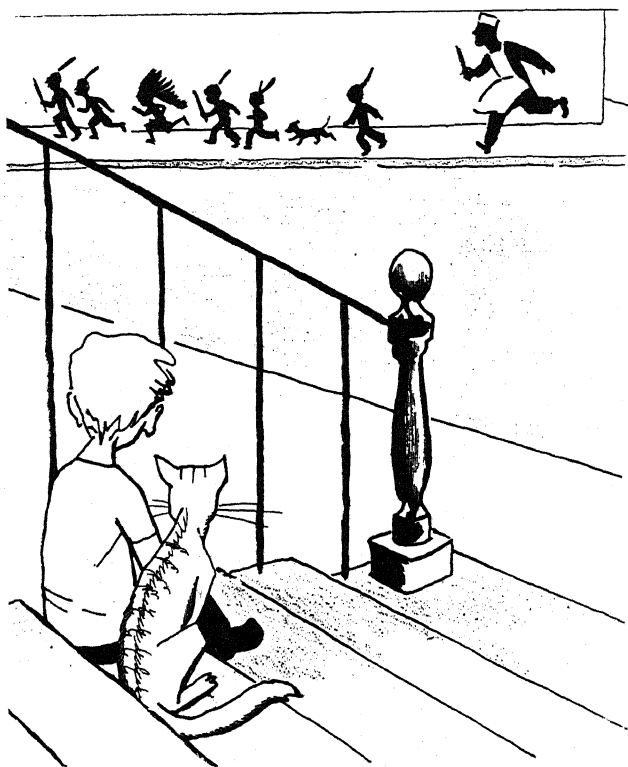


Tigre poked a hole with his stick and dropped in a few grains of corn.

From *The Corn Grows Ripe*, by Dorothy Rhoads, illustrated by Jean Charlot
(The Viking Press, Inc.)

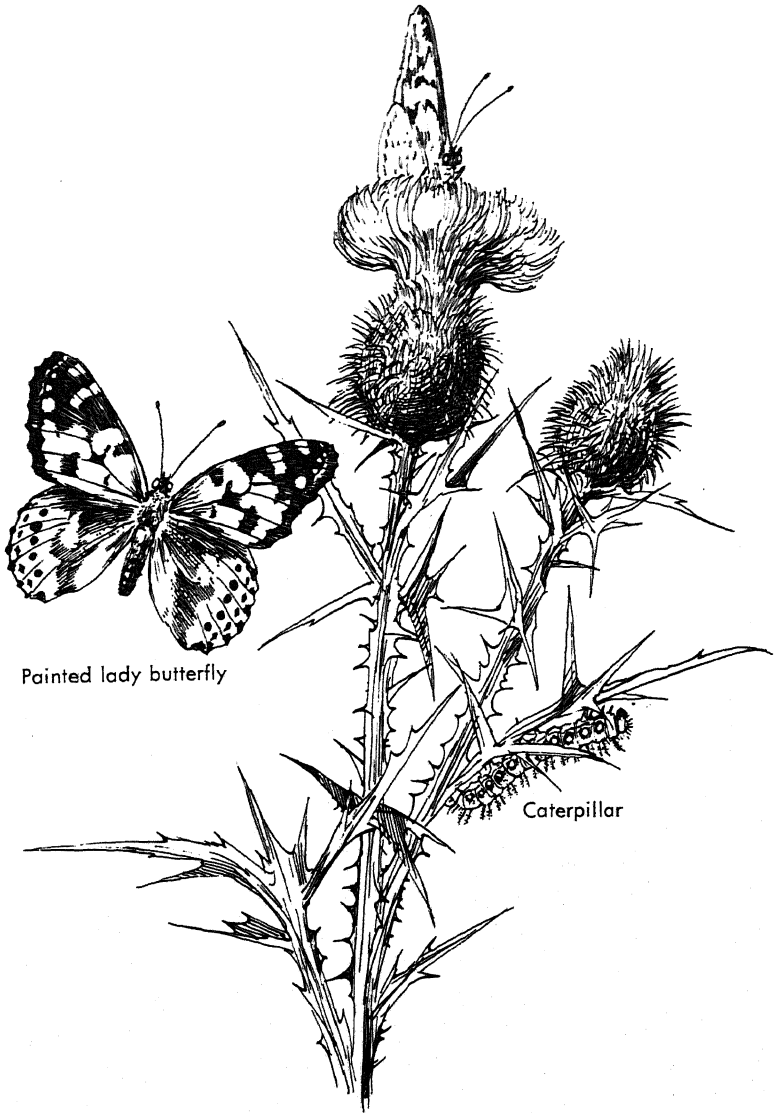
For a sharp contrast, look at Nicolas Mordvinoff's drawings in *The Two Reds*, the story of boy and cat in a great city where living is harsh, even brutal. Lines are harsh and colors are bold. Exaggerated simplicity results in drawings that may seem distorted at first. But the mood is there, and soon this art style seems the right one for this story.

In books of nonfiction, the artist is usually confined to factual drawings. If he is depicting snakes, for example, every scale must be meticulously accurate—especially in the eyes of the zoologist who checks the drawings.



The Two Reds got away quickly and sat down to watch.

*From The Two Reds, by Will and Nicolas, illustrated by Nicolas Mordvinoff
(Harcourt, Brace & Co., Inc.)*



The painted lady butterfly gets its name from its red, white and black spotted wings.

From All About Moths and Butterflies, by Robert S. Lemmon, illustrated by Fritz Kredel (Random House, Inc.)

But more than accuracy is demanded today. Like the modern museum displays, which many of these artists help to create, children's book illustrations show each animal species in its appropriate setting. The illustrator of a book on snakes, then, must picture them with appropriate rocks and plants around them. The combination must be as beautiful as possible. If the subject is historical, every sword or rifle must be right for the period.

Within each illustration the parts must be effectively grouped. As an example, look again at Joan Walsh Anglund's picture of Custard the Dragon. Now cover the dragon's tail and see how unbalanced the group becomes with the bulky beast overshadowing everything else. That long narrow tail gives balance and adds lightness to the right side of the group.

The same kind of balance should prevail on the spread made by facing pages. Pictures and text should be placed so that they make a pleasing design within the framework of the white paper. If text crowds against the art or, worse, is overprinted on part of the picture, the reader is distracted.

GETTING HELP FROM BOOK LISTS AND BOOK REVIEWS

With close to 1500 new children's books published each year, book lists and current book reviews give invaluable aid. Frequently public libraries publish their own annotated lists of outstanding books of the year. Or they may issue seasonal lists of old and new titles in popular areas.

Every teacher should have several annotated book lists at hand for quick reference. Children from the third grade on will enjoy using them to locate books on the subject they are currently interested in.

The following annotated book lists give valuable help and are revised frequently. For information about prices consult the appropriate publisher.

Adventuring with Books (National Council of Teachers of English, 704 S. 6th St., Champaign, Ill.). Nearly 500 outstanding books are described.

Best Books for Children (R. R. Bowker Co., 62 W. 45 St., New York 36). 2,500 books by age level and type with good index and cross references. Revised annually.

Bibliography of Books for Children (Association for Childhood Education International, 3615 Wisconsin Ave., N.W., Washington 16, D. C.). About 1700 books, well indexed, revised every two years.

Books of the Year for Children (Child Study Association of America, 132 E. 74 St., New York 21). Annual list.

Children's Books for \$1.25 or Less (Association for Childhood Education International, 3615 Wisconsin Ave., N.W., Washington 16, D. C.). Close to 1,000 inexpensive books, some for as little as 25 cents. Revised every two years.

Children's Books Too Good to Miss (Press of Western Reserve University, 2040 Adelbert Rd., Cleveland 6). Completely revised edition describes 200 of the finest children's books with illustrations.

Growing Up with Books (R. R. Bowker Co., 62 W. 45 St., New York 36). 250 favorites in this little thirty-two-page booklet. Illustrated. Revised annually. Excellent for quantity distribution through PTA, library, or civic clubs.

Growing Up with Science Books (R. R. Bowker Co., 62 W. 45 St., New York 36). 200 of the best informational science books arranged by age and subject. Illustrated. Revised annually.

Notable Children's Books (Children's Services Division, American Library Association, 50 E. Huron St., Chicago 11). An annual list.

The following magazines carry excellent reviews of new children's books, frequently with mention of their special value in school:

Bulletin of the Children's Book Center (University of Chicago Press, 5750 Ellis Ave., Chicago 37). Monthly except August. Sixteen-page magazine of critical reviews, no articles.

Elementary English (National Council of Teachers of English, 704 S. 6th St., Champaign, Ill.). Monthly, October through May. Excellent reviews as well as frequent articles about using children's books in school.

The Grade Teacher (23 Leroy Ave., Darien, Conn.). Monthly, September through June. Brief book reviews.

The Horn Book (The Horn Book, Inc., 585 Boylston St., Boston 16). Six times a year. The entire magazine is devoted to children's literature. Excellent reviews and articles about authors and illustrators.

The Instructor (Dansville, N. Y.). Monthly, September through June. Brief book reviews.

Junior Libraries (R. R. Bowker Co., 62 W. 45 St., New York 36). Monthly, September through June. Reviews practically all books. News of book awards. Occasional articles of interest to teachers.

CHILDREN'S BOOK CLUBS

As members of children's book clubs, close to 10,000,000 youngsters receive books either monthly or bi-monthly.

The Arrow Book Club and the Teen Age Book Club distribute only paperback books to children enrolled in school clubs. Orders are placed through the school, and each book is paid for on delivery. Books go to each club in bulk.

The other children's book clubs mail hardcover books to each child at home, and the bill is sent to the parent or other adult.

Many parents are eager for book-club information.

Many classrooms as well as school libraries take out membership in several children's book clubs and thus receive advance information about new books and become owners of

titles selected as outstanding by the book-club judges. This is an excellent way to purchase new books on a regular basis. Information about the cost of membership may be obtained from the clubs themselves.

ARROW BOOK CLUB, 33 W. 42 St., New York 36

When books are sent. Five times during the school year each child may choose from a list of eighteen books.

Age level. 9-11

Kinds of books. Paperbound editions of favorite children's books, both fiction and nonfiction. Better paper and reproduction of type and art than in adult paperbacks.

How to join. Only through Arrow Book Clubs organized in schools. Books are delivered in bulk to each class for distribution to children.

CATHOLIC CHILDREN'S BOOK CLUB, 260 Summit Ave., St. Paul, Minn.

When books are sent. Monthly, September through June; or every other month, September through June

Age levels. Five age groups: Picture Book, 6-9; Intermediate, 9-12; Knowledge Builders, 10 up; Older Girls, 12-16; Older Boys, 12-16

Kinds of books. Preference for books on Catholic theme or background or those stressing moral values, character building, and good family relationships

How to join. By mail to club headquarters

CATHOLIC YOUTH BOOK CLUB, Garden City, N. Y.

When books are sent. Monthly

Age level. 9-15

Kinds of books. Biographies of great Catholic figures through the ages, and novels centering around great events in Catholic history

How to join. By mail to club headquarters

JUNIOR LITERARY GUILD, Garden City, N. Y.

When books are sent. Monthly

Age levels. Five age groups: Picture Book, 5-6; Easy reading, 7-8; Intermediate, 9-11; Older Girls, 12-16; Older Boys, 12-16

Kinds of books. Fiction and nonfiction

How to join. By mail to Doubleday and Company, Inc., Institutional Dept., Garden City, N. Y.

PARENT'S MAGAZINE'S BOOK CLUB FOR BEGINNING READERS, Bergenfield, N. J.

When books are sent. Monthly

Age level. 4-7

Kinds of books. Fiction and nonfiction

How to join. By mail to headquarters

PARENTS' MAGAZINE'S BOOK CLUB FOR CHILDREN, Bergenfield, N. J.

When books are sent. Monthly

Age level. 8-11

Kinds of books. Fiction and nonfiction

How to join. By mail to headquarters

TEEN AGE BOOK CLUB, 33 W. 42 St., New York 36

When books are sent. Eight times during school year member may choose from eighteen books.

Age level. 12-16

Kinds of books. Paperbound editions of juvenile and adult books popular with teen-agers. Fiction and nonfiction.

How to join. Only through Teen Age Book Clubs organized in schools. Books are delivered in bulk to each class for distribution to members.

WEEKLY READER CHILDREN'S BOOK CLUB, Education Center, Columbus 16, Ohio

When books are sent. Five books per year mailed in December, March, May, September, October, plus a dividend book

Age levels. Early Readers, 5-8; and Star Readers, 8-12

Kinds of books. Fiction and nonfiction on variety of themes.

High literary standard.

How to join. By mail to club headquarters

YOUNG PEOPLE'S BOOK CLUB, Spencer Press, Inc., 153 N. Michigan Ave., Chicago 1

When books are sent. Monthly

Age level. 8-13

Kinds of books. Signature Books, which are story biographies, and We Were There Books, which are stories of historical events

How to join. By mail to club headquarters

YOUNG READERS OF AMERICA (Division of Book-of-the-Month Club), 345 Hudson St., New York 14

When books are sent. Monthly

Age level. 9-14

Kinds of books. Landmark Books, nonfiction accounts of personalities and events in U. S. and world history; and All-about Books, nonfiction science and nature

How to join. By mail to club headquarters

PART FOUR

Books for Children and Teachers

CHAPTER 16

Favorite Books for Boys and Girls

The books in this list are of many kinds and for many different interests. One thing they have in common—they have won the loyalty of children.

Most of these books have been published in recent years. Some of them are so young that they are still being tested by children. Others which have circulated for the past fifteen or twenty years have become modern classics in children's literature.

Because of the limitations of space, many of the old favorites—*Heidi*, *Little Women*, and *Tom Sawyer*, for example—have been omitted. They are still popular with many children and are readily available in several editions.

Books are listed alphabetically by title for quick reference and checking. Each book is marked with the following code:

E—*Easy reading (Primary-grade level)*

M—*More difficult reading (Middle-grade level)*

A—*Advanced reading (Junior high level)*

- ABE LINCOLN GETS HIS CHANCE**, by Frances Cavanah (Rand McNally). A warm, fictionalized story of Lincoln's life before he became President, chiefly his childhood. (M)
- ABRAHAM LINCOLN**, by Genevieve Foster (Charles Scribner's Sons). An excellent biography, rich in colorful detail. (M)
- ADOPTED JANE**, by Helen Fern Daringer (Harcourt, Brace). The oldest child in an orphanage of the 1900's is faced with the problem of two offers of adoption. (M)
- AN ADVENTURE IN ASTRONOMY**, by Kenneth Heuer (Viking Press). Factual information, beautifully illustrated. (M)
- ADVENTURES OF A LETTER**, by G. Warren Schloat, Jr. (Charles Scribner's Sons). Picture story of a letter from mailing to delivery. (E)
- AFRAID TO RIDE**, by C. W. Anderson (Macmillan). How Judy overcame her fears after a bad fall from a horse that had been mistreated. (M)
- ALLABOUT BOOKS** (Random House). Well-written informational books that include vivid details about natural history, geography, and science. Well illustrated with drawings and photographs. Popular titles: **ALL ABOUT DINOSAURS**, **ALL ABOUT THE STARS**, **ALL ABOUT SATELLITES AND SPACE SHIPS**, **ALL ABOUT THE DESERT**. (M)
- ALL ABOUT DINOSAURS**, by Roy Chapman Andrews (Random House). An extremely popular informational book that includes firsthand reports of the author's search for fossil remains. Also, **ALL ABOUT STRANGE BEASTS OF THE PAST**. (M)
- ALL ABOUT EGGS AND HOW THEY CHANGE INTO ANIMALS**, by Millicent Selsam (William R. Scott). Simple text with step-by-step illustrations. (E)
- ALL AROUND YOU**, written and illustrated by Jeanne Bendick (Whittlesey House). Simple language and cartoon-like drawings tell of wind, rain, sun, and shadows. (E)

- ALL KINDS OF TIME, by Harry Behn (Harcourt, Brace). A charming picture book about time and the seasons. (E)
- ALL-OF-A-KIND FAMILY, by Sydney Taylor (Follett). Five daughters of a Jewish junk dealer in New York's lower East Side in the early 1900's manage to have a lively time with little money. (M)
- ALL ON A MOUNTAIN DAY, by Aileen Fisher (Thomas Nelson). Beautifully written story of nine animals whose paths cross during a June day in the Rockies. (M)
- ALL TOGETHER, by Dorothy Aldis (G. P. Putnam's Sons). One hundred and forty-four poems that tell of day-to-day events in the lives of very young children. (E)
- ALPHONSE THAT BEARDED ONE, by Natalie Savage Carlson (Harcourt, Brace). Alphonse, a bear trained in military tactics, takes his master's place in the French Canadian Army. Vigorous drawings by Nicolas Mordvinoff. (E)
- AM AHL AND THE NIGHT VISITORS, by Gian-Carlo Menotti, adapted by Frances Frost (Whittlesey House). A beautifully illustrated story from the libretto of the television opera about the crippled boy who sees the Three Wise Men at Christmas. (M)
- AMERICA SINGS: STORIES AND SONGS OF OUR COUNTRY'S GROWING, by Carl Carmer (Alfred A. Knopf). Folk tales with related folk songs. (M)
- AMERICA TRAVELS, by Alice Dalgliesh (Macmillan). Eight stories of children who travel by various means tell of a century of transportation. (M)
- AMERICA'S ROBERT E. LEE, by Henry Steele Commager and Lynd Ward (Houghton Mifflin). A beautifully illustrated biography of the Confederate hero. (M)
- AND NOW MIGUEL, by Joseph Krungold (Thomas Y. Crowell). Too young to earn the privileges of his brothers and too old to be excused from responsibilities as are the younger

- children, Miguel—the middle one—suffers. A splendid picture of shepherding. Winner of the 1954 Newbery Medal. (M)
- AND TO THINK THAT I SAW IT ON MULBERRY STREET, by Dr. Seuss (Vanguard). How a horse-drawn wagon on Mulberry Street grows to fantastic proportions as a little boy reports what he has seen. (E)
- ANDREW JACKSON, by Clara Ingram Judson (Follett). A splendid biography of the frontier hero. (M)
- ANDY AND THE LION, written and illustrated by James Daugherty (Viking Press). A barefoot boy of rural America re-enacts the old story of Androcles and the lion when he meets a lion on the way to the public library. (E)
- ANDY'S WONDERFUL TELESCOPE, by G. Warren Schloat, Jr. (Charles Scribner's Sons). Information about telescopes and the universe in general. (M)
- ANIMAL HOMES, by George F. Mason (William Morrow). Interesting details about the homes of different kinds of animals. Also, ANIMAL TRACKS. (M)
- ANIMAL STORIES, by Edward W. Dolch and Marguerite P. Dolch (Garrard Press). Twenty familiar animal stories retold in an easy vocabulary. Recommended for slow readers. (E)
- THE ANIMALS' CHRISTMAS, edited by Anne Thaxter Eaton (Viking Press). Poems and stories relating the Christmas legend to animals. Charming illustrations by Valenti Angelo. (M)
- THE ARCTIC TUNDRA, by Delia Goetz (William Morrow). The people, plants, and animals of the great treeless plain in the Arctic. (M)
- THE ARK, by Margot Benary-Isbert (Harcourt, Brace). The story of a refugee German family billeted in a strange community during World War II. Continued in ROWAN FARM. (M)

AROUND THE WORLD IN A FLASH, by Marie Neurath (Lothrop, Lee & Shepard). Explanation of how messages are sent. (M)

THE ART OF CHINESE PAPER FOLDING FOR YOUNG AND OLD, by Maying Soong (Harcourt, Brace). A beautiful and intriguing book that tells how to make all sorts of things without scissors or paste. (M)

AT THE AIRPORT, by Lillian Colonius (Melmont). Photographs and simple text tell of children's visit to a spot of interest. Also, **AT THE BAKERY**, **AT THE LIBRARY**, and **AT THE POST OFFICE**. (E)

AWAY GOES SALLY, by Elizabeth Coatsworth (Macmillan). When Sally's family decides to move to Maine, the whole house is put on runners and drawn over the snow by oxen. Good details about life of early settlers. (E)

"B" IS FOR BETSY, by Carolyn Haywood (Harcourt, Brace). The first in a popular series about a first grader. Also, **BETSY AND BILLY**, **BACK TO SCHOOL WITH BETSY**, and **BETSY'S BUSY SUMMER**. (E)

BALLET FOR MARY, by Emma L. Brock (Alfred A. Knopf). How Sudden Mary (so named because she moved in sudden jerks) struggles to become a ballerina. (M)

BALLET SHOES, by Noel Streatfeild (Random House). A delightful English story of children studying for careers on the London stage. (M)

BAMBINO, THE CLOWN, written and illustrated by Georges Schreiber (Viking Press). The amusing story of a clown who charms away the tears of a small boy. (E)

BARNEY OF THE NORTH, by Margaret S. Johnson and Helen L. Johnson (Harcourt, Brace). An exciting dog story. (M)

BASIC SCIENCE EDUCATION SERIES (Row, Peterson). Well illustrated paperbound informational books (36 pages) by

Bertha Parker, Glenn O. Blough, and others. Typical titles: WATER; CLOUDS, RAIN AND SNOW; THE SKY ABOVE US. Books are available on three different reading levels.

BATTLE AGAINST THE SEA: HOW THE DUTCH MADE HOLLAND, by Patricia Lauber (Coward-McCann). Splendid informational book in the Challenge Book series. (M)

THE BATTLE OF BRITAIN, by Quentin Reynolds (Random House). A news reporter's description of a landmark in World War II. (M)

BEANIE, by Ruth and Latrobe Carroll (Henry Z. Walck). The adventures of a small boy and his puppy, Tough Enough, in the Great Smoky Mountains. Continued in **TOUGH ENOUGH, TOUGH ENOUGH'S TRIP**, and **TOUGH ENOUGH'S PONY**. (M)

THE BEARS ON HEMLOCK MOUNTAIN, by Alice Dalgliesh (Charles Scribner's Sons). When Jonathan is sent over the mountain to borrow a kettle, he has just one fear—bears. They bring a breath-taking adventure. Striking illustrations by Helen Sewell. (E)

THE BEATINEST BOY, by Jesse Stuart (Whittlesey House). An orphaned boy is brought up in the Kentucky mountains by his grandmother who teaches him to hunt, to cut a bee tree, and to save a puppy. Beautiful relationship between boy and grandmother. (M)

BEGINNER BOOKS (Random House). Written with controlled vocabulary of about 220 words for beginning readers. Lively illustrations. Among the titles: **THE CAT IN THE HAT, THE CAT IN THE HAT COMES BACK, THE BIG BALL OF STRING, SAM AND THE FIREFLY**, and **A FLY WENT BY**. (E)

THE BELLS OF BLEECKER STREET, written and illustrated by Valenti Angelo (Viking Press). City-street adventures of boys in the Italian section of Greenwich Village in New York. Lots of fun and roughhouse along with deep loyalty to family and Old World traditions. (M)

- BEN AND ME**, written and illustrated by Robert Lawson (Little, Brown). The life of Benjamin Franklin as told by Amos, the mouse who resided in Ben's fur cap. (M)
- BENJAMIN WEST AND HIS CAT GRIMALKIN**, by Marguerite Henry and Wesley Dennis (Bobbs-Merrill). On the advice of his cat, a Quaker boy in colonial Pennsylvania works to become a great painter. (M)
- BENNETT CERF'S BOOK OF LAUGHS**, by Bennett Cerf (Random House). A Beginner Book of jokes with cartoons by Carl Rose. (E)
- BETTER KNOWN AS JOHNNY APPLESEED**, by Mabel Leigh Hunt (J. B. Lippincott). Legends about John Chapman, fondly known as Johnny Appleseed. (M)
- BIBLE STORY FOR BOYS AND GIRLS: OLD TESTAMENT and BIBLE STORY FOR BOYS AND GIRLS: NEW TESTAMENT**, by Walter Russell Bowie (Abingdon). (M)
- THE BIG BALL OF STRING**, by Marion Holland (Random House). Rhyming story of boy who entertains himself with a maze of string operating many gadgets. A Beginner Book. (E)
- THE BIG BOOK OF COWBOYS**, by Sydney E. Fletcher (Grosset & Dunlap). Full color and interesting information. Also, **THE BIG BOOK OF INDIANS**. (M)
- THE BIG BOOK OF REAL FIRE ENGINES**, by George J. Zaffo (Grosset & Dunlap). Lavishly illustrated information about what happens in a firehouse when an alarm is sounded. Also, **THE BIG BOOK OF REAL AIRPLANES**, **THE BIG BOOK OF REAL BOATS AND SHIPS**, **THE BIG BOOK OF REAL TRAINS**, **THE BIG BOOK OF REAL BUILDING AND WRECKING MACHINES**. (E)
- THE BIG CATS**, by Herbert S. Zim (William Morrow). Simple, vivid information with many clear illustrations. Also, **SNAKES, FROGS AND TOADS**, **OWLS**, **GOLDEN HAMSTERS**, **ALLIGATORS**, and many others. (E)
- BIG MOSE**, by Katherine B. Shippen (Harper & Bros.). Tall tale of Big Mose Humphreys, who lived in New York 100

- years ago, smoked two-foot cigars, with one breath blew a ship out to sea, etc. (M)
- BIG MUTT**, by John H. Reese (Westminster). Excitement is intense in this story of a sheep-killer in the Badlands of Dakota. (A)
- BIG RED**, by Jim Kjelgaard (Holiday House). Thrilling story of an Irish setter tracking bears in the wilderness. (A)
- THE BIG WAVE**, by Pearl S. Buck (John Day). The story of a Japanese boy whose home and family are swept away by a tidal wave. (M)
- THE BIGGEST BEAR**, written and illustrated by Lynd Ward (Houghton Mifflin). Johnny brings home a bear cub that grows and grows until he becomes a great problem. Winner of the 1953 Caldecott Medal. (E)
- BILL BERGSON, MASTER DETECTIVE**, by Astrid Lindgren (Viking Press). An exciting mystery story in a Swedish setting. Also, **BILL BERGSON LIVES DANGEROUSLY**. (M)
- BILLY AND BLAZE**, written and illustrated by C. W. Anderson (Macmillan). The adventures of a boy and a pony in simple words and exquisite pictures. Continued in **BLAZE AND THE FOREST FIRE**, **BLAZE AND THE GYPSIES**, **BLAZE FINDS THE TRAIL**, and **BLAZE AND THE THUNDERBOLT**. (E)
- BILLY HAD A SYSTEM**, written and illustrated by Marion Holland (Alfred A. Knopf). Humorous adventures of Billy and his pal Fatso who move from one predicament to another. Continued in **BILLY'S CLUB HOUSE**. (M)
- BIRDS AND THEIR NESTS**, by Olive L. Earle (William Morrow). Information about forty-two kinds of birds and their nests. (M)
- THE BLACK STALLION**, by Walter Farley (Random House). This has everything the middle-grader wants—shipwreck, a wild horse hiding on a desert island, and the deep devotion between boy and horse. Continued in **THE**

BLACK STALLION RETURNS, SON OF THE BLACK STALLION,
THE BLACK STALLION AND SATAN. (M)

BLACK WITHIN AND RED WITHOUT, edited by Lillian Morrison
(Thomas Y. Crowell). Riddles for all ages. (M)

THE BLIND COLT, by Glen Rounds (Holiday House). The
touching story of a boy who trains a blind colt on his
uncle's farm in the West. (M)

THE BLUE CAT OF CASTLE TOWN, by Catherine Cate Coblentz
(Longmans, Green). A poetic tale of a blue cat in a
Vermont town, who brings the magic of the river's song
to his master. (M)

BLUE FAIRY BOOK, collected and edited by Andrew Lang
(Longmans, Green). A classic collection for reading
aloud. (M)

BLUE MYSTERY, by Margot Benary-Isbert (Harcourt, Brace).
A ten-year-old German girl and her dog discover a thief.
Well-written suspense. (M)

BLUE SMOKE, by Dorothy Lyons (Harcourt, Brace). A mystery
that centers around the ownership of a horse. (M)

THE BLUE-NOSED WITCH, by Margaret Embry (Holiday
House). Blanche, a very modern young witch who can
make her nose shine blue in the dark, joins a group of
young trick-or-treaters on their Halloween rounds. (M)

BLUE WILLOW, by Doris Gates (Viking Press). With her father
and stepmother, Janey Larkin moves from one crop to
another, always hoping there will be work and shelter.
The blue willow plate, which she carries as her one
treasure, is all she has to remind her of better days. (M)

BLUEBERRIES FOR SAL, written and illustrated by Robert Mc-
Closkey (Viking Press). Little Sal and her mother go
blueberrying in Maine and meet a little bear and his
mother. Mothers and children get mixed up in the ex-
citement over blueberries. (E)

- BOATS ON THE RIVER, by Marjorie Flack (Viking Press). Tugs, ferryboats, ocean liners are among the boats described in the simplest words and pictures. (E)
- A BOOK OF AMERICANS, by Rosemary and Stephen Vincent Benét (Rinehart). Vivid verse portraits full of drama and humor. (A)
- THE BOOK OF INDIAN CRAFTS AND INDIAN LORE, by Julian Salomon (Harper & Bros.). A choice collection for better readers. (A)
- A BOOK OF MOON ROCKETS FOR YOU, by Franklyn M. Branley (Thomas Y. Crowell). Easy-to-read explanation of rockets to the moon. Also, A BOOK OF SATELLITES FOR YOU. (E)
- A BOOK OF NONSENSE, by Edward Lear (Looking Glass Library). Limericks and longer poems with comical drawings by the author. (M)
- BOOM TOWN BOY, written and illustrated by Lois Lenksi (J. B. Lippincott). The story of an Oklahoma family that strikes oil and is hurled into sudden prosperity. (M)
- THE BORROWERS, by Mary Norton (Harcourt, Brace). The adventures of the Clock family, miniature people so tiny that a spool of thread makes an ideal chair. Delightful fantasy. Continued in THE BORROWERS AFIELD and THE BORROWERS AFLOAT. (M)
- BOY OF THE ISLANDS, by William Lipkind (Harcourt, Brace). A boy of the Hawaiian Islands in ancient times prepares to take his grandfather's place as tribal chief. (M)
- BOY OF THE PYRAMIDS, by Ruth Fosdick Jones (Random House). A mystery is solved by children in ancient Egypt. (M)
- THE BOY WHO DISCOVERED THE EARTH, by Henry Gregor Felson (Charles Scribner's Sons). Exciting science fiction for young teen-agers. (A)

- BOY WITH A PACK**, by Stephen W. Meader (Harcourt, Brace). The hazardous trip of a young Yankee peddler via the Erie Canal in the early days. (A)
- BRIGHTLY OF THE GRAND CANYON**, by Marguerite Henry (Rand McNally). A wild burro in the Grand Canyon is befriended by a rare old character, Uncle Jimmy Owen. (M)
- BRONCO CHARLIE: RIDER OF THE PONY EXPRESS**, by Henry V. Larom (Whittlesey House). The true story of a boy rider with the Pony Express. (E)
- BUFFALO HARVEST**, by Glen Rounds (Holiday House). An interesting report of the Indians' use of the buffalo for food, clothing, shelter, and sport. (M)
- THE BUFFALO TRACE**, by Virginia S. Eifert (Dodd, Mead). Chronicle of the ancestors of Abraham Lincoln on their trek from the Valley of Virginia across Cumberland Gap and into Kentucky in the wake of Daniel Boone. (A)
- THE BUILDING OF THE FIRST TRANSCONTINENTAL RAILROAD**, by Adele Gutman Nathan (Random House). A popular Landmark Book that gives colorful details and dramatic incidents. (M)
- BURMA BOY**, by Willis Lindquist (Whittlesey House). The story of Haji's search for the missing elephant he loves. (M)
- THE BUTTERFLIES COME**, by Leo Politi (Charles Scribner's Sons). A beautifully illustrated picture story about the annual migration of the monarch butterflies. (E)
- BY SPACE SHIP TO THE MOON**, by Jack Coggins and Fletcher Pratt (Random House). Well illustrated text recently revised. (M)
- CADDIE WOODLAWN**, by Carol Ryrie Brink (Macmillan). The adventures of tomboy Caddie and her brothers on the Wisconsin frontier of the 1860's. Winner of the Newbery Medal of 1936. (M)

- CALICO, THE WONDER HORSE**, by Virginia Lee Burton (Houghton Mifflin). Excitement plus the picture-series technique distinguish this tall tale of an intelligent cow horse named Calico and a villainous cattle rustler, Stewey Stinker. (E)
- THE CALIFORNIA GOLD RUSH**, by May McNeer (Random House). A colorful account of the days of the forty-niners. Beautifully illustrated by Lynd Ward. A Landmark Book. (M)
- CALL IT COURAGE**, written and illustrated by Armstrong Sperry (Macmillan). Dramatic story of a Polynesian boy marooned on a desert island who makes his way back to his fellow tribesmen. Winner of the 1941 Newbery Medal. (M)
- THE CAMEL WHO TOOK A WALK**, by Jack Tworkov (E. P. Dutton). A suspense story about a camel, a tiger, a monkey, a squirrel, and a bird. (E)
- A CAP FOR MUL CHAND**, by Julie Forsyth Batchelor (Harcourt, Brace). An eleven-year-old boy of India has many adventures as he struggles to earn money enough to buy a cap, symbol of prestige. (M)
- CAP'N DOW AND THE HOLE IN THE DOUGHNUT**, written and illustrated by Le Grand (Abingdon). A tongue-in-cheek explanation that children love. (E)
- CAPS FOR SALE**, by Esphyt Slobodkina (William R. Scott). When a cap peddler wakes up from a nap under a tree, he hears the chatter of monkeys and gets a clue to his lost stack of caps. (E)
- CAROLINE AND HER KETTLE NAMED MAUD**, by Miriam E. Mason (Macmillan). Caroline, a tomboy on the western frontier, wanted a gun but received a kettle instead. (E)
- "CARRY ON, MR. BOWDITCH,"** by Jean Lee Latham (Houghton Mifflin). An absorbing, fictionalized biography of a young boy who mastered the secrets of navigation by himself and became famous in marine history. Winner of the Newbery Medal in 1956. (A)

THE CAT IN THE HAT, written and illustrated by Dr. Seuss (Random House). Hilarious story in verse, written with controlled vocabulary of about 220 words for beginning readers. Continued in **THE CAT IN THE HAT COMES BACK**. (E)

THE CAVES OF THE GREAT HUNTERS, by Hans Baumann (Pantheon). The true story of four boys who discovered an Ice Age cave with its treasures of prehistoric art. Illustrated with photographs of the cave paintings. (A)

CHALLENGE BOOKS (Coward-McCann). Informational books that tell of geography through man's use of his environment. Typical titles: **THE ST. LAWRENCE SEAWAY: MAN CHANGES THE FACE OF NORTH AMERICA**; **ISLAND IN THE DESERT: HOW THE NILE MADE EGYPT**; **MOUNTAINS IN THE SEA: JAPAN'S CROWDED ISLANDS**. (M)

CHARLOTTE'S WEB, by E. B. White (Harper & Bros.). Charlotte, a spider with a rare personality, spins messages in her web that save the life of Wilbur the pig and endear her to readers of all ages. (M)

CHILDHOOD OF FAMOUS AMERICANS (Bobbs-Merrill). A series of easy biographies popular with second and third graders. (E)

CHILDREN OF THE COVERED WAGON, by Mary Jane Carr (Thomas Y. Crowell). A story of courageous pioneers who went west by wagon train. (M)

CHINGO SMITH OF THE ERIE CANAL, by Samuel Hopkins Adams (Random House). The adventures of a boy who worked on the construction of the Erie Canal. A rugged and moving story. (A)

THE CHRIST CHILD: AS TOLD BY MATTHEW AND LUKE, illustrated by Maud and Miska Petersham (Doubleday). (M)

THE CHRISTMAS BOOK OF LEGENDS AND STORIES, edited by Elva S. Smith and Alice I. Hazeltine (Lothrop, Lee & Shepard). A splendid collection. (M)

- CHRISTMAS EVERYWHERE, by Elizabeth Sechrist (Macrae Smith). How Christmas is celebrated in many lands. (M)
- CHRISTMAS ON THE MAYFLOWER, by Wilma Pitchford Hays (Coward-McCann). The vivid story of the Pilgrims' first Christmas in the New World—the men at work building the first shelter on shore, the women and children still on board ship, the British sailors threatening to mutiny. (M)
- CINDERELLA, edited and illustrated by Marcia Brown (Charles Scribner's Sons). The old fairy tale with exquisite three-color illustrations. Winner of the 1955 Caldecott Medal. (M)
- CLARENCE THE TV DOG, by Patricia Lauber (Coward-McCann). Clarence, a television fan, made friends for the family, scared off a burglar, and won a contest. (M)
- CLAY, WOOD AND WIRE, by Harvey Weiss (William R. Scott). Step-by-step directions for making interesting and useful things. (M)
- COLLECTING COCOONS, by Lois J. Hussey and Catherine Pessino (Thomas Y. Crowell). The collection and care of cocoons with information about breeding insects. (M)
- COLUMBUS, written and illustrated by Ingri and Edgar d'Aulaire (Doubleday). Brilliant pictures and simple text tell the life story of Columbus. Also, BUFFALO BILL, POCAHONTAS, GEORGE WASHINGTON, BENJAMIN FRANKLIN, and ABRAHAM LINCOLN. (E)
- THE COLUMBUS STORY, by Alice Dalgliesh (Charles Scribner's Sons). Simple biography of Christopher Columbus with colorful illustrations by Leo Politi. (E)
- COME HITHER, by Walter de la Mare (Alfred A. Knopf). Delightful poems for reading aloud and an interesting introduction "The Story of This Book," which tells how one boy came to love poetry. (M)

- COME TO THE FARM, by Ruth M. Tensen (Reilly & Lee). Simple information with photographs make this a kind of experience-chart story for first and second graders. Also, COME TO THE ZOO. (E)
- THE COMING OF THE MORMONS, by Jim Kjelgaard (Random House). The heroic trek of the Mormons to Utah. (M)
- COMMUNICATION: FROM CAVE WRITING TO TELEVISION, by Julie F. Batchelor (Harcourt, Brace). A simple history in readable style. (M)
- THE CORN GROWS RIPE, by Dorothy Rhoads (Viking Press). When twelve-year-old Tigre's father is injured, the boy is forced to grow up and assume family responsibilities in a Maya village of the twentieth century where ancient customs prevail. Vivid illustrations by Jean Charlot reflect typical Maya art in Yucatan. (M)
- THE COTTAGE AT BANTRY BAY, by Hilda Van Stockum (Viking Press). A delightful story of the seven O'Sullivans, a family in Ireland. (M)
- *COTTON IN MY SACK, written and illustrated by Lois Lenski (J. B. Lippincott). Adventures of Arkansas children who stop school to pick cotton during the season. (M)
- THE COURAGE OF SARAH NOBLE, by Alice Dalgliesh (Charles Scribner's Sons). The true story of an eight-year-old who cared for her father and later lived with an Indian family on the western frontier of Connecticut in 1707. (E)
- THE COWBOY AND HIS HORSE, by Sydney E. Fletcher (Grosset & Dunlap). More than two hundred well labeled pictures with text about cattle, horses, and cowboys. (M)
- COWBOY ANDY, by Edna Walker Chandler (Random House). Beginner Book based on stories in the Cowboy Sam books. About ranch life and Andy's adventures with the cowboys. (E)

- COWBOY SAM, by Edna Walker Chandler (Beckley-Cardy). Simple story about cattle roundups, branding, rattlesnakes, and all the events of ranch life. (E)
- THE COW-TAIL SWITCH AND OTHER WEST AFRICAN STORIES, by Harold Courlander and George Herzog (Henry Holt). Wise and humorous tales gathered from native storytellers. Good for reading aloud. (M)
- CRACK OF THE BAT: STORIES OF BASEBALL, edited by Phyllis Fenner (Alfred A. Knopf). A good collection of stories for baseball fans. (M)
- CRICKETS, by Olive L. Earle (William Morrow). Scientific information with illustrations. (E)
- CROW BOY, written and illustrated by Taro Yashima (Viking Press). Picture story of a shy Japanese boy who withdraws to a world of daydreams until his teacher makes him feel at home. Very distinctive illustrations. (E)
- CURIOUS GEORGE, written and illustrated by H. A. Rey (Houghton Mifflin). The escapades of a mischievous monkey on the loose. Continued in CURIOUS GEORGE TAKES A JOB, CURIOUS GEORGE RIDES A BIKE, CURIOUS GEORGE FLIES A KITE, and CURIOUS GEORGE GETS A MEDAL. (E)
- THE DANCING KETTLE AND OTHER JAPANESE FOLK TALES, retold by Yoshiko Uchida (Harcourt, Brace). (M)
- DANGER TO WINDWARD, by Armstrong Sperry (John C. Winston). An exciting story of whaling off Nantucket after the War of 1812. (M)
- DANIEL BOONE, by John Mason Brown (Random House). Interesting and authentic biography of the early pioneer. A Landmark Book. (M)
- DANIEL BOONE, written and illustrated by James Daugherty (Viking Press). A magnificent biography for better readers with pictures and format that make it seem much younger. Excellent to read aloud. (A)

- DANIEL BOONE, BOY HUNTER, by Augusta Stevenson (Bobbs-Merrill). A Childhood of Famous Americans Book—easy to read, greatly simplified. (E)
- DANIEL BOONE'S ECHO, by William O. Steele (Harcourt, Brace). A real backwoods tall tale of Daniel Boone setting out for Kentucky with a boy afraid of everything. (M)
- DANNY AND THE DINOSAUR, by Syd Hoff (Harper & Bros.). This popular I Can Read Book tells of a boy who has a dinosaur for a pet. (E)
- DANNY DUNN AND THE ANTI-GRAVITY PAINT, by Jay Williams and Raymond Abrashkin (Whittlesey House). Danny and his pal experiment with a science professor's anti-gravity paint and find themselves in outer space. Also, DANNY DUNN AND THE HOMEWORK MACHINE. (M)
- DASH AND DART, by Mary and Conrad Buff (Viking Press). The poetic story of two fawns. (E)
- DAUGHTER OF THE MOUNTAINS, by Louise Rankin (Viking Press). How a Tibetan girl journeys from her home in the mountains to the coast of India to find her lost dog. (M)
- DAVY CROCKETT, by Stewart H. Holbrook (Random House). An exciting biography in the Landmark series. (M)
- DAVY CROCKETT, by Constance Rourke (Harcourt, Brace). An excellent biography for better readers in grades five and six. (A)
- DEBBY, by Siddie Joe Johnson (Longmans, Green). Adventures of a ten-year-old girl in the Texas Gulf area. (M)
- DEER IN THE SNOW, by Miriam Schlein (Abelard-Schuman). As a family feeds deer through a hard winter, we get a wonderful picture of the changing seasons and appreciation of wild life. (E)
- DETECTIVES IN TOGAS, by Henry Winterfield (Harcourt, Brace). Humorous mystery story about schoolboys who uncover a dangerous criminal in ancient Rome. (A)

- DIGNITY, A SPRINGER SPANIEL, by Col. S. P. Meek (Alfred A. Knopf). A dog story with plenty of suspense and sentiment. (M)
- DOLLAR FOR LUCK, by Elizabeth Coatsworth (Macmillan). A boy and girl have adventures on a schooner with a dollar on its mast. (M)
- THE DOOR IN THE WALL, by Marguerite DeAngeli (Doubleday). A crippled boy in medieval England wins the right to knighthood. (M)
- DOT FOR SHORT, by Frieda Friedman (William Morrow). The adventures of a family of four, living under the old Third Avenue El in New York City. (M)
- DOWN, DOWN THE MOUNTAIN, written and illustrated by Ellis Credle (Thomas Nelson). Children in the Blue Ridge Mountains raise turnips which they hope to trade for new and squeaky shoes. (E)
- DOWN THE MISSISSIPPI, by Clyde Robert Bulla (Thomas Y. Crowell). A farm boy's adventures on the Mississippi in pioneer days. (E)
- THE DUCHESS BAKES A CAKE, by Virginia Kahl (Charles Scribner's Sons). A nonsense story in rhyme of a noblewoman who makes a cake so light that it lifts her high in the sky. (E)
- THE DUCK, by Margaret Wise Brown (Harper & Bros.). Stunning photographs by Ylla make this a documentary that children appreciate. (E)
- DUFF, STORY OF A BEAR, by William Marshall Rush (Longmans, Green). An exciting story full of nature lore. (M)
- DUST BOWL, by Patricia Lauber (Coward-McCann). The story of man on the great plains. Illustrated with photographs. (M)
- THE EARTH SATELLITE, by John Lewellen (Alfred A. Knopf). Simple explanation of man-made earth satellites. (E)

- EAST OF THE SUN AND WEST OF THE MOON**, by Peter Asbjørnsen (Macmillan). Norwegian folk tales that are excellent for reading aloud. (M)
- EASY PUPPETS: MAKING AND USING HAND PUPPETS**, by Gertrude Pels (Thomas Y. Crowell). Simple text and clear illustrations make this a splendid guide for children to use by themselves. (M)
- EASY TO READ BOOKS** (Random House). Well illustrated books on third-grade level, some information about science and natural history, some fiction. Typical titles: **ROCKS ALL AROUND US**, **ROCKETS INTO SPACE**, **ADVENTURE AT BLACK ROCK CAVE**, **THE HORSE NOBODY UNDERSTOOD**. (E)
- ELLEN TEBBITS**, by Beverly Cleary (William Morrow). Adventures and crises of an earnest little girl whose mother makes her wear woolen underwear. (M)
- EMIL AND THE DETECTIVES**, by Erich Kästner (Doubleday). A group of German boys organize themselves into a detective force to recover money stolen from one of them on the train. Lots of mystery and suspense. (M)
- EMMETT'S PIG**, by Mary Stolz (Harper & Bros.). An amusing story in the I Can Read series for beginners. (E)
- THE ENCHANTED SCHOOLHOUSE**, by Ruth Sawyer (Viking Press). The engaging story of an Irish lad who comes to Lobster Cove, Maine, with his grandmother's teapot containing a fairyman who brings enchantment to the dirty, battered schoolhouse. The events of the story, the poetic language, and the delightful illustrations by Hugh Troy make this a choice book. (M)
- ENGLISH FAIRY TALES**, edited by Joseph Jacobs (G. P. Putnam's Sons). An old favorite with good stories to read aloud. (M)
- THE ENORMOUS EGG**, by Oliver Butterworth (Little, Brown). The story of a twelve-year-old boy whose hen laid an egg that hatched a dinosaur. (M)

- THE ERIE CANAL**, by Samuel Hopkins Adams (Random House). A thrilling report of the building of the Canal with many anecdotes from early journals and news stories. (M)
- EVERYBODY'S WEATHER**, by Joseph Gaer (J. B. Lippincott). Basic information with photographs. (M)
- EVERYDAY WEATHER AND HOW IT WORKS**, by Herman Schneider. (Whittlesey House). Good science information with instructions for easy experiments and weather maps. (M)
- EXPLORING BY SATELLITE**, by Franklyn M. Branley (Thomas Y. Crowell). Detailed explanation of the Project Vanguard. Also, **EXPERIMENTS IN THE PRINCIPLES OF SPACE TRAVEL**. (A)
- EXPLORING MARS**, by Roy Gallant (Doubleday). Excellent scientific information with lavish illustrations. Also, **EXPLORING THE MOON**, **EXPLORING THE SUN**, and **EXPLORING THE UNIVERSE**. (M)
- THE F.B.I.**, by Quentin Reynolds (Random House). Factual information that is eagerly sought by all ages. (M)
- FAIRY TALES**, by Hans Christian Andersen. Excellent editions are published by Grosset & Dunlap; Harcourt, Brace; and Macmillan. (M)
- THE FALL OF CONSTANTINOPLE**, by Bernardine Kielty (Random House). The dramatic history of a strategic city. World Landmark. (A)
- THE FAMILY UNDER THE BRIDGE**, by Natalie Savage Carlson (Harper & Bros.). Three children with their mother find shelter under a bridge over the Seine in Paris and worm their way into the affection of a hobo who shows them Christmas in the city. Very heartwarming. (M)
- THE FAST SOONER HOUND**, by Arna Bontemps and Jack Conroy (Houghton Mifflin). With exaggerated humor a flop-eared hound wins a race against every train. (E)

- FAVORITE NURSERY SONGS**, compiled by Phyllis Brown Ohanian (Random House). Forty-two favorites with words, music, activity suggestions, and charming full-color illustrations. (E)
- FAVORITE POEMS OLD AND NEW**, selected by Helen Ferris (Doubleday). More than seven hundred favorite poems for children of all ages.
- FAVORITE STORIES OLD AND NEW**, edited by Sidonie M. Gruenberg (Doubleday). An excellent read-aloud source for the teacher's desk.
- FELICE**, written and illustrated by Marcia Brown (Charles Scribner's Sons). Gino, the son of a Venetian gondolier, wins a canal cat for his friend. Beautiful descriptions and illustrations of Venice, where "the sky is full of pigeons, the canals are full of gondolas, and the streets are full of cats." (E)
- FIND THE CONSTELLATIONS**, by H. A. Rey (Houghton Mifflin). How to recognize the constellations and enjoy them. (M)
- FINDERS KEEPERS**, by Will and Nicolas (Harcourt, Brace). Two dogs find a bone and then quarrel over their rights as consumers. Winner of the 1952 Caldecott Medal.
- FIRESIDE BOOK OF FOLK SONGS**, edited by Margaret Bradford Boni (Simon and Schuster). An ideal book for the teacher's desk which will help tie folk literature and folk music.
- THE FIRST BOOKS** (Franklin Watts). Well written and well illustrated informational books for grades three through six. Typical titles: **THE FIRST BOOK OF AIRPLANES**, **THE FIRST BOOK OF BUGS**, **THE FIRST BOOK OF INDIA**, **THE FIRST BOOK OF MAGIC**, **THE FIRST BOOK OF PRINTING**, **THE FIRST BOOK OF PUPPETS**, **THE FIRST BOOK OF SUPERMARKETS**. (M)
- THE FIRST BOOK OF POETRY**, edited by Isabel J. Peterson (Franklin Watts). Eighty-one choice poems in a book that is tempting for children to handle and read. (M)

- THE FIRST OVERLAND MAIL, by Robert Pinkerton (Random House). An interesting factual account. (M)
- THE FIRST YEAR, by Enid Meadowcroft (Thomas Y. Crowell). Life on the *Mayflower* and in Plymouth during the Pilgrims' first year. (M)
- THE FIVE CHINESE BROTHERS, by Claire Huchet Bishop (Coward-McCann). An old Chinese tale of brothers who saved each other from catastrophe through their remarkable powers to swallow the sea, resist fire, and hold breath indefinitely. Hilarious illustrations by Kurt Wiese. (E)
- THE 500 HATS OF BARTHOLOMEW CUBBINS, written and illustrated by Dr. Seuss (Vanguard). Bartholomew, ordered to take off his hat before the King, finds a second hat on his head, then another and another. Children like the repetition and exaggeration. (E)
- FLIP, written and illustrated by Wesley Dennis (Viking Press). The adventures of an engaging colt who dreams he flies over the stream, which makes the real jump much easier. Continued in *FLIP AND THE COWS* and *FLIP AND THE MORNING*. (E)
- A FLY WENT BY, by Mike McClintock (Random House). Rhyme, exaggeration, and repetition add interest to this story of animals who pursue each other, thinking they are being pursued. Controlled vocabulary. (E)
- FOR A CHILD, GREAT POEMS OLD AND NEW, edited by Wilma McFarland (Westminster). A good reference collection. (E)
- FREDDY THE DETECTIVE, by Walter R. Brooks (Alfred A. Knopf). A pig named Freddy, who has been reading Sherlock Holmes, becomes the leader of his barnyard cronies and thereupon launches into a series of comical enterprises. Continued in *FREDDY THE POLITICIAN*, *FREDDY THE COWBOY*, *FREDDY AND THE SPACE SHIP*, and some twenty additional books. (M)

- FROM KITE TO KITTY HAWK, by Richard W. Bishop (Thomas Y. Crowell). A quick survey of the history of aviation from the early experiments of Leonardo da Vinci to the first successful flight of the Wright Brothers. (M)
- FUN WITH ASTRONOMY, by Mae and Ira Freeman (Random House). Easy experiments and projects, well illustrated with photographs. (M)
- FUN WITH BALLETT, by Mae Freeman (Random House). Step-by-step lessons with photographs. (M)
- FUN WITH CLAY, by Joseph Leeming (J. B. Lippincott). Simple instructions for beginners. Also, FUN WITH WIRE, FUN WITH STRING, FUN WITH BEADS, FUN WITH BOXES. (M)
- FUN WITH MAGIC, by Joseph Leeming (J. B. Lippincott). Seventy magic tricks with simple directions. (M)
- FUN WITH STAMP COLLECTING, by Fred Reinfeld (Doubleday). The history of stamp collecting and how to start a collection. (A)
- FUN WITH SCIENCE, by Mae and Ira Freeman (Random House). Easy science experiments with step-by-step directions and clear photographs. (M)
- FUN WITH YOUR MICROSCOPE, by Raymond F. Yates (Appleton). How to use a microscope and how to prepare specimens for study. (A)
- FUN-TIME PUPPETS, by Carrie Rasmussen and Caroline Storck (Childrens Press). Simple step-by-step directions for making hand puppets. (M)
- GALILEO AND THE MAGIC NUMBERS, by Sidney Rosen (Little, Brown). A splendid biography for better readers. (A)
- GEORGIE, written and illustrated by Robert Bright (Doubleday). Picture book story of a friendly little ghost who always makes the steps squeak as he goes about the house. Also, GEORGIE TO THE RESCUE. (E)

- GETTING TO KNOW SERIES** (Coward-McCann). Each book gives an accurate picture of a foreign country. Typical titles: **GETTING TO KNOW MALAYA**, **GETTING TO KNOW TURKEY**, **GETTING TO KNOW KOREA**, **GETTING TO KNOW THE VIRGIN ISLANDS**. (M)
- GETTYSBURG**, by MacKinlay Kantor (Random House). A vivid factual report of the great Civil War battle. (A)
- GHOST TOWN TREASURE**, by Clyde Robert Bulla (William Morrow). Easy reading for the beginning mystery fan. (M)
- THE GHOST OF FOLLONSBEE'S FOLLY**, by Florence Hightower (Houghton Mifflin). Enough suspense to please middle graders. (M)
- GHOSTS AND GOBLINS**, edited by Wilhelmina Harper (E. P. Dutton). Halloween stories and poems. (M)
- GHOSTS, GHOSTS, GHOSTS**, edited by Phyllis Fenner (Franklin Watts). A fine collection of favorite ghost stories. (M)
- GIFT OF THE FOREST**, by R. Lal Singh and Eloise Lowmsbery (Longmans, Green). How a Hindu boy raised a Royal Bengal tiger in rural India. (M)
- GOLD IN CALIFORNIA**, by Paul I. Wellman (Houghton Mifflin). A North Star book about the California Gold Rush. (M)
- THE GOLDEN BOOK OF ASTRONOMY**, by Rose Wyler and Gerald Ames (Golden Press). Lavishly illustrated informational book. (M)
- THE GOLDEN BOOK OF POETRY**, edited by Jane Werner (Golden Press). A good collection of poems with beautiful full-color illustrations.
- THE GOLDEN MARE**, by William Corbin (Coward-McCann). An exciting horse story for better readers. (A)
- THE GOLDEN NAME DAY**, by Jennie Lindquist (Harper & Bros.). How nine-year-old Nancy learned to love Swedish customs during a long visit with her grandparents in New England. (M)

- THE GOLDEN SONG BOOK**, compiled by Katharine Tyler Wessells (Golden Press). Includes words and music of many well known lullabies and nursery songs. (E)
- THE GOLDEN TREASURY OF POETRY**, edited by Louis Untermeyer (Golden Press). One of the newest and most beautifully illustrated collections of poetry, with delightful notes about poets and their work.
- GONE-AWAY LAKE**, by Elizabeth Enright (Harcourt, Brace). Julian and Portia explore a swamp that was once a lake and get to know an erratic pair who live in seclusion. (M)
- THE GOOD MASTER**, by Kate Seredy (Viking Press). Kate, a harum-scarum youngster from Budapest, goes to live on her uncle's farm, where she learns to love and respect others. (M)
- GOOD-BYE, MY LADY**, by James Street (J. B. Lippincott). The moving story of a lonely boy who lives by a swamp with only his dog for a pal. (A)
- GRASSLANDS**, by Delia Goetz (William Morrow). Simple basic information about prairies, steppes, and savannas, their plants and animals, and how man has changed the grasslands. (M)
- THE GREAT GEPPY**, written and illustrated by William Pène DuBois (Viking Press). A red-and-white striped horse, who is a detective, solves the mystery of the missing circus money. Delightful whimsy. (M)
- GUADALCANAL DIARY**, by Richard Tregaskis (Random House). The diary kept by an American soldier on Guadalcanal during World War II. Landmark Book. (A)
- GUIDE TO ROCKETS, MISSILES AND SATELLITES**, by Homer E. Newell (Whittlesey House). Good solid scientific information. (A)
- THE GULF STREAM**, by Ruth Brindze (Vanguard). Interesting description of the river that runs through the Atlantic Ocean, with exquisite illustrations by Hélène Carter. (A)

- HALF MAGIC**, by Edward Eager (Harcourt, Brace). Four children find a magic coin which gives them half of what they wish for, but they soon learn to wish double and have marvelous adventures. (M)
- THE HAPPY LION**, by Louise Fatio (Whittlesey House). Amusing story of a lion who escapes from a French zoo and discovers that people who befriended him behind bars now run. Gay illustrations by Roger Duvoisin. Also, **THE HAPPY LION ROARS**, **THE HAPPY LION IN AFRICA**, and **THE THREE HAPPY LIONS**. (E)
- THE HAPPY ORPHELINE**, by Natalie Savage Carlson (Harper & Bros.). Brigitte is so happy in a French orphanage that she tries to avoid adoption. Continued in **A BROTHER FOR THE ORPHELINES**. (M)
- HARRIET TUBMAN: CONDUCTOR ON THE UNDERGROUND RAILROAD**, by Ann Petry (Thomas Y. Crowell). A splendid biography of the Negro leader, born a slave, who escaped by the underground railway and led 300 others to safety during the Civil War. (M)
- HARRY THE DIRTY DOG**, by Gene Zion (Harper & Bros.). A pet dog gets so dirty that even his family rejects him. A bath changes everything. (E)
- HAVE SPACE SUIT—WILL TRAVEL**, by Robert A. Heinlein (Charles Scribner's Sons). Exciting science fiction for better readers. Also, **CITIZEN OF THE GALAXY** and **TIME FOR THE STARS**. (A)
- HEELS, WHEELS AND WIRE: THE STORY OF MESSAGES AND SIGNALS**, by Frances Rogers and Alice Beard (J. B. Lippincott). An excellent informational book. (M)
- HENNER'S LYDIA**, written and illustrated by Marguerite De Angeli (Doubleday). The story of a little Pennsylvania Dutch girl and her hooked rug. (M)

- HENRY BESTON'S FAIRY TALES**, edited by Henry Beston (E. P. Dutton). A bumper collection of stories that are splendid for reading aloud. (M)
- HENRY HUGGINS**, by Beverly Cleary (William Morrow). The adventures of a typical American boy who works himself in and out of many comical dilemmas. Also, **HENRY AND BEEZUS**, **HENRY AND RIBSY**, **HENRY AND THE PAPER ROUTE**. (M)
- HENRY REED, INC.**, by Keith Robertson (Viking Press). The hilarious story, in diary form, of the business enterprises of a boy in New Jersey. (M)
- HERCULES**, written and illustrated by Hardie Gramatky (G. P. Putnam's Sons). How a horse-drawn fire engine saved a situation that a modern fire truck could not handle. (E)
- HERE COME THE RACCOONS!**, by Alice E. Coudey (Charles Scribner's Sons). A life cycle story simply written. Also, **HERE COME THE ELEPHANTS!**, **HERE COME THE BEAVERS!**, **HERE COME THE DEER!** (E)
- A HERO BY MISTAKE**, by Anita Brenner (William R. Scott). A frightened Mexican Indian becomes a hero in spite of himself. (M)
- THE HIGHLY TRAINED DOGS OF PROFESSOR PETIT**, by Carol Ryrie Brink (Macmillan). How the Professor's dogs solve a mystery and find the villain who killed a farmer's sheep. (M)
- HITTY: HER FIRST HUNDRED YEARS**, by Rachel Field (Macmillan). The autobiography of a wooden doll which has exciting adventures. Winner of the 1930 Newbery Medal. (M)
- HOMER PRICE**, written and illustrated by Robert McCloskey (Viking Press). Hilarious story of a small-town boy and the predicaments he creates. (M)

- HONK THE MOOSE**, by Phil Stong (Dodd, Mead). Two boys find a moose in their stable and work out a solution to the problem. (M)
- THE HORSE WHO LIVED UPSTAIRS**, by Phyllis McGinley (J. B. Lippincott). Joey, a city horse, longs for the country, but one brief fling in the country makes the city look like heaven. (E)
- HORTON HATCHES THE EGG**, by Dr. Seuss (Random House). A good-natured elephant is deserted after agreeing to sit on the egg of Mayzie the lazy bird. Hilarious pictures. (E)
- THE HOUSE OF SIXTY FATHERS**, by Meindert DeJong (Harper & Bros.). A gripping story laid in war-torn China, where a small boy makes an agonizing trip with his pet pig in search of his parents. (M)
- HOW ATOMIC SUBMARINES ARE MADE**, by David C. Cooke (Dodd, Mead). Technical information in simple language. (M)
- HOW BASEBALL BEGAN IN BROOKLYN**, by Le Grand (Abingdon). A tall-tale explanation that delights young readers. (E)
- HOW THE WORLD WAS EXPLORED**, edited by Lancelot Hogben, (Lothrop, Lee & Shepard). Maps, charts, and diagrams supplement the simple text. (M)
- HOW THEY CARRIED THE MAIL**, by Joseph W. McSpadden (Dodd, Mead). True stories of mail carriers from the early post runners to airmail pilots of today. (M)
- HOW TO PLAY BASEBALL**, by M. G. Bonner (Alfred A. Knopf). A beginner's guidebook, giving positions, rules, and tips for players. Clear diagrams supplement the text. (M)
- HUMOROUS POETRY FOR CHILDREN**, edited by William Cole (World Publishing). A refreshing collection of nonsense rhyme and doggerel. (M)
- **THE HUNDRED DRESSES**, by Eleanor Estes (Harcourt, Brace). Wanda, a little Polish girl who always wears the same faded blue dress, is ridiculed by the other children. A very moving story. (M)

HURRICANES AND TWISTERS, by Robert Irving (Alfred A. Knopf). An informational book that is scientifically accurate and highly readable. (M)

I CAN READ BOOKS (Harper & Bros.). Very easy stories for beginning readers. Titles include: **LITTLE BEAR**; **DANNY AND THE DINOSAUR**; **NO FIGHTING, NO BITING**; **EMMETT'S FIG**; **SEEDS AND MORE SEEDS**. (E)

IF I RAN THE ZOO, by Dr. Seuss (Random House). The fantastic animals with jaw-breaker names which Gerald McGrew would exhibit if he ran the zoo. Rhyming lines and bold illustrations. Also, **IF I RAN THE CIRCUS**. (E)

I WENT TO THE ANIMAL FAIR, by William Cole (World Publishing). Animal poems for young children. (E)

IN MY MOTHER'S HOUSE, by Ann Nolan Clark (Viking Press). This lyrical story, illustrated by an Indian artist, tells of the Indians of the Southwest in the words of their children. (E)

IN THE DAYS OF THE DINOSAURS, by Roy Chapman Andrews (Random House). Simple text for beginning readers with beautiful illustrations by Jean Zallinger. (E)

IN THE FOREST, by Marie Hall Ets (Viking Press). An amusing picture story of the animals a small boy meets on his walk through the forest. (E)

INSECT FRIENDS, by Edwin Way Teale (Dodd, Mead). Dramatic events in the life cycle of many familiar insects told with interesting text and photographs. (M)

INSECTS: A GUIDE TO FAMILIAR AMERICAN INSECTS, by Herbert S. Zim and Clarence A. Cottam (Golden Press). Good reference book that will help with identification of insects. (A)

INSECTS IN THEIR WORLD, by Su Zan N. Swain (Garden City). Exquisite illustrations and scientific information about familiar insects with good details on how to identify and collect them. (A)

INTRODUCING THE CONSTELLATIONS, by Robert Baker (Viking Press). Good information for better readers. (A)

THE JACK TALES, by Richard Chase (Houghton Mifflin). Folk tales of the North Carolina mountains. (M)

JERRY AND THE PONY EXPRESS, by Sanford Toussey (Doubleday). An exciting story that is easy to read. (E)

JOHN HENRY AND HIS HAMMER, by Harold W. Felton (Alfred A. Knopf). Vigorous tall tale of the superman who helped to build the first railroads in America. Bold illustrations by Aldren A. Watson. Also, LEGENDS OF PAUL BUNYAN and PECOS BILL, TEXAS COWPUNCHER. (M)

JOHNNY CROW'S GARDEN, by L. Leslie Brooke (Warne). Striking black-and-white drawings and one or two rhyming lines per page tell of a garden planted by Johnny Crow and visited by all the other animals. First published in England in 1903. (E)

JOHNNY TREMAIN, by Esther Forbes (Houghton Mifflin). The moving story of an apprentice silversmith of Paul Revere's day, whose maimed hand causes deep bitterness. Excellent details about the Colonists' fight for independence. Newbery Medal winner in 1944. (A)

JOURNEY CAKE, by Isabel McMeekin (Julian Messner). Both Daniel Boone and Johnny Appleseed appear in this story of a pioneer family's westward journey. (M)

JOURNEY CAKE, Ho!, by Ruth Sawyer (Viking Press). Johnny, the bound boy, runs after the journey cake and in so doing rounds up the animals that had left the couple to whom he has been bound out. Bold illustrations by Robert McCloskey. (E)

JUDY'S JOURNEY, written and illustrated by Lois Lenski (J. B. Lippincott). The heroic story of a spunky little girl whose father is a migratory worker and for whom school means a series of rebuffs. (M)

- THE JUNGLE BOOK**, by Rudyard Kipling (Doubleday). Wonderful stories to read aloud. Also, **JUST SO STORIES**. (M)
- THE JUNIOR BOOK OF INSECTS**, by Edwin W. Teale (E. P. Dutton). Interesting facts about common insects with suggestions about collecting and studying them. (A)
- JUNIOR SCIENCE BOOKS** (Garrard Press). Easy books about science and natural history for third grade readers. Typical titles: **JUNIOR SCIENCE BOOK OF STARS**, **JUNIOR SCIENCE BOOK OF BEAVERS**, **JUNIOR SCIENCE BOOK OF FLYING**. (E)
- JUNKET**, by Anne H. White (Viking Press). The Airedale who was left behind on the farm shows the new city folks how to live in the country and like it. (M)
- JUSTIN MORGAN HAD A HORSE**, by Marguerite Henry (Rand McNally). The touching story of a poor singing master who owned a runt of a colt and the small boy who made this colt a champion. (M)
- KATY AND THE BIG SNOW**, written and illustrated by Virginia Lee Burton (Houghton Mifflin). Katy, the crawler tractor, comes to the rescue when the city is visited by a blizzard. (E)
- KEEP THE WAGONS MOVING**, by West Lathrop (Random House). An exciting story about two brothers who journey to Oregon by covered wagon. (M)
- KING OF THE WIND**, by Marguerite Henry (Rand McNally). Beautifully written story about a mute stable boy's devotion to the legendary horse which was ancestor of Man o' War. Newbery Medal winner of 1949. (M)
- KIT CARSON: BOY TRAPPER**, by Augusta Stevenson (Bobbs-Merrill). Very simple fictionalized biography in the *Childhood of Famous American* series. (E)
- KIT CARSON: MOUNTAIN MAN**, by Margaret E. Bell (William Morrow). A simple biography for younger readers. (E)

KIT CARSON: TRAIL BLAZER AND SCOUT, by Shannon Garst (Julian Messner). A highly dramatic biography. (A)

KIT CARSON AND THE WILD FRONTIER, by Ralph Moody (Random House). Popular biography in the Landmark series. (M)

LANDMARK BOOKS (Random House). Informational books about personalities and events that have become landmarks in U.S. history. Many are written by celebrated authors of adult books. Popular titles: **THE PONY EXPRESS**, by Samuel Hopkins Adams; **THE BATTLE OF GETTYSBURG**, by Mackinley Kantor; **THE BUILDING OF THE FIRST TRANSCONTINENTAL RAILROAD**, by Adele Gutman Nathan. (M)

LASSIE COME-HOME, by Eric M. Knight (Winston). Young readers thrill over Lassie's 400-mile journey on foot to rejoin her master. (M)

LAST VOYAGES OF THE MAYFLOWER, by Kenneth Allsop (Winston). Adventures of a thirteen-year-old boy who served on the *Mayflower* on its first voyage to Plymouth and during its three remaining years as merchant ship and whaler. (M)

LEGACY BOOKS (Random House). Each book retells one of the famous legends, myths, or tall tales. Typical titles: **THE TROJAN HORSE**, by Shirley Barker; **THE GOLDEN FLEECE**, by John Gunther; **ROBIN HOOD**, by Orville Prescott.

LEGENDS OF PAUL BUNYAN, by Harold W. Felton (Alfred A. Knopf). (M)

LENTIL, written and illustrated by Robert McCloskey (Viking Press). Picture-book story of a small-town boy who becomes a hero by playing his harmonica. (E)

THE LEPRECHAUN OF BAYOU LUCE, by Joan Balfour Payne (Hastings House). Indian fairies and a leprechaun on the Mississippi introduce humor, fantasy, and good adventure. (M)

- LET'S FIND OUT, by Herman and Nina Schneider (William R. Scott). Simple science experiments for the primary grades. (E)
- LET'S GO OUTDOORS, by Harriet E. Huntington (Doubleday). Rhythmic language and beautiful photographs give interesting information about plant and animal life, weather, and soil. Also, LET'S GO TO THE BROOK and LET'S GO TO THE SEASHORE. (E)
- LET'S LOOK UNDER THE CITY, by Herman and Nina Schneider (William R. Scott). Scientific explanation with many diagrams and illustrations of water, gas, electricity, and telephone carriers under city streets. Also, LET'S LOOK INSIDE YOUR HOUSE. (M)
- LET'S VISIT BOOKS, by John C. Caldwell (John Day). Each book gives an introduction to the geography, history, and way of life within a country. Photographs and maps are good. Typical titles: LET'S VISIT CHINA, LET'S VISIT FORMOSA, LET'S VISIT MIDDLE AFRICA. (M)
- THE LEWIS AND CLARK EXPEDITION, by Richard L. Neuberger (Random House). The dramatic story of the official expedition sent by Jefferson to explore the Louisiana Territory. A Landmark Book. (M)
- LI LUN, LAD OF COURAGE, by Carolyn Treffinger (Abingdon). A Chinese boy's experiences on a lonely mountain top where he grows rice. (M)
- LIGHTNING AND THUNDER, by Herbert S. Zim (William Morrow). A clear, concise explanation with suggested activities. (M)
- LITTLE AIRPLANE, written and illustrated by Lois Lenski (Henry Z. Walck). Simple story of Mr. Small taking his plane in flight. Also, LITTLE AUTO, LITTLE TRAIN, and LITTLE FIRE ENGINE. (E)
- LITTLE BAPTISTE, by May McNeer (Houghton Mifflin). Needing help with the farm work, a little boy in French Canada

- leads a strange parade of tropical animals out of the woods. Exquisite illustrations by the author's husband, Lynd Ward. (E)
- LITTLE BEAR**, by Else Holmelund Minarik (Harper & Bros.). Four gentle stories about Little Bear and his mother with delicate pictures by Maurice Sendak. An I Can Read Book. Story continued in **FATHER BEAR COMES HOME**. (E)
- THE LITTLE BOOKROOM**, by Eleanor Farjeon (Henry Z. Walck). A collection of delightful stories to read aloud to younger children. (E)
- THE LITTLE CAROUSEL**, written and illustrated by Marcia Brown (Charles Scribner's Sons). A choice picture story about city children when the street carousel comes to their block. (E)
- LITTLE EDDIE**, by Carolyn Haywood (William Morrow). The comical adventures of an enterprising seven-year-old who launches countless projects and faces a series of dilemmas. Also, **EDDIE AND GARDENIA**, **EDDIE'S PAY DIRT**, **EDDIE AND HIS BIG DEALS**, and **EDDIE MAKES MUSIC**. (E)
- THE LITTLE FLUTE PLAYER**, by Jean Bothwell (William Morrow). When famine strikes northern India, a ten-year-old boy finds a way to keep his family from starving. (M)
- THE LITTLE HOUSE**, by Virginia Lee Burton (Houghton Mifflin). Life story of a little old house, once in the country, but gradually surrounded by a growing city. (E)
- LITTLE HOUSE IN THE BIG WOODS**, by Laura Ingalls Wilder (Harper & Bros.). Autobiographical story of a log-cabin family of Wisconsin in the 1880's. Continued in **LITTLE HOUSE ON THE PRAIRIE**, **ON THE BANKS OF PLUM CREEK**, and others. Lovely pictures by Garth Williams. (E)
- A LITTLE LAUGHTER**, edited by Katherine Love (Thomas Y. Crowell). Humorous poems, old and new. (M)

- THE LITTLE NATURALIST**, by Frances Frost (Whittlesey House).
Twenty-three little poems about the poet's experiences with plants, animals, the seasons. For the youngest.
- LITTLE NAVAJO BLUEBIRD**, by Ann Nolan Clark (Viking Press).
A Navajo family on an Indian reservation clings to old traditions, even while new ways sweep over them. (M)
- LITTLE PEAR**, by Eleanor Frances Lattimore (Harcourt, Brace).
In the days when Chinese boys wore pigtails, Little Pear had many adventures. Also, **LITTLE PEAR AND HIS FRIENDS** and **LITTLE PEAR AND THE RABBITS**. (E)
- THE LITTLE RED LIGHTHOUSE AND THE GREAT GRAY BRIDGE**, by Hildegarde Swift (Harcourt, Brace). Picture-book story of the George Washington Bridge over the Hudson River and the tiny lighthouse on the New York City shore. (E)
- LITTLE TIM AND THE BRAVE SEA CAPTAIN**, by Edward Ardizzone (Henry Z. Walck). Tim's seagoing escapades are both comical and exciting. Also, **TIM TO THE RESCUE**, **TIM IN DANGER**, and **TIM ALL ALONE**. (E)
- LITTLE TOOT**, written and illustrated by Hardie Gramatky (G. P. Putnam's Sons). Little Toot, son of the biggest tugboat in New York harbor, is a playboy until a storm forces him to become a hero. (E)
- LITTLE VIC**, by Doris Gates (Viking Press). Pony Rivers, a lonely stable boy, works faithfully to develop Little Vic into a champion race horse, but at every turn is blocked by the trainer who hates Negroes. (M)
- THE LIVING DESERT**, by Walt Disney (Golden Press). Attractively illustrated with photographs from the movie and TV program of the same name. (M)
- THE LONE HUNT**, by William O. Steele (Harcourt, Brace). An exciting story of an eleven-year-old boy's hunt for the last buffalo in the Cumberland Mountains in the 1780's. Also, **FLAMING ARROWS**. (M)

- THE LONG CHRISTMAS, by Ruth Sawyer (Viking Press). Tales, carols, and Christmas poems that tell of many Christmas customs. (M)
- LOOKING-FOR-SOMETHING, by Ann Nolan Clark (Viking Press). An inquisitive little gray burro wanders from spot to spot in Ecuador, looking for something. (E)
- LOST WORLDS, by Anne Terry White (Random House). The discovery of lost civilizations through the work of archaeologists. (A)
- LOU GEHRIG, BOY OF THE SAND LOTS, by Guernsey Van Riper (Bobbs-Merrill). Simple boyhood story in the Childhood of Famous Americans series. (E)
- LUTHER BURBANK, NATURE'S HELPER, by Lillian J. Bragdon (Abingdon). A very readable biography. (M)
- MADELEINE TAKES COMMAND, by Ethel Claire Brill (Whittlesey House). How Madeleine and her two younger brothers hold off an Indian attack near Montreal in the 1600's. (M)
- MADELINE, written and illustrated by Ludwig Bemelmans (Viking Press). When Madeline has an appendicitis operation, all the little girls in her Paris boarding school long for the same distinction. All ages adore this one. (E)
- MAGIC MADE EASY, by Larry Kettelkamp (William Morrow). Simple tricks for beginners. (M)
- MAKE WAY FOR DUCKLINGS, written and illustrated by Robert McCloskey (Viking Press). How a family of ducklings triumph over the traffic of Boston. Stunning pictures won the 1942 Caldecott Medal. (E)
- MAN-MADE MOONS, by Irving Adler (John Day). Information about the earth satellites, how they work and what they can tell us. (A)

- MAN-MADE SATELLITES, by Willy Ley (Golden Press). A simple explanation, beautifully illustrated. Also, SPACE STATIONS and SPACE PILOTS. (M)
- MANY MOONS, by James Thurber (Harcourt, Brace). The delightful fantasy about the little princess who wanted the moon and got it. A wonderful story to read aloud for children to re-enact spontaneously. (E)
- MARCUS AND NARCISSA WHITMAN, PIONEERS OF OREGON, by James Daugherty (Viking Press). Life story of two of the early pioneers and vivid details about the Oregon Trail and wilderness life. (A)
- MARK TWAIN, HIS LIFE, by Catherine Owens Peare (Holt). A very well written biography. (M)
- MARTA THE DOLL, by Eloise Lowmsbery (Longmans, Green). Excellent details about Polish festivals and legends woven through this story of a girl and her doll. (M)
- MARTHA, DAUGHTER OF VIRGINIA, by Marguerite Vance (E. P. Dutton). A charming story of Martha Washington that tells much about the first President and the world he lived in. (A)
- MARY POPPINS, by Pamela L. Travers (Harcourt, Brace). Whimsical story of the lady who blew in on the east wind to become nursemaid to the Banks children. Popular for reading aloud. (M)
- THE MATCHLOCK GUN, by Walter D. Edmonds (Dodd, Mead). How a young boy fires a matchlock gun to scatter Indian raiders. Winner of the 1942 Newbery Medal. (M)
- THE MELENDY FAMILY, by Elizabeth Enright (Rhinehart). This volume combines three well known books about the lively Melendys: THEN THERE WERE FIVE, THE SATURDAYS, and THE FOUR-STORY MISTAKE. (M)

- MELINDY'S MEDAL**, by Georgene Faulkner and John Leonard Becker (Julian Messner). When eight-year-old Melindy visits the segregated South, she faces problems because she is a Negro. (M)
- METALCRAFT**, by Roger Lewis (Alfred A. Knopf). Ways to make attractive things from sheet copper and copper foil. (M)
- MIKE FINK**, by James Cloyd Bowman (Little, Brown). Vigorous tall tale of the legendary hero of the Mississippi Valley with stunning illustrations by Leonard Everett Fisher. (M)
- MIKE MULLIGAN AND HIS STEAM SHOVEL**, written and illustrated by Virginia Lee Burton (Houghton Mifflin). Mike Mulligan and Mary Anne, his steam shovel, work desperately to excavate for the Town Hall in a single day and succeed. (E)
- MILLIONS OF CATS**, by Wanda Gág (Coward-McCann). A very old man and woman want a cat and find themselves with millions and billions and trillions of cats. Excellent to read aloud. (E)
- MINN OF THE MISSISSIPPI**, written and illustrated by Holling C. Holling (Houghton Mifflin). The trip of a snapping turtle down the Mississippi to the Gulf. (M)
- THE MINNOW LEADS TO TREASURE**, by A. Phillippa Pearce (World Publishing). How two English boys solve the mystery of missing family treasure. (M)
- MIRACLES ON MAPLE HILL**, by Virginia Sorenson (Harcourt, Brace). A family with many troubles builds a new life in the country where neighbors and the changing seasons bring hope and courage. Winner of the 1957 Newbery Medal. (M)
- MISS PICKERELL GOES TO MARS**, by Ellen MacGregor (Whittlesey House). The comical story of a lady of ramrod precision who is afraid to try a ferris wheel but is undaunted

by a space ship to Mars. Also, *MISS PICKERELL GOES UNDERSEAS*, *MISS PICKERELL AND THE GEIGER COUNTER*, and *MISS PICKERELL GOES TO THE ARCTIC*. (M)

MR. *POPPER'S PENGUINS*, by Richard and Florence Atwater (Little, Brown). An amiable house painter and his wife turn over their house to a dozen penguins who make life comical to an extreme. One of the most popular books for the middle grades. (M)

MR. *BELL INVENTS THE TELEPHONE*, by Katherine B. Shippen (Random House). A splendid biography in the Landmark series. (M)

MR. *REVERE AND I*, written and illustrated by Robert Lawson (Little, Brown). Paul Revere's horse tells the story of the famous revolutionary leader. (M)

MR. *T. W. ANTHONY WOO*, written and illustrated by Marie Hall Ets (Viking Press). A cheerful tale of an old cobbler and the cat, the mouse, and the dog who live with him. (E)

MISTY OF CHINCOTEAGUE, by Marguerite Henry (Rand McNally). Delightful story about the roundup of wild ponies on Chincoteague Island off the coast of North Carolina. Continued in *SEA STAR*. (M)

THE MOFFATS, by Eleanor Estes (Harcourt, Brace). Lively adventures of the four Moffats and their mother. Continued in *THE MIDDLE MOFFAT* and *RUFUS M*. (M)

MONARCH BUTTERFLY, by Marion W. Marcher (Holiday House). A life-cycle story of beauty and scientific accuracy. (E)

THE MOON IS A CRYSTAL BALL, by Natalia Belting (Bobbs-Merrill). Folk tales that explain the sun, the moon, and the stars. (M)

THE MOON IS SHINING BRIGHT AS DAY, edited by Ogden Nash (J. B. Lippincott). A sparkling collection of good-humored verse for older youngsters. (M)

- MOTHER GOOSE, illustrated by Corinne Malvern (Golden Press).
Over ninety rhymes with full-color illustrations. (E)
- MOTHER GOOSE, illustrated by Tasha Tudor (Henry Z. Walck).
Charming pastel pictures and well chosen verses. (E)
- MY FATHER'S DRAGON, by Ruth Stiles Gannett (Random House).
Elmer Elevator encounters lions, tigers, and wild boars as he tries to free a baby dragon. Delightful fantasy with exquisite lithographs by Ruth Chrisman Gannett. Continued in *ELMER AND THE DRAGON* and *THE DRAGONS OF BLUELAND*. (E)
- MOUNTAIN BORN, by Elizabeth Yates (Coward-McCann).
Beautifully written story of a boy and his black lamb on a sheep farm. (M)
- MY MOTHER IS THE MOST BEAUTIFUL WOMAN IN THE WORLD, by Becky Reyher (Lothrop, Lee & Shepard). The Russian folk tale of a little girl, lost at a fair, who describes her mother as "the most beautiful woman in the world." (E)
- MY POETRY BOOK, selected by Grace Thompson Huffard, Laura Mae Carlisle, and Helen Ferris. Revised edition (John C. Winston). An excellent variety of poems for all ages.
- MY VILLAGE BOOKS, by Sonia and Tim Gidal (Pantheon). Each book gives information about village life in one country through the narration of a ten-year-old native boy. Excellent photographs. Typical titles: *MY VILLAGE IN AUSTRIA*, *MY VILLAGE IN INDIA*, *MY VILLAGE IN IRELAND*. (M)
- MYSTERY AT EAST HATCHETT, by Peggy Bacon (Viking Press).
A mystery story that middle graders read breathlessly. (M)
- MYSTERY AT SHADOW POND, by Mary C. Jane (J. B. Lippincott).
Fiction with a strong line of suspense. (M)
- MYSTERY AT THE LITTLE RED SCHOOL HOUSE, by Helen Fuller Orton (J. B. Lippincott). Mild, but it's mystery! (M)
- MYSTERY IN THE APPLE ORCHARD, by Helen Fuller Orton (J. B. Lippincott). Just right for those seeking excitement and suspense. (M)

- THE NAVAJO: HERDERS, WEAVERS AND SILVERSMITHS**, by Sonia Bleeker (William Morrow). Excellent informational material. Also, **THE CROW INDIANS: HUNTERS OF THE NORTHERN PLAINS**; **THE PUEBLO INDIANS: FARMERS OF THE RIO GRANDE**; **HORSEMEN OF THE WESTERN PLATEAUS: THE NEZ PERCE INDIANS**. (M)
- NILS**, written and illustrated by Ingri and Edgar d'Aulaire (Doubleday). Stockings from his Norwegian grandmother embarrass Nils, who fears his classmates' laughter. Beautiful lithographs. (E)
- 900 BUCKETS OF PAINT**, by Edna Becker (Abingdon). Amusing folk tale of the old woman, her two cats, her donkey, and her cow who search for a home that will suit them all. (E)
- NINE TALES OF COYOTE**, by Fran Martin (Harper & Bros.). Legends of the Nez Perce Indians with characteristic art. Also, **NINE TALES OF RAVEN**. (M)
- NO OTHER WHITE MEN**, by Julia Davis (E. P. Dutton). A report of the Lewis and Clark Expedition, based on the official journals. (A)
- NO ROOM**, by Rose Dobbs (Coward-McCann). Old folk tale of the peasant who brings all his animals into the house before he learns what it is to be crowded. When he sends them out, his tiny cottage seems very spacious. (E)
- NOBODY LISTENS TO ANDREW**, by Elizabeth Guilfoile (Follett). Andrew, the youngest in the family, is ignored until his momentous news proves to be true. For second graders. (E)
- NORTH STAR BOOKS** (Houghton Mifflin). Attractively illustrated informational books about significant events and personalities in United States history. (M)
- NOT TOO SMALL AFTER ALL**, by Eleanor Clymer (Franklin Watts). Although Joey is too small to play in games with the big boys, he wins a place in their esteem. (E)

- NOW I KNOW**, by Julius Schwartz (Whittlesey House). A simple explanation of sound, sight, and feelings for the primary-grade child. (E)
- OARS, SAILS AND STEAM**, by Edwin Tunis (World Publishing). Beautifully illustrated history of ships and sailing from early times to the present. Remarkable details. Also, **WHEELS**, the history of land transportation. (A)
- OF COURAGE UNDAUNTED**, by James Daugherty (Viking Press). Fascinating story of the Lewis and Clark Expedition as told by them in their journals. (A)
- OFF INTO SPACE!**, by Margaret O. Hyde (Whittlesey House). A factual book that gives the scientific explanation of the exploration of outer space. (M)
- OL' PAUL THE MIGHTY LOGGER**, by Glen Rounds (Holiday House). A colorful tall tale about Paul Bunyan and the early logging days. (M)
- OLA**, written and illustrated by Ingri and Edgar d'Aulaire (Doubleday). Brilliant pictures and simple story tell of a Norwegian boy who loves to ski. (E)
- OLD BONES, THE WONDER HORSE**, by Mildred Mastin Pace (Whittlesey House). The saga of a horse that came out of nowhere to win the Kentucky Derby in 1918. (M)
- OLD CON AND PATRICK**, by Ruth Sawyer (Viking Press). A young boy makes a gallant fight against the crippling effects of polio. (M)
- OLD SATAN**, by Lucille Wallower (David McKay). A tall tale of the biggest, blackest, most "ornery" mule in folklore. (E)
- OLD YELLER**, by Fred Gipson (Harper & Bros.). A gripping story of fourteen-year-old Travis and the stray dog who attaches himself to the family, living in Texas hill country in the 1860's. Wild animals threaten, cattle get hydrophobia, wild hogs are rounded up to be branded. The story, told in the words of Travis, has been voted "favorite book of the year" by youngsters in many states. (M)

- ON INDIAN TRAILS WITH DANIEL BOONE, by Enid Meadowcroft (Thomas Y. Crowell). The hazardous move of Daniel Boone and his family from North Carolina to the Kentucky wilderness. (A)
- ONCE THE HODJA, by Alice Geer Kelsey (Longmans, Green). Folk tales of Turkey. (M)
- ONCE UPON A TIME, edited by Rose Dobbs (Random House). Twenty amusing folk tales from many lands. Illustrations by Flavia Gág, sister of Wanda. (E)
- ONE GOD: THE WAYS WE WORSHIP HIM, by Florence Mary Fitch (Lothrop, Lee & Shepard). Religious observances and ways of worship of Catholics, Protestants, and Jews. (M)
- ONE MORNING IN MAINE, written and illustrated by Robert McCloskey (Viking Press). How six-year-old Sal loses her first tooth and likes it. Beautiful pictures of Maine seacoast. (E)
- THE ORDEAL OF THE YOUNG HUNTER, by Jonreed Lauritzen (Little, Brown). The story of a Navajo boy who becomes a hero and learns to appreciate the ways of his people. (M)
- OTIS SPOFFORD, by Beverly Cleary (William Morrow). Comical doings of the classroom show-off. (M)
- PADDLE-TO-THE-SEA, written and illustrated by Holling C. Holling (Houghton Mifflin). The journey of a toy canoe from the Great Lakes through the St. Lawrence to the sea. (M)
- PADRE PORKO, by Robert Davis (Holiday House). Folk tales of the genial pig who devotes his ingenuity to helping others, both animal and human. (M)
- PAGES, PICTURES, AND PRINT: A BOOK IN THE MAKING, by Joanna Foster (Harcourt, Brace). How author, artist, editor, and printer work together to produce a bound book. Good explanation of printing and binding operations. (M)

- PANCAKES—PARIS, by Claire Huchet Bishop (Viking Press). A box of pancake mix wins friends for two GIs in Paris during World War II. (M)
- PASSAGE TO AMERICA, by Katherine B. Shippen (Harper & Bros.). The great migrations to America in the nineteenth and twentieth centuries reveal much about nationality groups in the United States: Irish, Norwegians, Swedes, Chinese, Italians, etc. (M)
- PAUL BUNYAN AND HIS GREAT BLUE OX, by Wallace Wadsworth (Doubleday). The legend of the tall-tale hero. (A)
- PAUL BUNYAN SWINGS HIS AXE, by Dell J. McCormick (Caxton). A dramatic story full of tongue-in-cheek humor. (M)
- PECOS BILL, TEXAS COWPUNCHER, by Harold W. Felton (Alfred A. Knopf). A rousing tall tale. (M)
- PELLE'S NEW SUIT, by Elsa Beskow (Harper & Bros.). A Swedish picture story of getting a new suit for Pelle, from the shearing of the sheep to carding, weaving, etc. (E)
- PEPPER AND SALT, by Howard Pyle (Harper & Bros.). A favorite collection of gay stories based on old folk tales. Also, THE WONDER CLOCK. (M)
- PET OF THE MET, by Lydia and Don Freeman (Viking Press). A white mouse who is a music lover works out his difficulties with the Opera House cat, who also loves "The Magic Flute." (E)
- THE PETERKIN PAPERS, by Lucretia P. Hale, (Looking Glass Library). These stories of a completely scatterbrained family are ideal for reading aloud. (M)
- PETUNIA, by Roger Duvoisin (Alfred A. Knopf). A charming picture story of a goose who finds a book and concludes she is very wise. Also, PETUNIA AND THE SONG and PETUNIA TAKES A TRIP. (E)

- PHILOMÉNA**, written and illustrated by Kate Seredy (Viking Press). Eleven-year-old Philoména goes by herself to Prague to find her aunt and takes a succession of jobs as a domestic helper. Philoména's sense of humor and undaunted spirit make this a memorable story. (M)
- PHOTOGRAPHY WITH BASIC CAMERAS**, by William P. Gottlieb (Alfred A. Knopf). Good information for amateur photographers. (A)
- PICTURE STORY BOOKS** (David McKay). Each book tells of the people and their way of life, the history and legends of one country. Typical titles: **PICTURE STORY OF DENMARK**, **PICTURE STORY OF HOLLAND**, **PICTURE STORY OF SWEDEN**, **PICTURE STORY OF THE MIDDLE EAST**. (M)
- PILGRIM THANKSGIVING**, by Wilma Pitchford Hays (Coward-McCann). A little girl's experiences on the first Thanksgiving Day. (E)
- THE PILGRIMS KNEW**, by Tillie S. Pine and Joseph Levine (Whittlesey House). How the Pilgrims dealt with the problems of everyday living. Also, **THE INDIANS KNEW** and **THE CHINESE KNEW**. (E)
- PIONEER HEROES**, by J. Walker McSpadden (Thomas Y. Crowell). A collection of brief biographies of pioneer heroes from LaSalle to Davy Crockett. (A)
- PIPPY LONGSTOCKING**, by Astrid Lindgren (Viking Press). A hilarious fantasy about a nine-year-old who lives with only a monkey and a horse and accomplishes daredevil feats. Also, **PIPPY GOES ON BOARD** and **PIPPY IN THE SOUTH SEAS**. (M)
- PLAIN GIRL**, by Virginia Sorenson (Harcourt, Brace). An Amish girl who has been taught at home has great adjustments to make as she meets new ways in the outside world. (M)

THE PLANT SITTER, by Gene Zion (Harper & Bros.). How Tommy earns money taking care of the plants of neighbors on vacation. (E)

PLAY WITH ME, written and illustrated by Marie Hall Ets (Viking Press). Delicate pictures and rhythmic text tell of a little girl who tries to get some animal to play with her. As all run away, she learns that catching is not the same as playing. (E)

PLAY WITH PLANTS, by Millicent Selsam (William Morrow). Easy experiments and activities that help to explain plants. (E)

POCAHONTAS, by Ingri and Edgar d'Aulaire (Doubleday). Lavishly illustrated picture biography. (E)

A POCKETFUL OF RHYMES, edited by Katherine Love (Thomas Y. Crowell). An inviting little book of gay verse. (M)

POEMS, by Rachel Field (Macmillan). A choice assortment of poems for very young children. (E)

POEMS FOR CHILDREN, by Eleanor Farjeon (J. B. Lippincott). Imaginative poems for reading aloud. (M)

A PONY CALLED LIGHTNING, by Miriam E. Mason (Macmillan). How a wild pony of the plains takes a notion to race against the lightning. (E)

THE PONY EXPRESS, by Samuel Hopkins Adams (Random House). Historical information is presented with the excitement and suspense of pioneer days. A Landmark Book. (M)

THE POPPY SEED CAKES, by Margery Clark (Doubleday). Amusing stories of a little Russian boy that are just right for reading aloud. (E)

PREHISTORIC AMERICA, by Anne Terry White (Random House). Information about land formations and plant and animal life before recorded history in America. (M)

PREHISTORIC WORLD: ANIMAL LIFE IN PAST AGES, by Carroll Fenton (John Day). A splendid informational book. (M)

- A PRESENT FROM ROSITA**, by Celeste Edell (Julian Messner). The experiences of a little Puerto Rican girl when she comes to live on the mainland of the United States. (M)
- PUSS IN BOOTS**, edited and illustrated by Marcia Brown (Charles Scribner's Sons). The famous Charles Perrault story with stunning illustrations. (E)
- RABBIT HILL**, by Robert Lawson (Viking Press). Exquisitely illustrated story of the animals' adventures when a new family moves into the big house on the hill. Continued in **TOUGH WINTER**. (M)
- THE RAIN FOREST**, written and illustrated by Armstrong Sperry (Macmillan). Excellent information about the Rain Forest is given in this account of Chad Powell's adventures among pygmies of the jungle of New Guinea. (M)
- RAINBOW IN THE SKY**, edited by Louis Untermeyer (Harcourt, Brace). A useful collection of over 500 poems for children. (M)
- REAL BOOKS** (Garden City). Informational books that include some history and biography, also sports and hobbies. Typical titles: **THE REAL BOOK ABOUT RIVERS**, **THE REAL BOOK ABOUT SUBMARINES**, **THE REAL BOOK ABOUT MAGIC**. (M)
- THE REAL MOTHER GOOSE**, illustrated by Blanche Fisher Wright (Rand McNally). Excellent choice of verses with simple, appealing pictures. (E)
- RED HORSE HILL**, by Stephen Meader (Harcourt, Brace). An orphan boy who is a horse lover makes a place for himself with a New England family and trains a roan colt to win an important race. (M)
- THE RED PONY**, by John Steinbeck (Viking and Bantam). A thrilling horse story for better readers. (A)
- RHYMES AND VERSES, COLLECTED POEMS FOR CHILDREN**, by Walter de la Mare (Holt). A good collection of poetry from which to read aloud.

- RIDDLES, RIDDLES, RIDDLES, by Joseph Leeming (Franklin Watts). Riddles, conundrums, charades. (M)
- RIDE ON THE WIND, by Alice Dalgliesh (Charles Scribner's Sons). A dramatic adaptation of Lindbergh's THE SPIRIT OF ST. LOUIS that will appeal to middle graders. (M)
- RIDE WITH THE SUN, edited by Harold Courlander (Whittlesey House). Stories from sixty of the countries of the United Nations. (M)
- RIDERS OF THE PONY EXPRESS, by Ralph Moody (Houghton Mifflin). An exciting chapter in history. A North Star Book. (M)
- RIFLES FOR WATIE, by Harold Keith (Thomas Y. Crowell). Life of a Union soldier and spy in the West during the Civil War. Winner of the 1958 Newbery Medal. (M)
- RINGTAIL, by Alice Crew Gall and Fleming H. Crew (Henry Z. Walck). The adventures of a young raccoon from early spring to snowfall. (M)
- RIVER OF THE WEST, by Armstrong Sperry (Winston). Thrilling story of the explorer-sailors who discovered the Columbia River. (A)
- ROBERT FULTON AND THE STEAMBOAT, by Ralph Nading Hill (Random House). A vivid biography in the Landmark series. (M)
- A ROCKET IN MY POCKET: RHYMES AND CHANTS OF YOUNG AMERICANS, by Carl Withers (Holt). Rhymes and chants that children love. (M)
- ROCKETS INTO SPACE, by Alexander L. Crosby and Nancy Larrick (Random House). Simple explanation of rockets and how they work and the possibilities for space travel. (E)
- ROCKETS, SATELLITES, AND SPACE TRAVEL, by Fletcher Pratt and Jack Coggins (Random House). A beautifully illustrated book that explains how rockets and satellites work and the prospects of space travel. (M)

- ROCKETS, MISSILES AND MOONS, by Charles Coombs (William Morrow). A thoroughly readable explanation of rocketry and space travel. (A)
- ROCKETS, MISSILES AND SATELLITES, by Clayton Knight (Grosset & Dunlap). A well illustrated history of rockets and man-made satellites with the scientific explanation of how they work. (M)
- ROCKS ALL AROUND US, by Anne Terry White (Random House). The simple story of rocks and how to identify them. (E)
- ROCKS, RIVERS AND THE CHANGING EARTH, by Herman and Nina Schneider (William R. Scott). An interesting informational book on geology. (M)
- ROCKS AND THEIR STORIES, by Carroll Lane Fenton (Doubleday). An introduction to rocks and minerals with fifty pages of photos to aid identification. Also, THE LAND WE LIVE ON. (M)
- ROSITA, by Jeanette Perkins Brown (Friendship Press). How a little Puerto Rican girl observes Three Kings Day, twelve days after Christmas. (E)
- SAM AND THE FIREFLY, by P. D. Eastman (Random House). Simple story of an owl and a sky-writing firefly. Beginner Book. (E)
- THE SANTA FE TRAIL, by Samuel Hopkins Adams (Random House). A lively narrative of the famous route to the West. A Landmark Book. (M).
- THE SATURDAYS, by Elizabeth Enright (Rinehart). How four motherless children, with the help of their father and a housekeeper, plan their Saturdays in New York. Continued in THE FOUR-STORY MISTAKE and THEN THERE WERE FIVE. (M)
- SCIENCE IN YOUR OWN BACKYARD, by Elizabeth K. Cooper (Harcourt, Brace). How to explore soil, rocks, plant and animal life, weather, and stars. Simple experiments are included. (M)

- THE SEA AROUND US**, by Rachel Carson, edited by Anne Terry White (Golden Press). A beautifully rewritten and illustrated version for young readers. (A)
- SEA PUP**, by Archie Binns (Duell, Sloan & Pearce). When Clint brings home a baby seal as a pet, a beautiful friendship develops. But there's trouble ahead when Buster begins to grow and get out of hand. (A)
- SEE FOR YOURSELF**, by Nancy Larrick (E. P. Dutton). Simple science experiments about air and water, heat and cold. (E)
- SEE THROUGH THE SEA**, by Millicent Selsam and Betty Morrow (Harper & Bros.). Beautifully written and illustrated report of undersea life—plants, animals, as well as changing layers of water. Also, **SEE THROUGH THE LAKE**, by Millicent Selsam, and **SEE UP THE MOUNTAIN**, by Betty Morrow. (M)
- SEEDS AND MORE SEEDS**, by Millicent E. Selsam (Harper & Bros.). Simple information for beginning readers. (E)
- SENSIBLE KATE**, by Doris Gates (Viking Press). Kate, an orphan in a foster home, longs to be pretty and cute, not just sensible. (M)
- SEVEN STARS FOR CATFISH BEND**, by Ben Lucien Burman (Funk & Wagnalls). A fable about a group of wild animals who battle an invasion of hunters on the lower Mississippi. (A)
- SHAKEN DAYS**, by Marion Garthwaite (Julian Messner). The experiences of one family during the great San Francisco earthquake. (M)
- THE SHEPHERD'S NOSEGAY: STORIES FROM FINLAND AND CZECHOSLOVAKIA**, by Parker Fillmore (Harcourt, Brace). (M)
- SHOOTING STARS**, by Herbert S. Zim (William Morrow). A vivid explanation with clear illustrations. (E)
- SIGNATURE BOOKS** (Grosset & Dunlap). Simple fictionalized biographies for the middle grades. (M)
- THE SILVER SWORD**, by Ian Serraillier (Criterion). A moving story of Polish children separated from their parents

- when the Germans took over in World War II and the long journey to Switzerland in the hope of reunion. (M)
- SIMPLE MACHINES AND HOW THEY WORK**, by Elizabeth N. Sharp (Random House). Information about wheels, screws, wedges, inclined planes, pulleys. (E)
- SINGING TIME: SONGS FOR NURSERY AND SCHOOL**, by Satis N. Coleman and Alice G. Thorn (John Day). (E)
- THE SIZE OF IT**, by Ethel S. Berkley (William R. Scott). Simple text and pictures give an elementary explanation of differences in size. (E)
- SLAPPY HOOPER, THE WONDERFUL SIGN PAINTER**, by Arna Bon-temps and Jack Conroy. An exaggerated story of the world's fastest sign painter who almost causes his own downfall by the realism of his billboards. (E)
- SNOW TREASURE**, by Marie McSwigan (E. P. Dutton). How Norwegian children get blocks of gold out of the country during the Nazi occupation of World War II. (M)
- SONG OF THE PINES**, by Walter and Marion Havighurst (Winston). An interesting story laid in Wisconsin that tells of lumbering and Norwegian-Americans. (M)
- SONG OF THE SEASONS**, by Addison Webb (William Morrow). A beautifully written and illustrated account of the year-round doings of the woodland animals. (M)
- SONG OF THE SWALLOWS**, written and illustrated by Leo Politi (Charles Scribner's Sons). A stunning picture story of a little boy, an old bell ringer, and the swallows that come back to the Mission of San Juan Capistrano in California. Winner of the 1950 Caldecott Medal. (E)
- SPACE CAT**, by Ruthven Todd (Charles Scribner's Sons). Science fiction in which a cat, Flyball, goes with the pilot on a rocket ship to outer space. Continued in **SPACE CAT VISITS VENUS** and **SPACE CAT MEETS MARS**. (M)
- SPHINK: THE STORY OF A CATERPILLAR**, written and illustrated by Robert McClung (William Morrow). A life-cycle

- story for primary-grade readers. Also, **RUBY THROAT: THE STORY OF A HUMMING BIRD** and **GREEN DARNER: THE STORY OF A DRAGONFLY**. (E)
- SPRING IS HERE**, by Lois Lenski (Henry Z. Walek). Simple pictures and verses about the season. Also, **ON A SUMMER DAY**, **I LIKE WINTER**, and **NOW IT'S FALL**. (E)
- STAMP COLLECTING**, by Roger Lewis (Alfred A. Knopf). Simple instructions for the beginning collector. (M)
- STARS IN OUR HEAVEN**, by Peter Lum (Pantheon). Myths and fables, excellent for reading aloud. (A)
- STONE SOUP**, retold and illustrated by Marcia Brown (Charles Scribner's Sons). An old French tale of soldiers who make soup from stones—and all the vegetables furnished by the gullible villagers. (E)
- STORIES CALIFORNIA INDIANS TOLD**, by Anne B. Fisher (Parnassus). Indian legends that explain how California was made, etc. Choice illustrations by Ruth Robbins. (M)
- STORIES OF THE GODS AND HEROES**, by Sally Benson (Dial). An excellent collection of Greek legends. (M)
- THE STORM BOOK**, by Charlotte Zolotow (Harper & Bros.). Tells of the beauty of a summer storm as a small boy and his mother watch. (E)
- THE STORY ABOUT PING**, by Marjorie Flack (Viking Press). The adventures of a yellow duckling who strays from his family on a Chinese river boat. Charming illustrations by Kurt Wiese add to Ping's personality. (E)
- THE STORY OF BABAR**, by Jean de Brunhoff (Random House). A little elephant, dressed in a business suit, visits the city and then returns to become king of the jungle elephants. Translated from the French, the story is continued in **BABAR THE KING**, **THE TRAVELS OF BABAR**, and other books. (E)
- THE STORY OF D-DAY: JUNE 6, 1944**, by Bruce Bliven, Jr. (Random House). A vivid and dramatic account of the

Allied landing in France during World War II. Landmark Book. (M)

THE STORY OF FERDINAND, by Munro Leaf (Viking Press). A bull who wants to sit and smell the flowers is transformed by a bumblebee into the champion of the bull fights. Comical illustrations by Robert Lawson. (E)

THE STORY OF KIT CARSON, by Edmund Collier (Grosset & Dunlap). Fictionalized biography in the Signature Book series. (M)

THE STORY OF THE ICE AGE, by Rose Wyler and Gerald Ames (Harper & Bros.). Factual information that is intriguing to children today. (M)

STRAWBERRY GIRL, written and illustrated by Lois Lenski (J. B. Lippincott). Life among the Florida crackers is told in this story of the daughter of a family that raises strawberries. Winner of the 1946 Newbery Medal. (M)

STUART LITTLE, by E. B. White (Harper & Bros.). The whimsical story of a boy no bigger than a mouse. (M)

THE SUN, THE MOON, AND THE STARS, by Mae and Ira Freeman (Random House). Beautifully illustrated factual account for primary-grade children. (E)

SUNG UNDER THE SILVER UMBRELLA, Association for Childhood Education International (Macmillan). Two hundred favorite poems for younger readers—well selected.

SUNRISE ISLAND, by Charlotte Baker (David McKay). The adventures of two boys in an Indian tribe of the Northwest many years ago. (M)

SUSANNAH, THE PIONEER COW, by Miriam E. Mason (Macmillan). Easy-to-read story of the farm animals that went west with a family in a covered wagon train. (E)

SUSIE THE CAT, written and illustrated by Tony Palazzo (Viking Press). A cat who wants to imitate the circus performance of Leo the Lion does extremely well. (E)

SWALLOWS AND AMAZONS, by Arthur Ransome (J. B. Lippincott). Camping and sailing adventures of two sets of English children. (M)

SWAMP CAT, by Jim Kjelgaard (Dodd, Mead). A boy and a black cat share a cabin by a lonely swamp and adventures in the wilds. (A)

THE SWANS OF BALLYCASTLE, by Walter Hackett (Farrar, Straus). The Irish legend of three children who are turned into swans to escape their wicked stepmother. (M)

THE TALE OF PETER RABBIT, by Beatrix Potter (Warne). An old favorite, first published in England in 1903, tells of a bold young rabbit's adventures in Mr. McGregor's garden. (E)

TALES FROM GRIMM, translated and illustrated by Wanda Gág (Coward-McCann). A wonderful collection of old favorites. Also, **MORE TALES FROM GRIMM**. (E)

THE TALKING CAT AND OTHER STORIES OF FRENCH CANADA, by Natalie Savage Carlson (Harper & Bros.). Amusing folk stories too good to miss. (M)

THE TALKING TREE AND OTHER STORIES, edited by Augusta Baker (J. B. Lippincott). Fairy tales from fifteen lands. (M)

THE TALL BOOK OF CHRISTMAS, edited by Dorothy Hall Smith (Harper & Bros.). Stories, poems, and carols, beautifully illustrated. Splendid for reading aloud. (E)

THE TALL BOOK OF FAIRY TALES, illustrated by William Sharp (Harper & Bros.). Sixteen well known tales with many handsome full-color pictures. (E)

THE TALL BOOK OF MOTHER GOOSE, illustrated by Feodor Rojankovsky (Harper & Bros.). A splendid selection of verses with bold, realistic drawings and a distinctive shape (twelve inches tall, five inches wide). (E)

- THE TALL BOOK OF NURSERY TALES**, illustrated by Feodor Rojankovsky (Harper & Bros.). Twenty-four of the best-known tales, including "The Three Billy Goats Gruff," "The Tortoise and the Hare," "The Gingerbread Boy," and "The Goose That Laid the Golden Egg." Stunning pictures. (E)
- TALL TALE AMERICA**, by Walter Blair (Coward-McCann). Stories about Paul Bunyan, Davy Crockett, Johnny Appleseed, Mike Fink, and other tall-tale heroes. (A)
- TALL TALES OF AMERICA**, by Irwin Shapiro (Golden Press). Nine exciting and robust stories of such legendary heroes as Paul Bunyan, Pecos Bill, and Old Stormalong. Good read-aloud material for all ages. (M)
- TALL TIMBER TALES**, by Dell J. McCormick (Caxton). Dramatic tall tales. (M)
- THE TELESCOPE**, by Harry E. Neal (Julian Messner). History of the telescope. (A)
- TELEVISION WORKS LIKE THIS**, by Jeanne and Robert Bendick (Whittlesey House). Detailed explanation for advanced readers. (A)
- THAD OWEN**, by Hazel Wilson (Abingdon). Adventures of a boy in Maine of the 1890's. (M)
- THE THANKSGIVING STORY**, by Alice Dalglish (Charles Scribner's Sons). Simple picture story of the Hopkins family from their arrival on the Mayflower to the first Thanksgiving in the Plymouth Colony. (E)
- TIME FOR FAIRY TALES, OLD AND NEW**, edited by May Hill Arbuthnot (Scott, Foresman). An excellent collection for the teacher's desk.
- TIME FOR POETRY**, compiled by May Hill Arbuthnot (Scott, Foresman). A collection of about 650 poems that children enjoy, grouped for easy use in the classroom and with valuable notes for teachers. A splendid book for classroom use.

- THAT JUD!**, by Elspeth Bragdon (Viking Press). An orphan boy with problems is taken in by the people of a Maine village and wins their confidence. (M)
- THEE, HANNAH!**, written and illustrated by Marguerite De-Angeli (Doubleday). A little Quaker girl of old Philadelphia resents her plain gray bonnet until she learns to appreciate the significance of being a Friend. (M)
- THEODORE TURTLE**, by Ellen MacGregor (Whittlesey House). In black derby, carrying an umbrella and smoking a pipe, a forgetful turtle endears himself to children who sympathize over his search for lost articles. (E)
- THEY WERE STRONG AND GOOD**, written and illustrated by Robert Lawson (Viking Press). A family-album report of parents and grandparents on both sides, showing their origin, work, and interests. An excellent view of what has gone into the making of America. Also good starter for children's writing of their own family-album reports. (M)
- THIRTY SECONDS OVER TOKYO**, by Bob Considine and Ted Lawson (Random House). Firsthand report of American bombing of Tokyo in World War II. Vivid and dramatic reading. Landmark Book. (M)
- THIS BOY CODY**, by Leon Wilson (Franklin Watts). Adventures of a lovable boy in the Cumberland Mountains of Tennessee. Continued in **THIS BOY CODY AND HIS FRIENDS**. (M)
- THIS WAY, DELIGHT**, edited by Herbert Read (Pantheon). Poems of inspiration for those already devoted to reading poetry. (M)
- THE 397TH WHITE ELEPHANT**, by René Guillot (Criterion). The deeply moving story of a little Hindu king and his great white elephant. (A)
- THREE STUFFED OWLS**, by Keith Robertson (Viking Press). Humorous and suspenseful detective story that begins with two boys working on the case of a stolen bicycle and includes a jewel-smuggling case. (M)

- THROUGH THE MAGNIFYING GLASS, by Julius Schwartz (Whittlesey House). Activities and experiments with a simple magnifying glass. (M)
- TIRRA LIRRA, by Laura E. Richards (Little, Brown). Amusing verses that delight all ages. (M)
- TO CALIFORNIA BY COVERED WAGON, by George R. Stewart (Random House). The report of a covered wagon trip to California based on the journal of a teen-ager who went along. Landmark Book. (M)
- TOLD UNDER THE CHRISTMAS TREE, edited by the Association for Childhood Education (Macmillan). Stories of Christmas and Hanukkah for reading aloud. (M)
- TOLD UNDER THE GREEN UMBRELLA, Association for Childhood Education (Macmillan). Twenty-six favorite folk tales, fairy tales, and legends chosen by experienced teachers of young children. (E)
- TOMMY CARRIES THE BALL, by James and Marion Renick (Charles Scribner's Sons). A good football story with how-to-do-it information and diagrams of various plays and positions. (M)
- TRAILS WEST AND MEN WHO MADE THEM, by Edith M. Dorian and William N. Wilson (Whittlesey House). The dramatic story of westbound trails, from those made by the early Spaniards who followed buffalo tracks and Indian trails to the routes of Conestoga wagons. (M)
- TRAPPERS AND TRADERS OF THE FAR WEST, by James Daugherty (Random House). A lively account of the beginnings of the fur trade when beaver was the most valuable fur in the world. (M)
- THE TREASURE OF LI-PO, by Alice Ritchie (Harcourt, Brace). Six old fairy tales from China, told with beauty and distinction. (M)

TREASURY OF LITERATURE—READTEXT SERIES, selected and edited by Eleanor Johnson, Leland B. Jacobs, and Jo Jasper Turner (Charles E. Merrill Books). An excellent series of six supplementary textbooks—one for each elementary grade—containing outstanding selections from children's literature. Beautifully illustrated.

TREE IN THE TRAIL, by Holling C. Holling (Houghton Mifflin). The Santa Fe Trail is described through the life of a cottonwood tree. (M)

THE TREE ON THE ROAD TO TURNTOWN, by Glenn O. Blough (Whittlesey House). Simple nature story of a tree and how it grows. Also, **NOT ONLY FOR DUCKS: THE STORY OF RAIN; WAIT FOR THE SUNSHINE; AFTER THE SUN GOES DOWN; and LOOKOUT FOR THE FOREST.** (E)

TREE WAGON, by Evelyn Lampman (Doubleday). The 1847 trip to Oregon of a wagon filled with fruit trees. (M)

TRUE BOOKS (Childrens Press). Very simple science books that look as easy as first primers. Typical titles: **THE TRUE BOOK OF DINOSAURS, THE TRUE BOOK OF ANIMALS OF SEA AND SHORE, THE TRUE BOOK OF ANIMAL BABIES, THE TRUE BOOK OF INSECTS, THE TRUE BOOK OF AIRPORTS AND AIRPLANES.** (E)

TWENTY AND TEN, by Claire Huchet Bishop (Viking Press). Twenty French children living in the country with a Catholic sister agree to share their quarters with ten Jewish children whom the Nazis are seeking during the German occupation of Paris in World War II. Very moving. (M)

TWO IS A TEAM, by Lorraine and Jerrold Beim (Harcourt, Brace). A little Negro boy and a white boy learn that each can help the other and that they can have more fun together. (E)

THE TWENTY-ONE BALLOONS, written and illustrated by William Pène DuBois (Viking Press). Fantastic story of the balloon trip of Professor William Waterman Sherman who

set out in one balloon and was picked up in the Atlantic in the wreckage of twenty balloons. (M)

TWO LITTLE TRAINS, by Margaret Wise Brown (William R. Scott). Very elementary picture story of the journey of two trains across the mountains, rivers, and valleys of America. (E)

THE TWO REDS, by Will and Nicolas (Harcourt, Brace). A city boy and city cat—both named Red—become fast friends. Brilliant red, yellow, and black drawings. (E)

UNCLE BEN'S WHALE, by Walter D. Edmonds (Dodd, Mead). Hen-pecked Uncle Ben, skipper of a canal boat, harpoons a whale and turns it into a side show. Illustrations by William Gropper are hilarious. (M)

UNDER THE TENT OF THE SKY, edited by John E. Brewton (Macmillan). Poems about all kinds of animals, real and make-believe. (M)

VULPES, THE RED FOX, by John and Jean George (Dutton). Beautifully written and illustrated story by a husband-and-wife team famous for their nature lore. Other books by the Georges: **DIPPER OF COPPER CREEK** and **MASKED PROWLER: THE STORY OF A RACCOON**. (A)

WATERLESS MOUNTAIN, by Laura Armer (Longmans, Green). The dramatic story of a modern Navajo Indian boy, who is torn between two cultures. Winner of the 1932 Newbery Medal. (M)

WE LIVE IN THE SOUTH, by Lois Lenski (J. B. Lippincott). Three simple stories with realistic details about life in the Southeastern pine woods, in the Negro quarter of a Southern town, and in a Florida orange grove. (E)

WEE GILLIS, by Munro Leaf (Viking Press). The adventures of a Scotch lad make good reading. Strong black and white drawings by Robert Lawson. (E)

- WHAT'S INSIDE?, by May Garelick (William R. Scott). Stunning photographs and simple text show the stages of development from egg to gosling. (E)
- WHAT'S INSIDE THE EARTH?, by Herbert S. Zim (William Morrow). A well illustrated informational book. (M)
- WHEEL ON THE CHIMNEY, by Margaret Wise Brown (J. B. Lippincott). Rhythmic text with brilliant illustrations by Tibor Gergely tell the year-round story of storks from a Hungarian chimney. (E)
- THE WHEEL ON THE SCHOOL, by Meindert DeJong (Harper & Bros.). Children in a Dutch village rush to put a wheel on their school as a nesting place for storks. Winner of the 1954 Newbery Medal. (M)
- WHEN THE MISSISSIPPI WAS WILD, written and illustrated by Le Grand (Abingdon). How Mike Fink halfway tamed the Mississippi by tying up the tail of Old Al, the alligator who caused the river storms. (E)
- WHITE SNOW, BRIGHT SNOW, by Alvin Tresselt (Lothrop, Lee & Shepard). Beautiful picture story of the snowflakes' silent fall. Illustrations by Roger Duvoisin. Winner of the 1948 Caldecott Medal. Also, RAIN DROP SPLASH and HI, MISTER ROBIN, about the sights, sounds, and smells of spring. (E)
- WHY COWBOYS SING, IN TEXAS, written and illustrated by Le Grand (Abingdon). A comical tall tale that pretends to give a real explanation. (E)
- WHY THE NORTH STAR STANDS STILL: AND OTHER INDIAN LEGENDS, by William R. Palmer (Prentice-Hall). Indian legends that explain natural history and the universe. (M)
- THE WIND IN THE WILLOWS, by Kenneth Grahame (Charles Scribner's Sons). The classic story of Mole, Water Rat, Badger, and Toad and their gentlemanly life in the woods and along the river bank. Slow reading for modern children, but they love to have it read aloud. (A)

- WINTER DANGER, by William O. Steele (Harcourt, Brace). Caje, the son of a wandering woodsman in the Cumberland Mountains of the 1780's, has exciting adventures on the frontier. (M)
- THE WITCH OF BLACKBIRD POND, by Elizabeth George Speare (Houghton Mifflin). Beautifully written story of a sixteen-year-old girl who comes to Connecticut to live with her Puritan relatives in Colonial days. Her failure to conform results in her being labeled a witch. (A)
- THE WONDER WORLD OF ANTS, by Wilfrid Bronson (Harcourt, Brace). Vivid information about many kinds of ants and how they live. (M)
- THE WONDERFUL EGG, written and illustrated by Dahlov Ipcar (Doubleday). With simple words and vivid pictures this book tells of various kinds of dinosaurs and the eggs from which they hatch. (E)
- THE WONDERFUL FLIGHT TO THE MUSHROOM PLANET, by Eleanor Cameron (Little, Brown). An exciting combination of science fiction and magic. Continued in STOWAWAY TO THE MUSHROOM PLANET. (M)
- THE WONDERFUL WINTER, by Marchette Chute (E. P. Dutton). A young boy spends the winter in the London home of a great actor of Shakespeare's day. Excellent background information along with a good story. (A)
- THE WONDERFUL WORLD OF MATHEMATICS, by Lancelot Hogben (Garden City). Lavishly illustrated story of the development of mathematics and what it has meant to civilization. (A)
- THE WONDERS OF SEEDS, by Alfred Stefferud (Harcourt, Brace). Excellent informational book. (M)
- WONDERS OF THE HUMAN BODY, written and illustrated by Anthony Ravielli (Viking Press). Beautifully illustrated explanation of the workings of the human body. (M)

- THE WORLD OF CHRISTOPHER ROBIN**, by A. A. Milne (E. P. Dutton). A newly illustrated volume that combines two collections of poetry for young children: **WHEN WE WERE VERY YOUNG** and **NOW WE ARE SIX**.
- THE WORLD OF POOH**, by A. A. Milne (E. P. Dutton). A new edition that combines **WINNIE-THE-POOH** and **THE HOUSE AT POOH CORNER**, charming stories about a little boy and his toy pets. (E)
- WORLD LANDMARK BOOKS** (Random House). Vivid nonfiction accounts of personalities and events which have become landmarks in world history. Typical titles: **ALEXANDER THE GREAT**, by John Gunther; **ADVENTURES AND DISCOVERIES OF MARCO POLO**, by Richard J. Walsh; **THE BATTLE OF BRITAIN**, by Quentin Reynolds. (A)
- WORLDS IN THE SKY**, by Carroll Lane and Mildred Fenton (John Day). The underlying principles of astronomy. (A)
- THE WRIGHT BROTHERS**, by Quentin Reynolds (Random House). A popular Landmark Book which tells a thrilling story. (M)
- YANKEE THUNDER: THE LEGENDARY LIFE OF DAVY CROCKETT**, by Irwin Shapiro (Julian Messner). A thrilling biography that is part tall tale. (A)
- THE YEARLING**, by Marjorie Kinnan Rawlings (Charles Scribner's Sons). Jody Baxter's devotion to his pet fawn meets a severe test when Flag, the fawn, breaks into Ma Baxter's garden. A beautifully written story laid in Florida cracker country. (A)
- YIPE**, by David Malcomson (Little, Brown). A very popular dog story. (M)
- YONIE WONDERNOSE**, written and illustrated by Marguerite De-Angeli (Doubleday). The story of a Pennsylvania Dutch boy whose curiosity is never satisfied. (E)

- YOU AMONG THE STARS**, by Herman and Nina Schneider (William R. Scott). Simple facts for young readers. (E)
- YOU COME TOO**, by Robert Frost (Holt). Favorite poems, selected and grouped for young readers, probably grade five and up.
- YOU WILL GO TO THE MOON**, by Mae and Ira Freeman (Random House). Beginner Book giving facts about a trip to the moon by the first spacemen. (E)
- YOUR TELEPHONE AND HOW IT WORKS**, by Herman and Nina Schneider (Whittlesey House). Detailed explanation of the workings of a telephone. (A)
- YOUR TRIP INTO SPACE**, by Lynne Poole (Whittlesey House). Vivid information with scientific explanations. (A)
- YOUR WONDERFUL WORLD OF SCIENCE**, by Mae and Ira Freeman (Random House). Simple facts about wind, rain, clouds, snow, earth, rocks, and the sun. (E)
- YOURS TILL NIAGARA FALLS**, edited by Lillian Morrison (Thomas Y. Crowell). Rhymes and verses in autograph albums. (M)

CHAPTER 17

Further Reading for Teachers

ANTHOLOGY OF CHILDREN'S LITERATURE, Third Edition, by Edna Johnson, Evelyn R. Sickels, and Frances Clarke Sayers (Houghton Mifflin). A veritable treasure chest of choice poems, stories, and chapters from outstanding children's books, with excellent introductory parts telling of various types of books.

THE ART OF THE STORY-TELLER, by Marie L. Shedlock (Dover). Delightful introduction to the art of storytelling by an English woman who pioneered in the field. The chapter "Questions Teachers Ask" is particularly pertinent. A number of tales are included as recommended storytelling material.

"BEQUEST OF WINGS": A FAMILY'S PLEASURE IN BOOKS, by Annis Duff (Viking Press). The chronicle of the Duff family and how the parents introduced their children to the joys of reading.

- BOOKS CHILDREN & MEN**, by Paul Hazard, translated by Marguerite Mitchell (The Horn Book, Inc.). The remarkably pertinent comments of a member of the French Academy on children's tastes as opposed to the choices adults make for them. Delightful and genuinely inspiring.
- CHILDREN AND BOOKS**, by May Hill Arbuthnot (Scott, Foresman). A splendid text and reference book for students of children's literature and classroom teachers. It includes many stories and sample chapters from distinguished children's books.
- A CRITICAL HISTORY OF CHILDREN'S LITERATURE**, by Cornelia Meigs, Elizabeth Nesbitt, Anne Eaton, and Ruth Hill Viguers (Macmillan). Remarkably perceptive history of various kinds of books for children, unfortunately with many errors in minute details.
- FAMILY READING AND STORYTELLING**, by Margaret E. Martignoni (The Grolier Society, 575 Lexington Ave., New York 22). 24 pages of practical suggestions attractively illustrated.
- FOLLOWING FOLK TALES AROUND THE WORLD**, by Elizabeth Nesbitt. 20-page reprint from **COMPTON'S PICTURED ENCYCLOPEDIA**. An excellent article on folk-tale storytelling with an annotated list of folk tales, grouped by country. Single copies free to librarians and teachers on request to F. E. Compton & Co., 1000 N. Dearborn Ave., Chicago 11.
- HELPING CHILDREN DISCOVER BOOKS**, by Doris Gates (Science Research Associates). 48-page pamphlet which gives valuable information about arousing children's interest in books and guiding their reading.
- HOW TO RUN A BOOK FAIR**, by Dorothy McFadden (Children's Book Council, 175 Fifth Ave., New York 10). 35-page how-to-do-it guide for school and community leaders.
- HOW TO TELL A STORY**, by Ruth Sawyer. 12-page reprint from **COMPTON'S PICTURED ENCYCLOPEDIA**. Single copies free to librarians and teachers on request to F. E. Compton & Co., 1000 N. Dearborn St., Chicago 10.

- ILLUSTRATORS OF CHILDREN'S BOOKS, 1744-1945, compiled by Bertha E. Mahoney, Louise Payson Latimer, and Beulah Folmsbee, and ILLUSTRATORS OF CHILDREN'S BOOKS, 1946-1956, compiled by Ruth Hill Viguers, Marcia Dalphin, and Bertha Mahoney Miller (The Horn Book, Inc.). Beautifully illustrated sources of information about individual artists, trends in illustration, and books with outstanding art work.
- A PARENT'S GUIDE TO CHILDREN'S READING, by Nancy Larrick (Doubleday and Pocket Books). A practical handbook to encourage parents' cooperation in the development of children's skill and pleasure in reading. Well organized for easy reference.
- THE PROOF OF THE PUDDING: WHAT CHILDREN READ, by Phyllis Fenner (John Day). An experienced school librarian reports what children like to read and why, suggests how they can be encouraged to read more, and recommends hundreds of books for many kinds of readers.
- REMO BUFANO'S BOOK OF PUPPETRY, compiled by Arthur Richmond (Macmillan). Excellent suggestions for teachers about making puppets of all kinds. Well illustrated.
- STORYTELLING, by Ruth Tooze (Prentice-Hall). Helpful suggestions for beginning storytellers with a number of recommended stories to begin on.
- THEY ALL WANT TO WRITE: WRITTEN ENGLISH IN THE ELEMENTARY SCHOOL, by Alvina Treut Burrows, June D. Ferebee, Doris C. Jackson, and Dorothy O. Saunders. (Prentice-Hall). Excellent suggestions for developing children's creative writing.
- THE WAY OF THE STORYTELLER, by Ruth Sawyer (Viking Press). A well-known storyteller and author of juvenile books, who studied under Marie Shedlock, gives very practical suggestions for becoming a storyteller. Several stories, recommended for the storyteller, are included.

WRITING FOR YOUNG CHILDREN, by Claudia Lewis (Simon and Schuster). Whether you intend to write for children or not, this will be an invaluable guide to understanding young children and their use of language.

YOUR CHILDREN WANT TO READ, A GUIDE FOR TEACHERS AND PARENTS, by Ruth Tooze (Prentice-Hall). The director of a traveling exhibit of children's books reports on children's reading interests and describes hundreds of books with suggestions for introducing them to children.

YOUR CHILD'S READING TODAY, by Josette Frank (Doubleday). An excellent guide for parents with many annotated book lists.

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