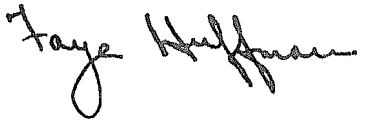
SUGGESTED OUTLINES FOR TEACHING CHILDREN'S LITERATURE



A THESIS

SUBMITTED TO THE DEPARTMENT OF

EDUCATION AND THE GRADUATE COUNCIL OF THE KANSAS STATE

TEACHERS COLLEGE OF EMPORIA IN PARTIAL FULFILLMENT OF

THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF SCIENCE

By

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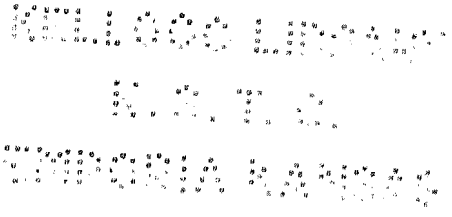
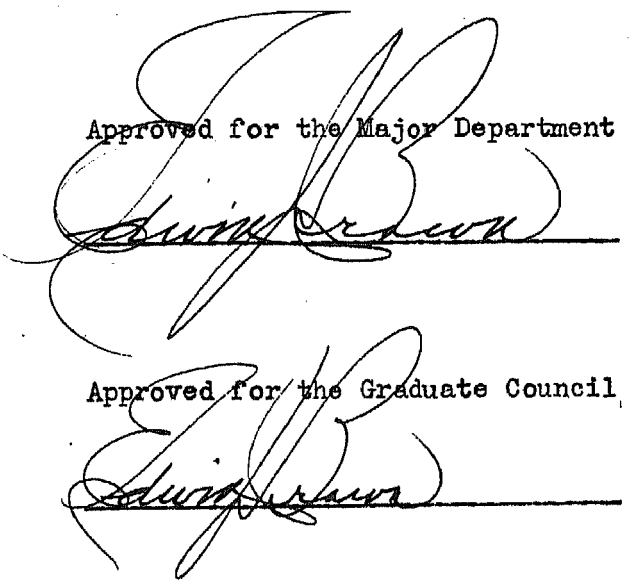
May 1933





Approved for the Major Department

Approved for the Graduate Council

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F.H.

TABLE OF CONTENTS

PART I

INTRODUCTION

This study is divided into three parts; first, the introduction; second, the outline of the units. The third part, which is the syllabus, is divided into two sections. The first section is planned to create an interest in children's literature; the second section is the suggested units of study. The material following each unit is not in the form of a lecture, but is rather comments designed to call attention to points brought out in the reading assignments, or in other cases to supplement the reading assignments.

Story-telling which forms an important part of children's literature has been omitted since it is given as a separate course in most schools. Lists of books are not included except in a few units since so many fine bibliographies are available. Bibliographies should be made to meet definite needs, and every effort is made in this course to help students to do this, with their future work in mind.

This study is based on the theory that literature is experience and that a child's reading interests should reach out into various fields--into the field of history, travel, biography, art and science. It is based on the theory that reading skills and techniques should be developed and mastered in order that literature and all future reading may be a pleasure.

The literature period should be one of enjoyment, not a period when a story or poem is analyzed for form and construction. This period should be one of recreation and on the play level. Children should be encouraged to do creative reading as they are urged to do creative writing.

Previous Studies

A Handbook of Children's Literature, by Emelyn E. Gardner and Eloise Ramsey, published in 1927, is the outgrowth of the authors' experience in teaching children and in teaching children's literature in normal schools and colleges. The purpose of the book is three fold:

> (1) "To develop the approach to children's literature through consideration of children's interests and activities; (2) to direct attention to a considerable body of good literature simple enough to be understood and enjoyed by children; (3) to suggest some methods of presenting literature that will give enjoyment to children and enlarge for them the experience of appreciation."[1]

Suggested readings and bibliographies add to the worth of the book.

A second edition of Children's Reading, by Lewis M. Terman and Margaret Lima, was published in 1931. This book is based upon an experimental study of nearly two thousand children. The book is divided into two parts. The first part deals with "The Reading Interests of Children," and the second part with "Suggestions for Children's Reading," which is an annotated list of about one thousand titles.

Another book called The Children's Reading is the result of Miss Frances Jenkins Olcott's experimentation in the laboratory children's libraries of the Carnegie Library of Pittsburgh, and of her lectures, while Director of the Training School for Children's Librarians of the Carnegie Library of Pittsburgh.

This book is a revision of an earlier work written fourteen years ago, but the revision is so complete that the book is of real importance in this field.

It contains fifteen chapters of intensely interesting and instructive

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[1]Emelyn E. Gardner and Eloise Ramsey, A Handbook of Children's Literature, p. 5.

material on children's literature. Each chapter is followed by descriptive bibliographies.

Children's Literature by Curry and Clippinger is an excellent collection of poems and stories, completely indexed into the different types of literature. Introducing each type is a section of explanation, sources and suggestions. The information preceding each poem or story also adds to the value of the book. The Preface and General Introduction gives a number of helpful suggestions on the teaching of story-telling, dramatization and also some information on "Literature in the Grades."

A very useful book is that of Walter Taylor Field, 1928, called, A Guide to Literature for Children. This takes the place of an earlier book by Mr. Field, Fingerposts to Children's Reading. Some of the chapters treat the following subjects: "The Influence of Books"; "Good Books for Home and School"; "The Illustrating of Children's Books"; "Home Reading and Story Telling"; "Mother Goose." Nearly one hundred pages of this book are devoted to an excellent bibliography, in addition to the 350 titles listed in the body of the book as useful for the home and school library. Many parents find this bibliography most helpful.

A recent book by Eleanor Rawlinson, called Introduction to Literature for Children, was published in 1931. The author has divided the book into "Traditional" and "Sophisticated" literature. The larger part of the material is traditional literature. The explanation of the different types of stories is especially good. This book also would be of value to classes in story telling and in mythology. It is concerned only with classic and standard literature and is a real contribution.

Helps in Compiling Bibliographies

One of the most comprehensive bibliographies is that of Bertha E. Mahony and Elinor Whitney Realms of Gold, 1929. This illustrated descriptive catalog contains 796 pages of well chosen titles. Reproductions of the work of the best known children's illustrators is given; the book lists contain annotations, and many of them have interesting notes about the authors. The first ten pages of the book give an historical survey of children's literature. This book is of value to parents, teachers, editors, publishers, and librarians.

The Children's Catalog, edited by M. E. Sears, is an invaluable aid to the children's librarian. The third edition published in 1925 contained 4,100 titles. This catalog is kept up-to-date by cumulative supplements, and in 1930 the fourth edition was published. It contains nearly 4,500 titles with about 1,200 titles starred for first purchase. The entries are made under author, title, and subject. Many annotations are given and these are usually signed. Dates of publication, and the age for which the book is suited are indicated.

There are many excellent booklists. A very recent one, The Right Book for the Right Child is a list for children ranging from the pre-school age through junior high school. It was compiled by a committee chosen from the Children's Librarians Committee of the American Library Association, who worked with the Research Department of the Winnetka Public Schools. This list was made from reports of over 100,000 children in 800 schools.

The Booklist, a monthly publication of the American Library Association, is another dependable source for bibliographies.

Definition of Terms

The term "literature" is here used in a very broad sense. It is not confined to classics and not always to books of high literary value. Even adult books of this class are few and far between. William Henry Pyle in speaking of great books says:

> "Of course all teachers must be readers. They must know all the good books. They are not many. In the evenings of two or three winters, one can read most of the world's greatest books, those that make us better men and women after we have read them. The last twenty-five hundred years have not produced more than twenty-five really great writers. Any teacher can know and read these authors. The high school graduate can know them and may well have read many of them."[2]

Eleanor Rawlinson in a recent book says:

> "Literature for Children is not a specific kind of literature, any more than food for children is a specific kind of food. Any food that a child can digest and assimilate is food for children. So, too, any literature that children can psychologically comprehend and can mentally and emotionally thrive on is literature for children.
>
> "When we speak of psychologically comprehending a piece of literature, we of course do not mean merely recognizing the words of which it is composed, nor getting a general sort of notion of what it is about. We mean, rather, sensing the basic emotion of a lyric, or finding it natural that characters in a story should do what they do."[3]

This same idea was expressed by Walter Taylor Field when he wrote:

> ".....Yet there are certain great and abiding books which should form the framework of every course of juvenile reading. It is a significant fact that most of these books, for example, The Odyssey, Aesop's Fables, Arabian Nights, and Robinson Crusoe, were not intended for children at all, but were written when men were more childlike than they are today and when simplicity and directness were the characteristics of all literature. Indeed, you may name on the fingers of one hand all the books written for children that have any claim to immortality."[4]

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[2] William Henry Pyle, The Psychology of the Common Branches, p. 9.

[3] Eleanor Rawlinson, Introduction to Literature for Children, p. 3.

[4] Walter Taylor Field, A Guide to Literature for Children, p. 22.

A child's reading must cover many kinds of books--nature, history, science, and many others. These books do not lend themselves to literary treatment; however, in choosing informational books, care has been taken to select well written material.

Scope of the Study

This manual is planned to cover a three hour course in children's literature for the first six grades as it may be taught in normal schools and colleges.

In the past few years many excellent books have been written on children's literature. Some of these books stress a particular phase of the subject, and for this reason, and because of the broadness of the field, it seems best not to adopt any one of these books as a text.

This course is an attempt to divide the field into its various divisions, bringing together the best references from the many books and periodicals on each division. It is an attempt to go carefully into the different phases of literature for children, realizing that the field is too broad for a very intensive study in any one division.

It is an appreciation course rather than one in method. It is an opportunity for students to examine many books, to read new books for children, or perhaps to read those worthwhile books, which they as children may have missed reading.

At the beginning of the semester a report is made to determine the number of students who expect to teach in primary grades, the number who expect to work with intermediate children, and the number who expect to go into the library field. This is done that the students may work along the lines in which they are most interested. In addition to the regular

class assignments, each student has a term piece of work to do. In some cases it is a term paper or a bibliography, depending upon what the student expects to do upon completing her college work.

Since the interests of the students are so varied and the field so broad, the objective of this course can be only to point the way to that most facinating literature--literature for children. It is not a curriculum for any certain grade, but rather a general reading course designed to give a background to students who are especially interested in the first six grades.

Method of Procedure

The first five units of this study are designed to open the field of children's literature to the students.

The first two lectures are on the use of the library, and are given with two things in mind; that the students may have a deeper realization of the close connection between the libraries and the schools; that they have the same aims, the education of the children, and the same tools--books. The second purpose of these two lectures is to enable students to see that when children are able to use a library at an early age, just that soon does reading become more of a pleasure.

The third unit is planned to show something of the development of books for children and something of the different educational movements that have affected this movement.

Unit four stresses the fact that the literature period must be one of wide range in interest, that the mechanics of reading must not be overlooked. Neither must the mastery of reading mechanics spoil the literature hour for

reading mechanics and skills must be cared for outside of the literature period.

In unit five a number of devices are discussed to create a greater interest in books on the part of the child.

Fifteen of the twenty units in the second part of the course deal with the different divisions of children's literature, as folklore, fables, fairy tales, myths and legends, standards and classics, biography and travel books. The remaining units provide for one lecture on the use of illustrations in teaching, another on periodicals for the teacher and periodicals for children, and provision is made for three tests and the examination.

The course covers fifty-two class periods, and ten of these are devoted to book reviews. Since it is through the actual reading of books that a background is gained, the student is encouraged to spend much time in reading and in examining books. Special care is used in making bibliographies to meet definite needs.

Sources of Material

In making this manual the writer has read many books and magazine articles bearing upon the subject. The manual is the result of this reading and of her experience in teaching children's literature in the Kansas State Teachers College, Emporia, Kansas. Her experience as a children's librarian has also been a great aid to her.

The books which have especially aided her are mentioned in this paper under Previous Studies.

Plan of Presentation

Since literature is experience and its main purpose should be pleasure, an effort is made to make the course one of enjoyment. The class periods are largely devoted to class discussions and to reports of individual assignments.

A course of this kind should be practical, and in order to make it so the question of the literary value of some of the material may be raised. Informational material does not always have literary value.

The question may also arise as to whether one or more of the units should be included in the course, for example the one on "The Use of Illustrative Materials in Teaching." It has been the experience of the writer that teachers and future teachers are eager to locate and know poems, stories, and books that will not only help them in their literature classes but that will also help them in their other work. If literature is experience, and is for appreciation, why should it not carry over into geography, history, or into any content subject?

Objectives Stated in a General Way

The general objectives of this course are: to create a deeper appreciation of literature for children on the part of the student; to help students to become familiar with some of the best types of children's books, and thus help prepare them to teach literature in the first six grades.

Discussion of Unit Plan Used

This syllabus is planned in units covering a semester's work. The writer realizes that a course of study or an outline carried out in its

entirety may prove a deadly thing. Nevertheless, with such a broad field and with so many books on the subject, it does seem that a guide in the way of a syllabus might be profitable.

This syllabus is flexible and the units may be easily interchanged. It seems natural to begin the actual study of the different types of literature with the illustrators and picture books, and then to proceed to folklore-fables, fairy tales, and other types of traditional literature; however, since the students are to compile a poetry collection, it seems better to take up the poetry unit first.

General reading assignments are made on the different types of literature, but the major emphasis is placed upon the reading of the poems, stories and books themselves, for reading about books can never take the place of actually reading the books. The units are based on the assumption that literature appreciation comes from wide and varied reading of the most worthwhile books.

An ideal situation in a class of Children's Literature would be to have all of the students interested in either primary or intermediate work, or in library science, but this is seldom the case. The instructor's problem is to see that the work of the student is to her best advantage. This means individual help and conference with each student.

Any course may need to be adapted to local needs. Should less time be alloted to this course, the following changes are suggested. Unit IX, which is on reference books, might be combined with several of the other units. For example, the reference books pertaining to a certain field might be taken when that field is studied, as Granger's Index to Poetry, when poetry is studied; Eastman's Index to Fairy Tales, might be intro-

duced when that type of literature is studied. Unit XIX, which is on the Fine Arts might be combined with Unit XX, which is on Useful Arts.

PART II

OUTLINE OF UNITS

"There are no short cuts to the actual knowledge of children's books. It is won only by much comparative reading and by constantly testing that reading in the realm of childhood itself."

Anne Carroll Moore.

I. General objectives of the course.

A. To create a deeper appreciation of literature for children.

B. To familiarize the students with some of the best types of children's books, and to help prepare students to teach literature in the first six grades.

II. Specific objectives.

A. To create a deeper appreciation of literature for children.

1. By a Lesson on the Use of the Library, and another on the Use of the Card Catalog.

2. The History of Children's Literature.

3. The Influence of Children's Reading.

4. The Difference Between Reading and Literature.

5. Some Special Methods of Interesting Children in Literature.

B. To familiarize the students with some of the best types of children's books and to help prepare students to teach literature in the first six grades by means of--

1. A Study of Book Selection.

2. A Study of Illustrations and Picture Books.

3. A Study of Some of the Best Illustrators of Children's Books.

4. A Study of the Picture Collection.

5. A Study of Story Books and Classics.

6. Book Reviews.

7. A Study of Poetry for Children.

8. A Study of the Children's Poets.

9. A Study of Some Good Reference Books for Children.

10. A Study of Folklore-Fables, Fairy Tales, Legends, Myths.

11. A Study of Plays for Children.

12. A Study of Biographies.

13. A Study of Books of Travel.

14. A Study of History Books.

15. A Study of Periodicals.

16. A Study of Some Bible Books.

17. A Study of Some Good Books for Special Days.

18. A Study of Science Books for Children.

19. A Study of Some Books on Fine Arts.

20. A Study of Some Practical Books.

PART III

Section 1.

(Interest Creating Lectures)

UNIT ONE. LESSONS ON THE USE OF THE LIBRARY.

A. Objectives.

1. To create a deeper interest in books by learning how they are classified.
2. To create a deeper interest in books by learning how to use the card catalog.

B. Organization of subject matter.

1. To present a lesson on the classification of books.
   a. As it may be presented to children in the intermediate grades.
   b. Practice work in locating books on the shelves.
2. To present a lesson on the card catalog.
   a. As it may be presented to children in the intermediate grades.
   b. Practice work in locating material by the use of the catalog.

C. Procedure.

1. Lecture and discussions.
2. Practice in locating materials.

Classification

> "Let us so organize our libraries for education that we may provide for all people a means for continuing education, a course for recreation, and a democratic institution serving all who come. Let us so train our children through our school library that our adults are library minded and that the library consciousness is nation-wide."
>
> Sarah C. N. Bogle.

The first two class periods are confined to classification and the card catalog. This is done with two things in mind, that the students may become more familiar with the children's library, and that they may, through these lectures, be able to present classification and the card catalog to children in the fifth and sixth grades.

Classification and Cataloging are two major courses in Library Science; thus one can touch only the high spots in presenting these subjects to children. Even so, children of the fifth and sixth grades get a very good idea of the arrangement of books in a library through a careful explanation of the general idea of classification.

This is equally true of the card catalog. While no effort is made to explain the intricacy of the catalog, yet children can readily learn to locate material by author, title or subject, after some rather careful explanation.

Classification is the grouping together of things that are alike, so book classification is the grouping together of books that are alike or similar. It is a scheme of arranging the books of a library so that those that are alike or similar will stand together on the shelves.

The system most commonly used is called the Dewey Decimal Classification. This is because it was planned by a man named Dewey, and is a decimal system. In this system knowledge is divided into ten main classes. Each

class is divided into ten divisions, and each division is further subdivided into tens. These divisions may be subdivided as many times as is necessary.

Slips are shown containing the ten main classes with some of the subdivisions. Care is taken that the children understand how these numbers are obtained. It is easy to show how these numbers are further divided with the use of the decimal point. A good example is United States History. The 973 standing for United States History, 973.1 for Exploration and Discovery, 973.2 for the Colonial Period, 973.3 for the Revolutionary Period, and 973.7 for the Civil War Period.

After it has been determined where a book belongs, that is, after it has been put in the proper class or group, it is necessary to find a plan whereby these books will stand in alphabetical order according to the author's name.

In order that this may be uniform, a book has been made containing a combination of letters and figures for each author. Thus, by taking the first letter from the author's name, with the combination of two figures and the first letter from the title of the book, the author's number is obtained. This is true if the author's name begins with a consonant, but if it begins with a vowel or with an S the first two letters are taken from the name, and one figure with the first letter from the title of the book.

There is one exception to this rule. It is in the case of individual biography. Here it is necessary for all the books about one person to stand together in alphabetical order on the shelves. In order to do this, the first letter in the name of the person about which the biography is

written, is taken with his combination together with the figures and the first letter from the name of the person who is writing the biography. A number of books of a biographical nature is shown to the children so that they may see just how this principle is applied.

It is explained that the classification number and the author number taken together is known as the "call number" of a book. Attention is called to the fact that this number is put on the back of the book and on the book pocket. Children are much interested in classification. They readily understand that bird books, animal books, electricity books and all books of a kind should stand together on the shelves.

This library talk should be followed by problems in locating books on the shelves. Practice in arranging call numbers, which have been written on slips, and the shelving of books also aid the children in a better understanding of this lesson.

The Card Catalog

The card catalog is a list of the books in a library. Instead of its being printed in book form, it is a list on cards. This is because the library is continually changing, new books are added and old ones are withdrawn. It is easier to add new cards than it would be to make a new catalog, printed in book form.

The card catalog serves the same purpose for the library as an index does for a book. It tells what books by certain authors are in the library; it also tells what titles by certain authors are in the library. The card catalog shows if the library contains material on certain subjects and in what books it may be found. The catalog is called a dictionary catalog

because it is arranged in dictionary form. The cards are arranged in the trays as the words are arranged in the dictionary.

There are six kinds of cards of special interest. These are (1) author card, (2) title card, (3) subject card, (4) analytic card, (5) see cards, and (6) see also cards.

Author cards are made for every book in the library. Title cards are made for all fiction books and for all books having striking titles. Subject cards are made when the title does not tell what the book contains.

The see cards and see also cards are called "cross reference" cards. A see card reads like this. Banners see Flags. This means that material on banners will not be listed in the catalog under the word banners but that it will be found under the word, "flags." This card simply refers from one word to another.

An example of a see also card reads like this. Banks and Banking see also Money. This means that the library has material listed under Banks and Banking, and that if you look under the subject "Money" you may find more material on Banks and Banking.

Sometimes a book may be on several subjects, and it is necessary to bring out these different subjects on the cards. For example, the book by Shillig, "The Four Wonders," is on silk, wool, cotton and linen. It will be necessary to bring out all of these subjects in the card catalog. These cards are called analytic cards.

In presenting the card catalog to children, it is a good idea to take the trays from the catalog so that each person may examine the different kinds of cards as they are explained. Markers will have been placed in the trays to call attention to each of the six different types. It makes the catalog seem much easier to actually examine the cards at the time.

Attention is called to the importance of the date of a book. The children readily see that this is important, especially for science material.

These lessons should be followed by practice in locating material. To the children this is like a game, and so it should be. The library should be a pleasure to every school child.

The earlier the children learn to use the library the sooner will the library become a vital part of their experience. This library experience may begin when the kindergarten teacher brings the children to the library to check out books for the first time. This experience is deepened when the children, as first graders, come to the library for their first reading lesson. What happens is something like this. The children find their places at the reading tables, where carefully selected books have been placed. The children are given an opportunity to read as soon as they find a story which they think that they can read. After the children have read, the librarian tells them that she has enjoyed their stories, and asks if they would like for her to read them a story. She may then read the "Story of the Book," or she may read them the verses about "The Goops" and "The Brownies." These verses have previously been placed on attractive, illustrated posters.

At the top of the "Goop" poster is a row of books in great disorder, while at the bottom of the poster are the Goops with their books on the floor, some spotted and dirty. While the row of books on the "Brownie" poster are all in order and the Brownies are quietly reading.
Here are the verses.

The Goops

The "Goops" they wet their fingers
To turn the leaves of books;
And then they crease the corners down
And think that no one looks.

They print the marks of dirty hands
Of lollypops and gum
On picture books and fairy books
As often as they come.

The Brownies

Brownies wash their hands quite clean,
A dirty book they're never seen.
Brownies do not show their greed
By eating candy when they read.

Brownies do not mark their books
For this they know would spoil their looks.
Brownies put their books away
They find them on the shelf next day.

Very little need be said about the care of books after this reading. The librarian explains about checking out books for the benefit of those who may be in the library for the first time.

The second grade takes great pleasure in learning to open new books. These young readers are much interested in the fact that many a back of a book has been broken because someone did not know that there was a proper way to open a new book. Each child is given a new book and the following instructions. Hold the book in one hand and press down the back corner of the book with the other hand, then press down the front cover, now press down a few leaves at the front of the book, now a few at the back. This is continued until the center of the book is reached, and the book lies flat upon the table.

The third grade are good library citizens. They are rapidly mastering the mechanics of reading and are not only anxious to check out books,

but they are eager to look up material pertaining to their school subjects.

In the fourth grade the children learn to use indexes and tables of contents. To them the dictionary should be presented in such a thorough way that they can readily use it.

The fifth and sixth grades are interested in the physical make-up of a book. The Frederick A. Stokes Publishing Company send out an exhibit which explains each step in the process of book-making.

Every effort should be made to make the library attractive to children, and one of the best ways is to early train the children to use the card catalog.

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UNIT TWO. THE HISTORY OF CHILDREN'S LITERATURE.

A. Objectives.

1. To trace the development of children's literature.

2. To learn something of the early history of books for children.

B. Organization of subject matter.

1. Why we should know something of the history of children's books.

2. The beginnings of literature for children.

3. Children's literature before 1066.

4. The horn book, battledore, New England Primer.

5. Some early educators who influenced books for children.

6. Traditional literature.

7. Modern literature.

C. Procedure.

1. Assignment of general reading.

2. Class discussion.

History of Children's Literature

If one thinks of children's literature as beginning with the old, old tales that have come down through the ages, one may place that beginning at a very early date. Shall we begin with those old myths and legends that were told around the camp fires by different tribes and different nations, or those old ballads that were sung through the generations, or start with the horn book that was popular in the late fifteenth century?

If one is thinking of the time when some thought was given to children as individuals, one must place the period in the latter part of the seventeenth century, when John Locke wrote his book called, Some Thoughts Concerning Education. Locke's book had a very definite influence on education,

stressing physical education. He was more lenient in regard to discipline; believing that children should be taught how, not what to think.

Even so, it was a gloomy period for children. It was as the authors of Realms of Gold have said;

> "So we reached the Eighteenth Century but discover that still there are few books which children can properly call their own, and as regards themselves they must have been sad-eyed youngsters indeed, living very consciously within the sight and sound and smell of hell fire."[5]

By the middle of the eighteenth century, John Newbery, an English publisher, associated with Oliver Goldsmith, changed the situation by writing and publishing real books for children. Rousseau in the eighteenth century influenced education by his book Emile. He thought that the small child had no need of books and believed that the playground should take the place of the school room, that experience and nature should be the child's teacher, that the child should educate himself.

The early nineteenth century was marked by the "didactic" stories written by Isaac Watts and others. The poems of Ann and Jane Taylor were important. Maria Edgeworth belonged to the "didactic" group, but her advanced views on education were reflected in her writings. She was the first to introduce plot in her stories.

Following the "didactic" period came the work of Charles and Mary Lamb, also that of William Blake. The work of these authors mark the beginnings of classic material for children. From then on a definite interest in books for children was established.

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[5]Mahony and Whitney, Realms of Gold, p. 6.

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Holsey, Forgotten Books of the American Nursery, December, 1926, pp. 38-39.

Johnson, Old-time Schools and School Books, 381 p.

Mahony and Whitney, Realms of Gold, pp. 1-12.

Moses, Children's Books and Reading, pp. 19-60.

Power, Library Service for Children, pp. 12-28.

Tuer, History of the Hornbook, 486 p.

Tuer, Pages and Pictures from Forgotten Children's Books, 510 p.

Tuer, Stories from Old-fashioned Children's Books, 439 p.

UNIT THREE. THE INFLUENCE OF CHILDREN'S READING.

A. Objectives.

1. To determine some of the elements that effect a child's reading.

2. To stimulate a deeper interest in literature for children on the part of the teacher.

B. Organization of subject matter.

1. Why children read.

2. Elements in literature that children always desire.

3. Individuality and environment.

4. Some special methods of interesting children in good literature.

5. The influence of newspapers, the motion picture.

6. "Some recent tendencies."

C. Procedure.

1. Assigned readings.

2. Class discussions.

Influencing the Child to Read

> "I would rather be a poor man in a garret with plenty of books than a king who did not love reading."
>
> Lord Macauley.

John Farrar in his "The Love of Books" gives many helpful suggestions to keep in mind in guiding a child's reading. Mr. Farrar believes that reading must be a pleasure, not a duty, or something connected with school. Mr. Farrar says:

> "No greater gift can be given to a child than the feeling that books, many books, are as much a part of his home and his life as beds or chairs or kitchen utensils. The mature man or woman who cannot turn to books for rest and stimulation, in sickness or in grief, or just in plain boredom, is poverty-stricken indeed.....In spite of the great increase in the reading of books in America, we are still likely to be snobs about books. This is one of the

greatest enemies of our culture. Great masses of us are culture-hungry. We read because we feel we should; but until we learn to allow our children to believe that reading is just as much of a pleasure as eating candy or going to the movies, we cannot expect to be thoroughly cultured, or even thoroughly educated....."[6]

"What should a child read? How develop an interest in books, good books, providing there is already an atmosphere of friendliness toward books in the home. This is a problem not as easy as it would seem, because it is a fairly obvious fact that each child is a separate problem. There are countless books on the subject of youthful reading, some written by library authorities, others by those more psychologically inclined. Many of these books are helpful; but it seems far wiser to me to depend on one's own common sense. Most important of all is the total absence of the negative attitude....."[7]

Dorothy Canfield Fisher believes that the time has come when less should be said about the value of books, and more about the great variety of books. She reminds the reader that variety in life is difficult to achieve, that one does not usually have the opportunity to reach out and know people of different countries, or even a great variety of those close at hand.

This lack of companionship may be supplied through reading, as the author points out:

"But to rich or poor, the bookshop and the public library are open, and filled, crowded with so great a variety of companions between covers that no matter what kind you are looking for you will find them if you look long enough. You can find there a brother or two for the too-gentle little girl who needs more rough west wind in her life; some lovable sisters for the little boy who needs civilizing; a hero friend to stir the blood of the adolescent who doesn't know what to do with his new vitality; a taste of city life for the country child; a glimpse of country joys for the town-bred boy or girl; a rollicking, hallooing, romping playmate for the poor "only child" who lives too much with grown-ups; a steadying, manly, spiritual minded companion to awaken respect in the youngster who is touched only to foolish scorn by churches and teachers."

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[6]John Farrar, "The Love of Books" in The Magic of Books by A. P. Sanford and R. H. Schauffler, p. 360.

[7]Ibid., pp. 361-62.

"They are all there, the friends, the travels, the backgrounds, influences, the outlooks you wish your children had.....all waiting for you to find them on some book list, or in talk with some bookseller or librarian."[8]

Terman says that:

"Children read because of three fundamental characteristics of their nature: curiosity, desire for wish-fulfillment, and the tendency to imitate. Within the limits of individual differences, every child who reads at all is following one or more of these three urges."[9]

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[8]Dorothy Canfield Fisher, "Ideal Companions for Youth," PUBLISHERS WEEKLY; Vol. 122, August 27, 1932, p. 676.

[9]Lewis M. Terman and Margaret Lima, Children's Reading, p.17.

References

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Becker, Adventures in Reading, 248 p.

Becker, A Readers Guide Book, pp. 301-320.

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Field, Guide to Literature for Children, pp. 1-22.

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Hewins, A Mid-Century Child and Her Books, 136 p.

Hunt, What Shall We Read to the Children?, 156 p.

Jordan, Children's Interests in Reading, 143 p.

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Olcott, Children's Reading, pp. 1-18.

Simonson, "The Child's Outlook Upon Life Through Literature," LIBRARY JOURNAL, Vol. 53, Jan., 1928, pp. 17-23.

Terman and Lima, Children's Reading, pp. 3-91.

Van Loon, "Children Like to Read What?" NEW REPUBLIC, Vol. 73, November 23, 1932, pp. 49-50.

UNIT FOUR. THE DIFFERENCE BETWEEN READING AND LITERATURE

A. Objective.

1. To distinguish between reading and literature.

B. Organization of subject matter.

1. Literature is experience.

2. Reading--mechanics of.

3. Reading in the primary grades.

4. Reading in the intermediate grades.

5. Remedial work in reading.

6. Recreational reading.

7. Some good supplementary readers.

C. Procedure.

1. Individual assignments.

2. Reports followed by discussions.

Reading and Literature

> "All that a university or final highest school can do for us, is still but what the first school began doing,--teach us to read. We learn to read, in various languages, in various sciences; we learn the alphabet and letters of all manner of books. But the place where we are to get knowledge, is the books themselves."
>
> Carlyle.

This course is not one of method and skill in reading. The importance of learning to read cannot be over emphasized, for the skill with which one can read determines one's enjoyment, not only of literature but of all the other content subjects.

Since the mechanics of reading are taken care of in the method courses and in the practice teaching courses, not much time will be devoted to it in this course.

> "The importance of reading as a study in our schools has led to a search for easy methods, philosophic methods, all sorts of methods by which the child may be induced into its delights and mysteries.... More important than how to read is what to read; for as we have said, the process of reading is merely a skill, whereas the thing read is a possession which affects character and life."[10]

While the above statement may be true, yet the importance of mastering the mechanics of reading cannot be overlooked. If one does not know how to read with ease and skill then literature can be of little pleasure. These reading skills should be quite well mastered by the time the child finishes the primary grades, but even so, great care must be exercised that none are handicapped in their enjoyment of literature by the lack of training in the mechanics of reading. The important point is that the two periods should be separate.

The development of American school readers is an intensely interesting one. To trace this development from the New England primer to the modern readers is a long process.

In the last ten or fifteen years there has been a pronounced change in the readers. Mr. Field describes these various kinds of readers so well in the following quotation:

> "Modern school readers are of many kinds and built on many theories. There is the phonetic reader, which concerns itself chiefly with the mechanics of reading, enabling the child to recognize words quickly and easily through similarity of sound and relationship of structure. There is the 'study' or 'work type,' reader, which in vocabulary and in method treats reading essentially as a means of acquiring the other studies of the curriculum. There is the child-life, or everyday reader, intended especially for beginners, in which the content or background is the everyday experiences of children in school, at home, or on the playground. There is the 'useful information' reader...., which aims to present all sorts of knowledge of literature. There is the folklore reader, composed exclusively of classic myths, fairy tales, and fables. There is the nature reader, limiting itself for the most part to the life and growth of plants and animals. And finally, there is

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[10] Walter Taylor Field, A Guide to Literature for Children. p. 60.

the literary reader, which aims to introduce to the child the best that has been sung or told by poet or novelist or historian or biographer, and which not only provides content but develops taste and character."[11]

Not only has there been great changes in the content of the readers, but there has been great changes in the methods of teaching reading. A writer in a recent magazine has this to say:

"The improved methods of teaching reading, make the learning process so efficient that instead of reading one or two books during the first school year children are now reading from ten to twenty-five books during that period.....Because satisfaction and enthusiasm result only when reading is close to experience, when books meet real interests or stimulate new interests, there is a constant effort to know and to understand interests and provide books relating to them."[12]

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[11] Field, A Guide to Literature for Children, p. 67.

[12] Mary B. Brewster, "Responsibilities and Opportunities of the Times," LIBRARY JOURNAL, Vol. 57, September 15, 1932.

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Brown, "Literature in the Elementary Grades," TEACHING, November, 1923, pp. 30-32.

Brown, "The Placement of Silent Reading Drills," TEACHING, Vol. 7, November, 1923, pp. 19-21.

Brown, "The Reading Program in the Intermediate Grades," TEACHING, Vol.10, June, 1931, pp. 3-5.

Curry and Clippinger, Children's Literature, pp. 8-10.

Field, A Guide to Literature for Children, pp. 60-89.

Gray, Summary of Investigations Relating to Reading.

Hillyer, "A Balanced Diet in Children's Reading," PUBLISHERS WEEKLY, Vol. 118, October 25, 1930, pp. 1963-65.

Jordan, Children's Interests in Reading, 143 p.

Kelly, "Guiding Children's Choice in Reading," LIBRARY JOURNAL, Vol. 49, July, 1924. pp. 621-28.

Uhl, The Materials of Reading, 386 p.

Uhl, Scientific Determination of the Content of the Elementary School Course in Reading, 152 p.

Wheat, Psychology of the Elementary School, pp. 175-256.

Zirbes, "Supervision of Reading" in Supervision of Elementary Subjects, ed. by W. H. Burton.

UNIT FIVE. SOME SPECIAL METHODS OF INTERESTING CHILDREN IN LITERATURE.

A. Objectives.

1. To create a deeper interest in literature in the home.

2. To create a deeper interest in literature in the classroom.

3. To create a deeper interest in literature through the library.

B. Organization of subject matter.

1. To create an interest through the home library.

2. To create an interest through the story hour.

3. To create an interest through vacation reading.

4. To create an interest through good Book Week.

C. Procedure.

1. Assigned readings to individual students.

2. Followed by class discussion.

3. A discussion test is given covering the first five units.

Some Special Methods of Interesting Children in Literature

> "I would put a child into a library (where no unfit books are) and let him read at his choice. A child should not be discouraged from reading anything that he takes a liking to, from a notion that it is above his reach. If that be the case, the child will soon find it out and desist; he of course gains the instruction; which is so much the more likely to come, from inclination with which he takes up the study."
>
> Samuel Johnson.

Individuality and environment have a great deal to do with a child's reading taste, so parents have the first chance with the child. One of the finest ways to establish this reading habit is to provide the child with a library at a very early age.

Mrs. May Lamberton Becker in her delightful book A Reader's Guide Book quotes a mother who had very wisely solved the problem of providing

a library for her seven year old son.

> "During the years that he was a baby, every Christmas and birthday and Easter, when he was happy with a ten-cent toy, I gave him several of the more or less expensive books, realizing that the time was coming when he would ask for such expensive toys that there would be no surplus left for books. When one is five and wants a fire-engine automobile there isn't a penny left over for a Jessie Wilcox Smith Child Garden of Verse or a fairy book illustrated by Rackham, and when one is six and wants a dog, or seven and wants a bicycle above anything else in the world and has already learned to ride one, it would be disappointing to get Howard Pyle's King Arthur books. So during the stuffed-animal years Nicky received such trifling gifts to his infinite satisfaction, and his book-shelves were filling even unto Van Loon and the holiday editions of 'Kidnapped' and 'Treasure Island.' Many of the books he has not yet read, but he has handled them, studied the pictures, and is eagerly waiting the time when he will read them."[13]

One of the priceless memories of many people is that of their childhood when their parents read aloud to them. Is there a danger that the children may depend too much upon this reading and thus neglect to read for themselves? Why not substitute group reading? Should not the children take their turn with the parents in reading aloud?

Great care must be taken in guiding the reading tastes of children. Adults cannot impose their reading tastes upon them. As Elizabeth Wisdom says:

> "What business have we grown-ups to impose our book tastes on children? The books from which a child receives stimulus and enjoyment are really the best books for him. We can guard the children from harmful stimulus but we need to follow the line of a child's own spontaneous preference, to find a link between the child and the book, a different link, it may be, with each child, but we need to consider individuality even when the child begins to read."[14]

Ruth Barnes in a recent article stresses this same idea.

> "....No adult can force upon the emotional consciousness of a child that literary food he has no digestive processes for without courting a case of spiritual mal-nutrition and literary indigestion.

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[13] May Lamberton Becker, A Reader's Guide Book, pp. 304-5.

[14] Elizabeth Wisdom, "The Development of Good Taste in Little Children's Reading," LIBRARY JOURNAL, Vol. 49, October 15, 1924, p. 874.

> Exposure doesn't always prove successful either. Children are children and thus they shall ever be. We adults need keener observation and more research to know them more intimately."[15]

One of the best ways to influence a child's reading is through the public library. William Allen White calls the public library the most democratic of all American institutions. As he says, it is free to everybody, regardless of color, race, nationality, or creed. In America 85 per cent of the boys and girls are in school until the age of fourteen years; after that one in every five drops out until the age of eighteen. A few go to college or university. One way of continuing the education of these people is through the public library, which is free from politics, intolerance or prejudice. If the schools will teach the reading habit, the libraries will educate the people.[16]

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[15] Ruth A. Barnes, "The Child Leads--The Book Follows," LIBRARY JOURNAL, Vol. 49, October 15, 1924, p. 874.

[16] White, op. cit., "School Libraries," PUBLIC LIBRARIES, Vol. 28, November, 1923, p. 536.

References

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Becker, Adventures in Reading, pp. 304-5.

Curry and Clippinger, Children's Literature, pp. 2-10.

Fargo, The Library in the School, pp. 63-99.

Field, Guide to Literature for Children, pp. 13-70.

Green, Reading for Fun, 205 p.

Moore, Crossroads to Childhood.

Moore, Roads to Childhood, pp. 194-216.

Moore, The Three Owls, Vol. 1, pp. 62-64; 267-72.

Olcott, Children's Reading.

Sprague, "The Books the Children Like," WILSON BULLETIN, Vol. 7, October, 1932, pp. 98-99; 136.

Terman and Lima, Children's Reading, pp. 31-45.

White, "School Libraries," PUBLIC LIBRARIES, Vol. 28, November, 1923, p. 536.

Wisdom, "The Development of Good Taste in Little Children's Reading," LIBRARY JOURNAL, Vol. 49, October 15, 1924, p. 874.

Section 2.

(Suggested Unit of Work)

UNIT ONE. BOOK SELECTION.

A. Objectives.

1. To learn to evaluate books.

B. Organization of subject matter.

1. Criteria for judging children's books.
2. Some points to keep in mind in judging fiction.
3. Some points to keep in mind in judging non-fiction.
4. A study of the "Outline of Criteria" as given in Power Library Service for Children.

C. Procedure.

1. Assigned readings.
2. Examination and comparison of various books to establish judgment in evaluating.
3. The actual reading of books in order to evaluate them.

Book Selection

"When I would know thee...My thought looks upon thy well-made choice of friends and books."

Ben Jonson.

Marion Fiery, head of the Children's Book Department, of G. P. Putnam's Sons Publishing Company, asks the question:

"What makes a children's book permanent? Is it a particularly fortunate and unusual publicity angle which gives the book immediate attention from every source? Is it some inherent quality in the book itself, an especially happy combination of author and artist which made a harmonious appeal? Is it fitting the entire make-up of the book, size, type, paper, subject matter, illustrations to attract a particular age? Is it a successful sales promotion scheme, bringing the book to the attention of the people who would be most interested in promoting it? Is it an international interest in a character

like Mickey Mouse or Charles Lindbergh or Admiral Byrd? The success of a book may be due to so many things."[17]

Many things do enter into the making of a permanent book. Certainly the large sale of a book does not indicate its permanency. Many permanent books have had a very slow sale in the beginning. A book's popularity may be due to a temporary interest, which will quickly pass away. Thus a book may be very slow in gaining popularity but may eventually become permanent. Perhaps the best test of a book is whether it has stood the test of time.

The large output of children's books in the last decade is due to a number of reasons. The children's departments in the public libraries have been steadily increasing. Librarians have been especially trained for this work. The branch library system, and the school libraries have been growing. The work of Franklin K. Mathiews, in guiding the reading programs of the Boy Scouts, and his interest in the reading of American boys in general, has led to the adoption of a National Book Week.

As a result of this enthusiasm some fifteen publishers have reorganized their departments to include a children's section. The new departments have trained women, usually librarians, who do the editorial work. The establishment of these departments has insured a better selection of children's books, and greater care in their manufacture. A number of the best artists are devoting their time to the illustration of children's books. As a result of all of these movements, books for children were never more beautiful.

And now the time has come when this work must be somewhat curtailed on account of the financial situation. And this may not be as serious as it seems, either. Even greater care may be exercised in book selection on the part of all those concerned--the publisher, the teacher, the librarian, and the parent.

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[17]Marion Fiery, "What Makes a Children's Book Permanent?" PUBLISHERS WEEKLY, Vol. 122, October 22, 1932, p. 1612.

References

Davidson, "Book Selections in Time of Depression," ELEMENTARY ENGLISH REVIEW, Vol. 10, May, 1923, pp. 115-25; 125.

Fay and Eaton, Instruction in the Use of Books and Libraries, pp. 181-92.

Fiery, "What Makes a Book Permanent?" PUBLISHERS WEEKLY, Vol. 122, October 22, 1932, p. 1612.

Hunt, What Shall We Read to the Children? pp. 73-97; 129-56.

Jordan, Alice M., "The Ideal Book From the Standpoint of the Children's Librarian," in A. L. A. Children's Library Yearbook, No. 3, pp. 9-11.

Mahony and Whitney, Realms of Gold.

Olcott, Children's Reading, pp. 19-29.

Power, Library Service for Children, pp. 29-100.

Seaman, "Children's Books and the Depression," WILSON BULLETIN, Vol. 7, March, 1933, pp. 413-417; 422.

Starbuck-Shuttleworth, A Guide to Literature for Character Training, pp. 11-18.

Terman and Lima, Children's Reading, pp. 75-105.

UNIT TWO. ILLUSTRATIONS AND PICTURE BOOKS.

A. Objectives.

1. To trace the development of illustrations found in books for children.

2. To assist students to select picture books.

B. Organization of subject matter.

1. Development of early illustrations for children.

2. Interpreting the text through pictures.

3. Elements children like in pictures.

4. Dangers in regard to pictures.

5. Modern trends in illustrations for children.

6. Principles for selecting picture books.

C. Procedure.

1. Class discussion from assigned readings.

2. Examination of different types of picture books.

3. Each person reports on one picture book--from these reports a bibliography is compiled.

Picture Books

"A picture is a poem without words."
Cornificus.

Some one has said that a fine picture book has no age limit and that its appeal may extend over a number of generations. While it is true that a lovely picture book does appeal to the adult, it is equally true that the adult viewpoint may not coincide with that of the child.

Who can say what makes a good picture book? So varied are the tastes and the tastes and the subjects. The children are the judges,

and many are the subjects that appeal to them. While the young child's taste in pictures may vary as much as the older child's taste in books, yet there are some rather general elements which usually appeal to all children. They want life, action that is vital. Young children do not care for decorative pictures, but they enjoy the poster type. They usually want bright colors in their first picture books, and a little later on the more somber colors. Later on the black and white illustrations make a strong appeal.

The animal picture book is one of the most popular. This type may be divided into two kinds--the fanciful and the realistic. In the fanciful type may be seen the dressed up animal. Many people object to these. If there were more beautiful animal books, like A. E. Kennedy's, A Big Book of Animals, most people would agree that the clothes are not necessary, for this is a perfect example of a book where the animals are unadorned.

Mrs. Becker in speaking of the picture book for the four year old child says:

> "At this early age pictures, rhymes and repetitions are what counts, and for subjects, those in a child's own experience. Fairies come much later, they are wasted on a child to whom the world itself is fairyland, as it is if you are seeing it for the first time."[18]

In speaking of the Beatrix Potter books Mrs. Becker says: "No child has had a fair chance in life who has not been given her Peter Rabbit, Two Bad Mice, and the long line that follows."[19]

Nearly all children enjoy the humorous element in pictures. Such books as Leslie Brooke's, Johnny Crow's Garden, Ring O'Roses, and Tom

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[18] Becker, A Reader's Guide Book, p. 302.

[19] Ibid., p. 302.

Thumb, make a strong appeal to them. A more recent humorous book, A Million of Cats by Wanda Gag has proved a great favorite. It is a strange story of an old man and an old woman who wanted a cat and found a million.

Many lovely foreign picture books have delighted American children in the last few years. Among these are those of Elsa Beskow, who lives in Sweden, and whose ability to charm children through picture books is rare. Two of her books especially enjoyed by children are, Aunt Green, Aunt Brown and Aunt Lavender, and Pelle's New Suit. The second book mentioned has been called a perfect picture book. It tells how Pelle earned a new suit and how it was made. The story takes in the whole process from the shearing of the sheep to the completed garments.

Mrs. Elizabeth Morrow's The Painted Pig is a lovely picture book about Mexican children. This was Charles Lindbergh, Jr.'s first picture book.

The First Picture Book and The Second Picture Book, by Mary Steichen Martin is a development in picture books which has proved very successful. These books are photographs of the baby and familiar objects, toys, and clothing of which the child is first conscious. These books contain no reading material. The first book deals with the objects first recognized by the child and the second book shows the activities in which the child first engages. Mrs. Martin expects to follow these books with others showing the child's preference in pictures as his experiences widen.

References

Becker, A Readers Guide Book.

Brock, Emma, "Pictures for Children," in A. L. A. Children's Library Yearbook, No. 4, pp. 65-70.

Gardner and Ramsey, Handbook of Children's Literature, pp. 150-57; 282-85 (bibliography).

Field, Guide to Literature for Children, pp. 140-53.

Hunt, What Shall We Read to the Children? pp. 39-50.

Lathrop, Dorothy, "An Illustrators Viewpoint," in A. L. A. Children's Library Yearbook, No. 3, pp. 4-8.

Mellinger, Children's Interests in Pictures, 52 p.

Olcott, Children's Reading, pp. 53-73.

Overton, "What Makes an Animal Book," PUBLISHERS WEEKLY, Vol. 122, August 27, 1932, pp. 665-70.

Power, Library Service for Children, pp. 93-100.

UNIT THREE. SOME OF THE BEST ILLUSTRATORS OF CHILDREN'S BOOKS.

A. Objectives.

1. To become acquainted with the outstanding illustrators of children's books.

2. To recognize the works of these artists.

B. Organization of subject matter.

1. Some good artists who have illustrated books for children.

a. Abbey, Edwin Austin

b. Cox, Palmer

c. Crane, Walter

d. Cruickshank, George

e. Dulac, Edmond

f. Greenaway, Kate

g. Kirk, Maria L.

h. LeMair, H. Willebeek

i. Monvel, Louis Maurice Boutet de

j. Newell, Peter

k. Parrish, Maxfield

l. Pogany, Willy

m. Pyle, Howard

n. Rackham, Arthur

o. Remington, Frederick

p. Smith, E. Boyd

q. Smith, Jessie Willcox

r. Wyeth, N. C.

2. Some other artists of merit.

a. Artzybasheff, Boris

b. Beskow, Elsa

c. Carrick, Valery

d. Fall, C. B.

e. Lathrop, Dorothy

f. Nickolson, William

g. Petersham, Maud and Miska

C. Procedure

1. Individual reports are made on the artists listed above. This is an opportunity to do reference work in finding material.

2. Books illustrated by these artists are examined in class.

References

Barnes, "Illustrators," ELEMENTARY ENGLISH REVIEW, Vol. 7, October, 1930, pp. 197-201.

Fay and Eaton, Instruction and Use of Books and Libraries, pp. 355-374.

Latimer, Illustrators, 47 p. (A finding list)

Mahony and Whitney, Contemporary Illustrators of Children's Books, 136 p.

Martin, Children's Preferences in Book Illustration.

Moore, "Illustrating Books for Children," BOOKMAN, Vol. 57, March, 1923, pp. 73-77.

Petersham, "Illustrating Children's Books," ELEMENTARY ENGLISH REVIEW, Vol. 2, March, 1925, pp. 85-89.

White, Children's Books and Their Illustrators, 68 p.

Wyeth, "For Better Illustrations," SCRIBNERS MAGAZINE, Vol. 66, November, 1919, pp. 638-42.

UNIT FOUR. THE PICTURE COLLECTION.

A. Objectives.

1. To show how pictures may be an aid in teaching.
2. To encourage students to make such a collection for their own school or library.

B. Organization of subject matter.

1. Sources of material.
2. To tell how pictures are prepared for the cabinet.
3. To tell how pictures are classified and arranged.
4. To tell how pictures are used in teaching.

C. Procedure.

1. By lecture method.
2. Examples of pictures procured from different sources are shown in class.
3. A mimeographed copy of places where material may be secured is given to the class.

The Picture Collection

A well organized picture collection is in constant use in a library and has many possibilities in the school room. Every grade teacher should make some use of pictures.

Every children's library should have a picture filing cabinet. This is necessary even though the collection is small. The mounting paper should be firm and strong. Nearly all pictures look well when mounted on either black or brown mounts. A very good size for the mount is $9\frac{1}{2}$ x $11\frac{1}{2}$ inches. It is better to use uniform sized mounts, even though some of the pictures may be a little small or a little large from an artistic standpoint. To

mount apply the paste around the edges of the picture, rather than over the entire surface.

The pictures should be filed alphabetically by subject. Label each subject in the upper left-hand corner of the mount. The Readers Guide is good to use in choosing subject headings for the pictures. Number the pictures on the back of the mounts for convenience in checking out.

Free illustrative picture material may be received from many sources, from magazine and book covers, from worn out books, from railroad and steamship folders. The latest catalogs of seed houses, book publishers, furniture houses, automobile manufacturers, radio dealers, and other firms, yield valuable material. An excellent source of geographical material may be obtained by clipping two copies each of the National Geographic Magazine.

On the following page may be found a list of places where one can send for illustrative material at a small cost.

Sources of Illustrative Material

Art Extension Press, Inc., Westport, Conn. (Artext prints). A list of 2,500 reproductions of paintings in color. Prints size 7 x 9 to 8 x 10. Price 50 cents each. Three or more 35 cents each.

Brown's Famous Pictures. George P. Brown & Co., 38 Lovett Street, Beverly, Mass. "Photographic Reproductions of the World's Famous Paintings." Catalog 5 cents.

Chicago Art Institute. Chicago, Ill. Colored prints 14 x 11, 25 cents each. Also post cards.

The Copley Prints. Curtis and Cameron, 221 Columbus Avenue, Boston, Mass. Reproductions of masterpieces. These prints are mostly in sepia. Some are hand-colored in oils. Catalog upon request.

Detroit Publishing Company, 1244 Washington Blvd., Detroit, Michigan. Thistle Prints. Color and carbon. Photint journeys--geography postcards in color. Catalog free.

Elson Picture Studies. 42 pamphlets $3.50 per set. Elson Art Pub. Co., Belmont, Massachusetts. Each pamphlet takes up a well known painter and one of his paintings.

Elson Prints. A. W. Elson and Company, 146 Oliver Street, Boston, Mass.

Hoover Brothers, Inc., 922 Oak Street, Kansas City, Mo. Poster patterns based on, "Little Folks of Many Lands," by L. M. Chance. Also contains seven foreign dolls in characteristic dress. Eight plates, size 9 x 12, price 35 cents a set.

Houghton Mifflin Company, Private Library Department, Riverside Press, Cambridge, Mass. A free copy of the picture--"Heroes and Heroines of the Children's Hour." A large picture showing many book favorites.

Hunting, H. H., Springfield, Mass. Sell plates from books. Dickens, Irving, Thackeray. Also children's books.

Industrial pictures. Joseph H. Dodson, 999 So. Harrison Avenue, Kankakee, Illinois. Eight sets covering cement, coffee, granite, marble, paper, silk, sugar, and wool. Pictures 6 x 8 inches--prices range from 20 to 50 cents a set.

International Harvester Company, Inc. Agricultural Extension Department. Harvester Building, Chicago. Bird pictures, 24 in set, $3.50. Valuable information on the back of the picture regarding each bird. Also a set on live stock.

Japan Tourist Bureau, Los Angeles, California, Chamber of Commerce, 1151 South Broadway. Three beautiful Japanese posters. Sent on request to teachers and librarians.

Kabatznick, B.--484-488 Boylston St., Boston, Mass. Turner Picture Studies. Grades 1-9, and high school 1-4. 13 pamphlets, 35 cents each.

National Child Welfare Association. 70 Fifth Avenue, New York City. "Children From Many Lands." Ten attractive posters in color on England, France, Holland, Germany, Spain, Italy, Russia, China, Japan, and America. Price $1.00 for set. Send for catalog of posters.

National Geographic Society, Washington, D. C. Folders containing copies of illustrations appearing in the National Geographic Magazine.

Owen, F. A., Publishing Company, Dansville, N. Y. The Owen Full Color Prints of Art Masterpieces. Size 9¾ x 12¾, including mount. Enclosed in a folder with study material on the picture. Less than fifty--30 cents each, over fifty--25 cents each.

Palmer Company, 50 Brownfield Street, Boston, Mass. Hiawatha Pictures. Set of 30 pictures $2.00.

Parker Publishing Company, Taylorville, Illinois. Studies of Famous Pictures. 126 leaflets, 36 cents per dozen.

Perry Picture Company, Malden, Mass. Pictures in brown, also in black and white, on many subjects. Pictures of birds and animals in color. Catalog 15 cents.

School Arts Magazine, 44 Portland Street, Worcester, Mass. Pictures of animals, birds, children, costumes, and others. About 30 sets. Sold to subscribers only. Illus. catalog sent on request.

Smith, Jessie Willcox. Nursery Rhyme Pictures. 18 in set size 14 x 12 inches--price $9.00. Or can be bought separately for 50 cents each. Order from Hoover Brothers--Kansas City.

Stechert, G.E., 31-33 East Tenth Street, New York. Importers of foreign books and pictures.

Wilson, H. W., Company, 958 University Avenue, New York. Fairy-tale pictures, postcards, 6 in a set, 25 cents. These may also be obtained in poster size at $2.60 a set. Among the subjects are "Little Red Riding Hood," and "Wolf and the Seven Kids."

UNIT FIVE. A STUDY OF STORY BOOKS AND CLASSICS

A. Objectives.

1. To become acquainted with some of the outstanding fiction and classic stories for children.

B. Organization of subject material.

1. Why classics appeal to children.

2. Should these stories be condensed or adapted?

3. Selection and adaptation.

4. Does the physical make-up of a book influence a child's choice?

C. Procedure.

1. Lecture on the principles of Book Selection.

2. Questions and discussion on this unit.

3. Titles suggested by the instructor.

Story Books and Classics

> "When juveniles are really good, parents read them after the children have gone to bed...Between good juveniles and good books for grown persons there is not much essential difference."
>
> John Macy.

Walter Taylor Field in his book, A Guide to Literature for Children, has so well expressed the dangers to which children may be exposed in reading mediocre books. He was not thinking of really bad books but of those which will never give the child a "literary taste."

Mr. Field says:

> "These stories are for the most part moral in tone, some of them religious; but they are untrue to life and are either unduly exciting or foolishly sentimental, sometimes both. They do not injure the morals, but they vitiate the taste. In these books sensationalism is respectably clothed. The boy heroes move in good society, but are always getting into impossible situations and having startling adventures. They encounter and vanquish burglars; they rescue little girls from death by fire or flood, and grow up to marry them; they are almost killed in a dozen different ways, but in the last chapter they

always overcome their enemies, escape from their misfortunes, and live in peace and prosperity. The girl heroines are precocious, fall in love at an early age when they ought to be playing with dolls, and are either hoydenish or mawkishly sentimental."[20]

The above statement brings out the need for wholesome stories, vital, living stories. And this brings up the matter of classics.

What is a classic? This often asked question is answered by Fay and Eaton in their book, Instruction in the Use of Books and Libraries.

"A classic is a work which has appealed to a great variety of people at widely different periods of the world's history, and is therefore a work which presents permanent and universal truths. A classic not only has something to say but says it surpassingly well, with simplicity, beauty, and force, and with a perfect fitness of form to thought. The effect is to quicken and strengthen the readers imagination."[21]

The term classic is used with varied meanings. Some authorities use the term in the sense of any especially well written book which has lived. For example Alice in Wonderland may be called a classic fairy tale. Hugh Walpole in speaking of Lofting's The Voyage of Dr. Doolittle called it the first children's classic since Alice in Wonderland. Other people think of classics as those literary books which are based upon traditional literature.

As Miss Power points out, a literary classic may be based on tradition and be put in book form by some writer, as the Morte d'Arthur, by Malory. Again, a classic may be the original work of some writer as Scott's Talisman."[22]

Many of the children's classics have been adapted or abridged from adult classics. This has meant that many of these are quite poor. Generally speaking, it is better to leave the adult classic until the child is

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[20]Field, A Guide to Literature for Children, p. 10.

[21]Fay and Eaton, Instruction in the Use of Books and Libraries, p. 312.

[22]Power, op. cit., Library Service for Children, p. 41.

ready for it; however, some of these stories that are based upon source material are excellent for children. This is especially true of some of the mythological material. Many of these fine stories come from Greek and Norse sources.

Padriac Colum, a contemporary writer, has taken many of these stories and rewritten them in a delightful manner. Although his stories vary somewhat from the original, yet they contain all the desirable qualities. His The Adventures of Odysseus and The Tale of Troy has a great appeal for children. This book is probably more popular with them than any other version.

Greek mythology is more easily broken up into units than the Norse, and so is easier to adapt for the children. The Norse cycle stories are bound together by the tread running through them of man's struggle from the beginning to the end of the world. The cold, dark climate gave the Norse stories a harshness not found in the Greek. Two books of Norse stories which are favorites with the children are Colum's Children of Odin, and Hamilton Mabie's Norse Stories. Children a little younger enjoy In the Days of Giants, by Abbie Farwell Brown.

The King Arthur stories are cycle legends of medieval England and these have a strong appeal. Sir Thomas Malory collected these legends in the fifteenth century and since then many versions of them have been published. Howard Pyle's version is especially good. These stories have literary style and much of the Malory interpretation. The illustrations by the author also add to the appreciation of the stories.

References

Becker, Adventures in Reading, 241 p.

Curry, "Standards in Children's Literature," PUBLIC LIBRARIES, Vol. 27, February, 1922, pp. 71-76.

Fay and Eaton, Instruction in the Use of Books and Libraries, pp. 312-36.

Field, A Guide to Literature for Children, p. 10.

Fyleman, "Writing for Children," SATURDAY REVIEW OF LITERATURE, Vol. 6, November 16, 1929, pp. 391-92.

Hunt, What Shall We Read to the Children? pp. 73-97.

Moore, Crossroads to Childhood, 292 p.

McClintock, Literature in the Elementary School, pp. 55-76.

Olcott, Children's Reading, pp. 176-241.

Power, Library Service for Children, pp. 40-48.

UNIT SIX. BOOK REVIEWS.

"Books are delightful society. If you go into a room filled with books, and even without taking them down from their shelves, they seem to speak to you, seem to welcome you, seem to tell you that they have something inside their covers that will be good for you, and that they are willing and desirous to impart it to you. Value them, and endeavor to turn them to account."

William Ewart Gladstone.

Starting with this unit book reviews are given each Friday morning.

A. Objectives.

1. That the class may become familiar with some of the outstanding books for children.
2. That the students may acquire ease in reviewing books.

B. Organization of subject matter.

1. Each student reviews a book in class.
2. Selection may be made from the story, biography, or travel collection.
3. Each student writes brief reviews of ten books which she has read during the semester.

C. Procedure.

1. These reviews are given on Friday mornings of each week.
2. Two books are reviewed each Friday.
3. Each student makes her own selection.

D. References.

1. Bibliographies at the end of chapters in the assigned readings.
2. Various book lists, as, the A.L.A. Booklist, Realms of Gold, The Children's Catalog.
3. Books suggested by the instructor.

UNIT SEVEN. A STUDY OF POETRY FOR CHILDREN.

A. Objectives.

1. To create a deeper appreciation of poetry for children.

2. To better prepare the students to select poems for children.

B. Organization of subject matter.

1. The value of poetry.

2. Qualities in poetry which children like.

3. Types of poetry which children like.

a. The appeal of nonsense verse.

b. The appeal of story telling poems.

c. Heroic and romantic poems.

4. Tests for selecting poetry.

5. Some points to keep in mind in teaching poetry.

C. Procedure.

1. Questions and discussions from the assigned readings.

2. It is suggested that each member of the class make a poetry collection suitable for the grade she expects to teach, or if she is going into library work to make a very complete annotated bibliography of books of poetry. This is a term piece of work and is not due until near the end of the semester. The collection should be made on cards and filed by subject. Thus new material may be added and the collections will prove more usable.

Poetry

"Poetry is old, ancient, goes far back. It is among the oldest of human things. So old is it that no man knows how and why the first poems came."

Carl Sandburg.

The question is often asked when does the child first have an appreciation for poetry? Miss Power in her book, Library Service for Children has answered this:

> ".....The love of rhythm is instinctive in normal children, they listen to nursery lullabies, Mother Goose jingles, nonsense verse, and the repetitive folk-tale, because melodious sound charms when words are a mystery; and it is this love of rhythm which marks the beginning of children's appreciation and enjoyment of poetry."[23]

This early appreciation often wanes, for lack of proper stimulus in the home and in the school. Many well intentioned teachers spoil this natural instinct through a zealous desire to teach poetry, while others spoil it through their own dislike for poetry. However, the trend is toward a greater appreciation on the part of adults and children. Many studies have been made to determine what kind of poems children like. Experiments have been made to determine an approximate grade placement of poems. Children have been encouraged to write poetry. An effort has been made to remove the mystery surrounding poetry. The old idea that poetry was for the special few has been discarded.

Often a poem is classed as a child's poem when really it is about children, rather than for them, and is consequently enjoyed more by the adult.

An informal method should prevail in presenting poetry to children. An atmosphere should be created for the poem. This may be done by arousing some interest in the author; by some story in connection with the poem; or by connecting it with some other subject. There is no set method of teaching poetry. The important thing to guard against is breaking the poem up into parts, analyzing and dissecting it to such an extent that the beauty and spirit of it is destroyed. Many poems should be read to children for pure pleasure, with no thought of reproducing them.

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[23]Power, Library Service for Children, p. 50.

References

Bamberger and Broening, Guide to Children's Literature, pp. 28-48.

Barnes, Children's Interest in Poetry.

Becker, Adventures in Reading, pp. 104-20.

Curry and Clippinger, Children's Reading, pp. 369-70.

Fay and Eaton, Instruction in the Use of Books and Libraries, pp. 299-311.

Gardner and Ramsey, Handbook of Children's Literature, pp. 116-28.

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King, "Favority Poems for Children of the Elementary School Age," TEACHERS COLLEGE RECORD, Vol. 23, May, 1922, pp. 255-73.

Lowe, Literature for Children, pp. 18-29.

Lyman, "What Poetry Shall We Teach in the Grades?", ELEMENTARY ENGLISH REVIEW, Vol. 1, June, 1924, pp. 145-49.

McClintock, Literature in the Elementary Schools, pp. 193-211.

Macy, A Child's Guide to Reading, pp. 96-122.

Moore, Three Owls, pp. 333-36.

Moses, Children's Books and Reading, pp. 119-30.

Nesmith, An Objective Determination of Stories and Poems for the Primary Grades.

Olcott, Children's Reading, pp. 159-75.

Power, Library Service for Children, pp. 50-56.

Rawlinson, Introduction to Literature for Children, pp. 346-462.

Sandburg, Early Moon, pp. 13-28.

UNIT EIGHT. A STUDY OF THE CHILDREN'S POETS.

A. Objectives.

1. To become acquainted with some of the best writers of poetry for children.

2. To become familiar with their poems.

B. Organization of subject matter.

1. A study based on Barnes, The Children's Poets.

a. Children's poetry and children's poets.

b. Mother Goose.

c. Ann and Jane Taylor.

d. Robert Louis Stevenson.

e. William Blake.

f. Christina Rossetti.

g. Edward Lear.

h. Lewis Carroll.

i. Eugene Field and James Whitcomb Riley.

j. Frank Dempster Sherman.

k. Laura E. Richards.

l. Lucy Larcom.

m. Celia Thaxter.

2. Some contemporary poets.

a. Rose Fyleman.

b. Walter De la Mare.

c. A. A. Milne.

d. Carl Sandburg.

e. Emily Dickinson.

3. Poetry written by children.

   a. Hilda Conkling.

   b. Nathalie Crane.

C. Procedure.

1. Each student is assigned a poet to report on in class.

2. A test is given covering the book, Barnes, The Children's Poets.

References

Adams, Lady, "Rose Fyleman," ELEMENTARY ENGLISH REVIEW, Vol. 6, March, 1929, pp. 61-63.

Barnes, The Children's Poets.

Gardner and Ramsey, Handbook of Children's Literature, pp. 22; 27; 121-22; 224.

Massee, "Carl Sandburg, as a Writer for Children," ELEMENTARY ENGLISH REVIEW, Vol. 5, February, 1928, pp. 40-42.

Moore, Crossroads to Childhood, pp. 129-31.

UNIT NINE. SOME GOOD REFERENCE BOOKS FOR CHILDREN.

A. Objectives.

1. To make a study of the best reference books for children.

B. Organization of subject matter.

1. Dictionaries.

2. Encyclopedias.

3. World almanac.

4. Atlasses.

5. Index to poetry.

6. Index to plays.

7. Index to fairy tales.

8. The Children's Catalog, Wilson's.

9. Index to picture study.

C. Procedure.

1. Lecture on some of the best reference books for children.

Reference Books

The object of this unit is to discuss some of the best reference books for children, as the World Book, Compton's Pictured Encyclopedia and The New Champlin Cyclopedia for Young Folks. The latter comes in three volumes. Volume one deals with biography; volume two with places and events; and volume three with literature, art and mythology. The Lincoln Library is the most highly recommended on volume encyclopedia. The World Book is the best encyclopedia for children. The 1930 edition comes in twelve volumes with another volume containing the index.

This unit also takes up the plan and arrangement of such books as Eastman's Index to Fairy Tales and Granger's Index to Poetry. The students are already familiar with the Reader's Guide to Periodical Literature. This is not used a great deal by elementary grade children, but all teachers need to know how to use periodical indexes.

References

Beust, Graded List of Books for Children, pp. 105-107.

Fay and Eaton, Instruction in the Use of Books and Libraries, pp. 46-47.

Field, Guide to Literature for Children, pp. 279-81.

Mahony and Whitney, Realms of Gold.

UNIT TEN. A STUDY OF FOLKLORE, FABLES, FAIRY TALES, LEGENDS, AND MYTHS.

A. Objectives.

1. To become better acquainted with this type of literature.

2. To determine the value of this type of literature.

3. To be able to select the right stories and books.

B. Organization of subject matter.

1. Class of folk tales.

a. Accumulative stories.

b. Beast tales.

c. Drolls.

d. Marchen.

2. Fairy tales.

a. Reasons why fairy tales are good for children.

b. Dangers in adaptation.

c. Modern fairy tales.

d. Comparison of Grimm brothers and Andersen's fairy tales.

3. Some great source collections.

a. Arabian nights.

b. Perrault--Tales of Mother Goose.

4. Legends.

5. Fables (Special reports).

a. Aesop.

b. Jataka tales.

c. Bidpai.

d. La Fontaine.

6. Myths.

   a. Greek and Roman.

   b. Norse.

   c. Indian.

7. Some national hero stories (Special reports on these).

   a. King Arthur.

   b. Robin Hood.

   c. The Cid.

   d. Odysseus.

C. Procedure.

1. Lecture--Taking up the different types of stories in this class of literature.

2. Class discussion.

3. Special reports on Andersen, Grimm Brothers, Aesop.

4. Assignment of questions as given in Gardner and Ramsey, Handbook of Children's Literature, pp. 96-98.

5. Examination of various books in this division of literature.

6. Discussion test on this unit.

Fairy Tales

"It is amazing to find that in this day of child study and psychological analysis there are parents and even teachers who would deny the children fairy tales. Is this the shadow of Puritan ancestors arising to insist that every story for children should be a sermon?"

Elizabeth Wisdom.

"The fairy tale is the natural beginning of literature. It is as old as the world, and as wide. There has been no country or age which has not delighted in the thought of spirits in the earth and air and sea, beings powerful either for good or for ill, who interest themselves in

human affairs. The poet sees in them the personification of the forces of nature; the scholar sees remnants of religious ideas, of ancient divinities; the child sees simply wonderful creatures that are quite real to him and that walk and talk and live with him--the good fairies to be loved and cherished, the bad to be either avoided or encountered manfully."[24]

"There are many doors leading from fairy land into real life, doors that the child should be encouraged to enter. From an imaginative story such as 'Maya the Bee' or 'A Little Boy Lost,' or 'At the Back of the North Wind,' a child can absorb a little interest in nature and science as well as enjoy the poetic beauty of the tale."[25]

Mr. Patten Beard says that "whereas the child of yesterday was brought up upon fairy tales, the child of today is a child brought up upon realistic stories. His fairy lore is science."

Perhaps Mr. Beard is right when he says:

"If the child of today fails anywhere, it is in a failure to recognize moral standards of right and wrong. These the fairy tale teaches. The folklore book does not. Moreover they are an escape. And the little child often needs this escape from the realities that are so forced upon his early years of learning by zealous publishers of informative books, by parents who wish him to get on well, and by teachers who fail to understand that fairy tales give often a better interpretation of the world than do mere facts."[26]

"Folklore demands a certain maturity to be perfectly grasped in its setting of country, race, customs. It is too mature for the little child. And it is the little child who needs to learn his A B C or moral truth through the beautiful symbolism of fairy tales: Beauty and truth should be his at the start. His values on judgment of the world about him should be based upon truth and beauty and moral ethical good."[27]

Whether Mr. Beard is right or not in his enthusiasm for the fairy tale, certain it is that the popularity of the fairy tale has waned in the last

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[24]Field, A Guide to Literature for Children, pp. 91-92.

[25]Elizabeth Wisdom, "The Development of Good Taste in Little Children's Reading," LIBRARY JOURNAL, Vol. 49, October 15, 1924, p. 874.

[26]Patten Beard, "Why Banish the Fairy Tale," LIBRARIES, Vol. 34, November, 1929, p. 458.

[27]Ibid, p. 458.

few years. The new readers are full of facts and informational material, and perhaps this is as it should be. With the changing world this new development may be necessary. However, there will always be a place for imaginative literature.

The time will never come when this type of literature will be eliminated. For childhood is as it always was, and as such, it will always demand imaginative literature. Then, mythology is too much a permanent part of literature to be eliminated. A certain knowledge of mythological terms is necessary in order to enjoy later adult reading. Who has not felt the handicap of unfamiliar mythological allusions in poetry and in art? Ease and interpretation in reading classic literature cannot come without some knowledge of these terms.

It is sometimes difficult to distinguish one type of story from another. For instance should all these different types be classed under folklore, or does this term refer to fairy tales and folk tales? Fables are sometimes mistaken for myths. Perhaps a definition of terms may be helpful, even though the stories may sometimes be confused.

In the fable, animals and inanimate objects have human characteristics, and the story has a moral purpose. Sometimes the moral is in italics, again, it is inferred.

Fairy tales deal with supernatural beings, and these beings either work for good or evil. These stories have a moral purpose but it is "subordinate in the story."

Legends have a historical basis. They usually deal with some historical fact, or some heroic character. They are usually centered around some event, or some period in the early history of a nation. These stories

generally have some literary value. They are written in narrative form and are told as true stories.

Myths originated among primitive peoples, and their origin is not attributed to any one source. They are stories which these early people told to explain the forces of nature. They were the religion of the people; they explained the origin of the world and the elements in it. These stories were told from generation to generation by one tribe to another, by one nation to another. Many changes have occurred in the stories as they have passed down through the ages.

Mythology is a study in itself, and though the teacher cannot go into it deeply with the children, yet the individual stories are intensely interesting to them. Many fine books are based upon these stories.

Eleanor Rawlinson's, Introduction to Literature for Children, contains many suggestions about traditional literature and also a fine collection of stories.

References

Bamberger and Broening, A Guide to Children's Literature, pp. 49-55.

Beard, "Why Banish the Fairy Tale," LIBRARIES, Vol. 34, November, 1929, pp. 457-59.

Conkling, Imagination and Children's Reading, pp. 1-31.

Curry and Clippinger, Children's Reading, pp. 53-366; 577-630.

Echols, Ula W., "The Newer Interpretations of Epic Heroes," in A.L.A. Children's Library Yearbook, No. 4, pp. 48-56.

Fay and Eaton, Introduction in the Use of Books and Libraries, pp. 281-98.

Field, A Guide to Literature for Children, pp. 91-104.

Gardner and Ramsey, Handbook of Children's Literature, pp. 80-115.

Gayley, Classic Myths, Introduction and Chapter I.

Hunt, What Shall We Read to the Children? pp. 51-62.

Olcott, Children's Reading, pp. 90-128.

Rawlinson, Introduction to Literature for Children, pp. 10-217; 232-306; 318-329.

Starbuck and Shuttleworth, A Guide to Literature for Character Training, Vol. 1, pp. 3-10.

Wisdom, "The Development of Good Taste in Little Children's Reading," LIBRARY JOURNAL, Vol. 49, October 15, 1924, pp. 873-76.

UNIT ELEVEN. DRAMATIZATION FOR CHILDREN.

A. Objectives.

1. To show that the natural tendency of the child toward play is brought into the educational process.
2. To show that valuable training is secured unconsciously in oral English, reading and appreciation.

B. Organization of subject matter.

1. Method of teaching through the medium of action.
   a. In the primary grades.
   b. In the intermediate grades.

C. Procedure.

1. Class discussion from assignments.
2. Dramatization as it is taught in the Laboratory school at K. S. T. C., Emporia.
3. Bibliography of plays for children.
4. Test--Discussion type.

Dramatization

Dramatization is a natural means of self-expression with a child. Even very ordinary children will delight in acting out a story, or in taking a part in a play. In the primary grades dramatization is quite an informal matter. An occasion for a play may arise at most any time, and the teacher should take advantage of this opportunity.

There are two types of plays--those that the children make, and the ready-made plays. Each has its place, perhaps more is gained from those that the children make, for here creative ability is developed.

The following suggestions are a part of the dramatization program of the intermediate department of the laboratory school of the Emporia Kansas State Teachers College.

This is somewhat the order of procedure. Three weeks of concentrated study is devoted to the preparation of the play. This involves only the regular class periods, with the exception of the memorizing of the parts, which the children usually do at home through pure interest.

The selection of the play is made by the children. Books are checked from the library and supplementary readers are used. Each child reads three plays. He makes his choice and gives a report in class. After all the reports are given, a vote by ballot is taken, and the decision is announced the next day on the bulletin board.

Next comes the try-out. Perhaps six or seven main characters are chosen. Each child announces the character which he would like to be, and tries out for it. Here again the children make the choice, which is done by ballot and announced. The try-out usually takes two class periods. Every child should be in the play. Add parts to the play if there are not enough, or give the same part to a different child in another scene. Often a child would have as much pleasure in "drawing the curtain" as having a part in the play. In choosing the characters, care is taken that the principal parts are not given to the "stars." The children will respond if reminded that a certain person had the leading part in the last play.

The children express themselves in regard to each others acting. This is kindly criticism. They decide when they are ready to give the play, and they are good judges.

The costumes are often the big part of the play; however, they are not so important. This was the decision of a sixth grade class who were giving

the casket scene from the Merchant of Venice. After they had examined a number of books, they decided that they could not have grand enough costumes and that it would be better to wear their own clothing. It is well to have a costume box. In it keep costumes used in former plays. A loose peasant costume may make a belted Robin Hood costume in a future play.

Here are twelve points which are stressed in this laboratory school.

"1. In coaching a play, do it in the regular literature period. It is not an extracurricular activity, but a vital part of the literature curriculum.

2. Do not tell pupils how to say parts. Make them feel the parts instead and they will act them naturally.

3. See that every child has a speaking part.

4. Do very simple work in costuming and stage properties. Let the success of the play depend largely on the naturalness of the acting and have children understand this from the beginning.

5. Have parts memorized at home, but all the practicing done in the literature periods.

6. As a child loses his identity and becomes his character, let class and teacher comment on it. A brief discussion of progress should come at end of each practice.

7. Insist on clear enunciation and keep the audience in mind during rehersals.

8. Let children take all possible initiative in suggesting parts, plans, costumes and properties. It is their play, not the teacher's.

9. Any rehersal not thoroughly enjoyed by the children is a failure. When the play is given to the audience, the children's joy in it should be the first impression of the hearers.

10. Make the coaching period one of intense activity and do not waste a moment.

11. Have children make many of their costumes and stage properties. Manual training, art, music and language should all be correlated in working out a play project.

12. Have children understand there will be no "prompting" when play is given or at several previous rehersals. Train them to be independent and to make up parts if they should forget."[28]

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[28] Gertrude Brown, "Dramatization," TEACHING, Vol. 10, June, 1931, p.27.

One outcome of the "audience play" is the invitations, which are sent to parents and friends, by the children. They are written in their composition classes. The invitations have always been a source of pleasure to the writer. They are similar to the following musical entertainment invitation.

> "You are cordially invited to come to the Training School, Friday, February 25, at three o'clock, to hear the glee clubs sing their second yearly cantata, "Rip Van Winkle" under the direction of Miss Esther Swart.
>
> "In this beautiful cantata you will hear how the thunder echoed in the mountains, how Rip slept for twenty years, how he came home and found his house deserted, how he couldn't find any of his friends, and how at last he wondered who he really was."
>
> Be sure to come. We are giving this cantata especially for you."

References

Brown, "Dramatization," TEACHING, Vol. 10, June, 1931, pp. 27-28.

Cather, Educating by Story Telling, pp. 107-17.

Curry and Clippinger, Children's Literature, pp. 11-12.

Forbes, Good Citizenship Through Story Telling, pp. 217-227.

Gardner and Ramsey, Handbook of Children's Literature, pp. 12-13.

Miller, Dramatization of Bible Stories.

Mowry, "Dramatization in the Primary Grades," ELEMENTARY ENGLISH REVIEW, Vol. 2, February, 1925, pp. 50-53.

Rotzel, "Dramatics at Fairhope," ELEMENTARY ENGLISH REVIEW, Vol. 5, June, 1928, pp. 174-76.

Styles, "Stage Craft for the Elementary School Teacher," ELEMENTARY ENGLISH REVIEW, Vol. 1, March, 1924, pp. 8-13; April, 1924, pp. 60-63; June, 1924, pp. 130-33.

Sweet, "Some Practical Suggestions for Dramatics in Rural Schools," ELEMENTARY ENGLISH REVIEW, Vol. 5, June, 1928, pp. 177-78.

Ward, Creative Dramatics, 304 p.

UNIT TWELVE. A STUDY OF BOOKS OF BIOGRAPHY.

A. Objectives.

1. To enable students to select inspirational biographies for children.

2. To see the close connection betweenbiography and history.

B. Organization of subject matter.

1. The value of books containing action and achievement.

2. To present true wonder stories of long ago.

3. To present stories of modern life.

4. Tests in selecting biography.

C. Procedure.

1. Each student reads at least one biography.

2. Students examine a number of biographies.

3. Students compile a good list of biographies.

Biography

"A book is, I think, in its best meaning an offer of friendship from him who writes to him who reads."

Alexander Meiklejohn.

There comes a time in a child's life when biography has a great appeal, a time when the child craves reality.

Gurry and Clippinger classify the different types of biography something like this: (1) Those that border between reality and legend, as the story of Leonidas, William Tell and Robert Bruce; (2) The thrilling stories of the discoverers as, Marco Polo, Stanley, and Captain Cook; (3) The achievement biographies as, Booker T. Washington; (4) The great men of early history, Washington, Patrick Henry, and Lincoln; (5) Stories of

successful inventors as, Whitney, and the Wright Brothers; (6) Pioneers and plainsmen as, Kit Carson and Daniel Boone; (7) Those brave characters who triumphed over physical suffering as, Helen Keller and Henry Fawcett; (8) The patriotic characters, as Joan of Arc and Florence Nightingale; (9) The humanitarians as, Dr. Grenfell; General W. C. Gorgas and Louis Pasteur.[29]

Many fine contemporary biographies have been written recently. Children are especially interested in the lives of living people. The accomplishments of men like Byrd and Lindbergh are especially interesting to them. There is a great need for very elementary material about real people. True, the new readers contain such material, but there is a need for entire books about people, perhaps collective biographies, but in simple form.

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[29] Curry and Clippinger, op. cit., Children's Literature, pp. 633-34.

References

Bamberger and Broening, Guide to Children's Reading, pp. 62-81.

Curry and Clippinger, Children's Literature, pp. 633-76.

Olcott, Children's Reading, pp. 242-78.

Sayers, "Biography for Children," ELEMENTARY ENGLISH REVIEW, Vol. 9, October, 1932, pp. 197-99; 216.

Terman and Lima, Children's Reading, pp. 245-54.

UNIT THIRTEEN. A STUDY OF TRAVEL BOOKS.

A. Objectives.

1. To create a deeper interest in other countries through world friendship.

B. Organization of subject matter.

1. To get a better understanding of conditions outside of one's own experience.
2. To appreciate peoples of other lands.
3. To share experiences.
4. To see that people of other countries are interdependent.

C. Procedure.

1. Class discussion on assigned readings.
2. Each student brings to class a book which she thinks would be an aid in teaching her particular grade.
3. A study is made of travel series, such as the Twin Books, Peeps at Many Lands, and The Burton Holmes Travel Series.

Travel Books

In the last few years great effort has been made in the schools and libraries to increase world friendship. The idea has been brought out that every country is a community and that the life of that community is largely a matter of environment. Social studies stress the fact that countries are interdependent. Teachers, authors, organizations, and librarians are placing greater emphasis upon the international relationship. As a result the children have a better appreciation of other countries and are better able to share their experiences.

This trend is not only shown in the new type of histories and geographies, but many fine geographical and historical stories have been written, which have increased this understanding. "Literature enriches the geography and history of the scientific textbooks in a way that helps children gain a sense of values, a perspective with an eagerness to participate in the process of making the world a better place to live in; the ultimate goal of these subjects of study."[30]

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[30] Florence E. Bamberger and Angela M. Broening, A Guide to Children's Literature," p. 82.

References

Bamberger and Broening, Guide to Children's Literature, pp. 82-91.

Gardner and Ramsey, Handbook of Children's Literature, pp. 136-39.

Leppard, "Supervision of Geography," in Supervision of Elementary Subjects, edited by W. H. Burton, pp. 294-344.

Olcott, Children's Reading, pp. 242-78.

Reed, Psychology of Elementary School Subjects, pp. 399-459.

Rider, "Reading Toward World Friendliness," ELEMENTARY ENGLISH REVIEW, Vol. 5, May, 1928, pp. 143-44; 157.

Terman and Lima, Children's Reading, pp. 254-63. (Bibliography)

Wheat, Psychology of the Elementary School, pp. 369-413.

UNIT FOURTEEN. A STUDY OF HISTORY BOOKS.

A. Objectives.

1. To become acquainted with some of the best histories for children.
2. To become acquainted with some of the best historical fiction for children.

B. Organization of subject matter.

1. Primitive peoples.
2. Development of early civilizations.
3. Contemporary world history.
4. American History.
5. Indians of North America.
6. The Age of history appeal.
7. Tests for selecting histories.

C. Procedure.

1. Class discussion.
2. This unit is divided up so that students may have time to devote to the books most suited to their grade.
3. A bibliography is made of history books and historical fiction.

History

"History is the essence of innumerable Biographies."
Carlyle.

The new trend in the teaching of history is so well brought out by Agatha L. Shea, in her article, "New Placement of Emphasis in Histories Written for Young People."

Miss Shea groups the types of histories under four kinds:

".....The first group we may designate as the completely socialized histories, those in which the author has broken almost entirely with the older methods of presentation; the second group, those in which a modified socialization has taken place while retaining also many of the characteristics of the earlier histories; the third, the frankly inspirational book presenting but a selection of incidents and depending upon further reading for detailed information; and the fourth, the socialized local history."[31]

As Miss Shea points out it is a long distance from the old time history lesson with stress upon dates, battles, and kings, to the modern history method, which stresses continuity of periods and events:

".....Instead, we are today beginning our history teaching with the story of the primitive peoples, of the forces they fought and conquered, of the slow development of a crude social life, of early civilization, of all that has gone into the making of that particular civilization which we call our own. In the progressive history program the story of the machine and its place as a social force, of the radio and the aeroplane as shapers of the destiny of the peoples, is of far more importance than the detailed description of wars and battles fought hundred of years ago."[32]

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[31] Agatha L. Shea, "New Placement of Emphasis in Histories Written for Young People," in Children's Library Yearbook, Number four, American Library Association, p. 8-9.

[32] Ibid., p. 8.

References

Bamberger and Broening, Guide to Children's Literature, pp. 8291.

Gardner and Ramsey, Handbook of Children's Literature, pp. 130-39.

Garrison and Garrison, Psychology of Elementary School Subjects, pp. 524-43.

Kelty, "Supervision of History," in Supervision of Elementary Subjects, edited by W. H. Burton, pp. 347-455.

Olcott, Children's Reading, pp. 242-78.

Reed, Psychology of Elementary School Subjects, pp.357-98.

Shea, "New Placemant of Emphasis in Histories Written for Young People," in Children's Library Yearbook, No. 4, pp. 7-15.

Terman and Lima, Children's Reading, pp. 228-45 (Bibliography).

Wheat, Psychology of the Elementary School, pp. 329-68.

UNIT FIFTEEN. A STUDY OF PERIODICALS FOR CHILDREN.

A. Objectives.

1. To become acquainted with the best magazines for children.

2. To become acquainted with some of the best magazines for the teacher.

B. Organization of subject matter.

1. See list of magazines on the next page.

C. Procedure.

1. Lecture on magazines for the children and for the teacher.

2. Discussion by the class on some of these magazines as they know them.

3. Magazines are examined in class.

Magazines

It is difficult to find good magazines for children. Three of the oldest, in point of time, have recently undergone changes. The Youths Companion, first published in 1827, has been submerged in The American Boy. The St. Nicholas, which has lived since 1873 and has had the best editors and contributors, is loosing its high standard. The John Martin has been taken over by another publisher and ceased publication, at least for the present. Many excellent magazines have been launched only to disappear on account of the small circulation.

My Weekly Reader is meeting a real need. There is a different issue for each of the elementary grades. This paper contains much practical material; the illustrations and drawings are good. The youngest readers in primary can read the one for the first grade. Many schools have put this publication on their reading tables.

The three following pages give a list of magazines for the children and for the teacher.

Periodicals for Children

American Boy. Monthly. Editor--Griffith O. Ellis, Sprague Publishing Co., 550 W. Lafayette Blvd., Detroit, Michigan. $2.00
Combined with Youths Companion.

American Girl, The. Monthly. Editor--Margaret Mochrie. Girl Scouts, Inc., Publisher. 670 Lexington Avenue, New York. $1.50.
A magazine for girl scouts and girls who enjoy scouting. Camp craft, news from girl scout organizations, and readable general articles.

Boy's Life. Monthly. Editor--James E. West. National Council Boy Scouts of America, Publ., 2 Park Ave., New York. $2.00.
Official organ of the Boy Scouts of America. Has many points of appeal.

Child Life. Monthly. Editor--Marjorie Barrows. Rand McNally & Co., 536 S. Clark Street, Chicago. $3.00.
A good magazine for the younger readers. Has an attractive cover in color, large type. Contains stories, plays, poems, handicraft.

Current Events. Issued during the school year. Editor, Preston Davis, American Education Press, Inc., 40 S. Third Street, Columbus, Ohio. 75 cents. Short current event articles.

Everygirl's Monthly. Editor, Martha K. Sironen. Everygirl's Pub. Co., Lyon and Ottawa Streets, Grand Rapids, Michigan. $1.50.
Official organ of the camp fire girls.

Junior Home Magazine. Monthly. Editor--M. V. O'Shea, The D. C. Kreidler Co., Gunther Bldg., 1018 S. Wabash Avenue, Chicago. $2.50.
"Juvenile and Child Training."

Junior Red Cross News. Monthly. (Except July and August). Editor--Ellen McBryde Brown, Jr. Red Cross, American National Red Cross, Washington, D. C., 50 cents. Attractively written and printed, capable of many uses in the school and home.

Our Dumb Animals. Monthly. Editor--Guy Richardson--Massachusetts Society for the Prevention of Cruelty of Animals, 180 Longwood Ave., Boston, Mass. $1.00.

Open Road for Boys. Monthly. Editor--Clayton H. Ernst, Open Road Publishing Company, 130 Newbury Street, Boston, Mass. $1.00.
High class material which interest boys and young men who have grown beyond juvenile magazines. Devoted mainly to outdoor life and sports. Contains good fiction and general articles. A very optimistic magazine.

Popular Mechanics Magazine. Monthly. Editor--H. H. Windsor, Jr., Popular Mechanics Co., 200 E. Ontario, Chicago, Ill. $2.50.
More specialized and perhaps more technical than Popular Science.

Radio News. Monthly. Tech. Publishing Corp., Editor and Publisher, 350 Hudson Street, New York. $2.50.
Enjoyed by older boys.

St. Nicholas Magazine. Monthly. Editor Maurice R. Robinson, St. Nicholas Magazine, 580 Fifth Ave., New York. $3.00.
One of the oldest magazines for children--not so good as formerly.

My Weekly Reader. W. C. Blakely, Educational Director. American Education Press, Inc., 40 South Third Street, Columbus, Ohio. 75 cents per year. A weekly paper for each of the elementary grades. Good for the class room reading table.

Periodicals for the Elementary School Teacher

American Childhood. Monthly (except July and August). Editor--Carolyn Sherwin Bailey. Milton Bradley Company, 74 Park Street, Springfield, Mass. $2.00.
Helpful in child training and contains good suggestions on teaching younger children.

Childhood Education. Monthly (except July and August). Editor--Mary Dabney Davis. Association for Childhood Education, 1201 Sixteenth Street, Washington, D. C. $2.50.
One of the best professional periodicals for teachers.

Child Welfare. Monthly (except July and August). Editor--Martha Sprague Mason. Child Welfare Company, Inc., 1201 Sixteenth Street, N.W., Washington, D. C. $1.00.
For parents and teachers.

Elementary English Review. Monthly (except July and August). Editor--C.C. Certain. Elementary English Review, Pub., 4070 Vicksburg Avenue, Detroit, Michigan. $2.50.
Very worthwhile for students of children's literature and teachers in the primary and intermediate grades.

Grade Teacher. (Combining Primary Education and Popular Educator). Monthly (except July and August). Editor--Florence Hale, Educational Publishing Corp., 441 Lexington Avenue, New York. $2.00.
A professional magazine containing material for all grades.

The Horn Book. Four times a year. Editor--Bertha E. Mahony, Book Shop for Boys and Girls, 270 Boylston Street, Boston, Mass. $1.00.
A quarterly of criticism on children's books--Also contains articles by outstanding writers of children's books.

Hygeia. Monthly. Editor--Morris Fishbein, M. D., American Medical Assoc., A health magazine.

Instructor. Monthly. (Except July and August). Editor--Helen Mildred Owen. F. A. Owen publishing Company, Dansville, New York. $2.00. Especially good for the inexperienced teacher.

Kindergarten-Primary Magazine. Bi-monthly. (Except July and August). Editor-Grace C. Dow, J. H. Shults Company, Manistee, Michigan. $1.00. Not so useful as some of the other magazines for teachers.

Mentor and World Traveler. Monthly. Editors--C. P. Noroross and R. W. Thompson. George R. Martin, Pub., 230 Park Ave., New York. $4.00. Devoted to literature, travel and education.

National Geographic Magazine. Monthly. Editor, Gilbert Grosvenor. National Geographic Society, 16th and M Streets, N. W., Washington, D. C.$3.50. A splendid magazine on travel, exploration, research in all countries Illustrations are in black and white, and many in color.

Nature Magazine. Monthly. Editor--Percival S. Ridsdale, American Nature Association, 1214 16th Street, N. W. Washington, D. C. $3.00. Excellent for nature students. Illustrated with photographs and brush studies in color.

School Arts Magazine. Monthly. (Except July and August). Editor--Pedro J. Lemos, Davis Press, Inc., 44 Portland Street, Worcester, Mass. $3.00.
A magazine particularly for students in art, but of general usefulness and attractive.

UNITE SIXTEEN. SOME GOOD BIBLE STORIES FOR CHILDREN.

A. Objectives.

1. To create a deeper appreciation for the Bible.

B. Organization of subject matter.

1. Should the Bible be re-written for children?

2. Should the exact Bible language be used in telling Bible stories?

3. Different types of Bible stories.

4. Religious teaching in the schools.

C. Procedure.

1. Comparison of different books on the Old Testament stories.

2. Comparison of different books on the New Testament.

3. Some good Bible stories for very young children.

4. Bibliography.

Bible Books

There are two types of Bible books for children--those that give parts of the Bible without change in wording or meaning, and those that retell the Bible in simplified language. The first type is of greater worth.

Most scholars will agree that the Bible is the most beautifully written of all books. It is exceedingly difficult to retell a Bible story without losing that beauty of expression, and without adding the author's interpretation. So generally speaking, it would seem best to use Bible books for children which are changed only by omissions of parts not suitable for the age group for which the book is written.

Of course it is necessary to have some books which retell the Bible stories. Miss Elizabeth Briggs in her article called, "The Bible Story,"

has given an excellent evaluation of some versions of Bible books for children. She also includes a good bibliography.

Greater use of the Bible should be made with children. In it is found every type of story. Wisdom inselection is an important matter, keeping definite groups in mind. In telling Bible stories to children the same rules should be kept in mind as for other types of stories. It is necessary to have an introduction and a conclusion. Direct discourse and the past tense should be used. This makes the story more clear and more effective. Eliminate the moral.

One of the most beautiful books for small children is The Christ Child, illustrated by Maud and Miska Petersham. The story is made of selections from the Bible, as told by Matthew and Luke, It is difficult to find Bible books with good illustrations. Either the artists are not interested in this type of book, or they lack the ability to portray the Bible characters and scenes. However, the Petershams have done this very well.

Two very good books on the life of Christ are, Gillie, The Story of Stories, and Hodges, When the King Came.

Walter De la Mare's Stories from the Bible is a collection of Old Testament stories. The poetic nature of the author is reflected in this book. Another fine book of the Old Testament is that of Eva March Tappan, An Old, Old Story Book.

References

Briggs, Elizabeth D., "The Bible Story" in A. L. A. Children's Library Yearbook, No. 4, 1932, pp. 40-47.

Cather, Educating by Story Telling, pp. 107-17.

Curry and Clippinger, Children's Literature, pp. 11-12.

Forbes, Good Citizenship Through Story-Telling, pp. 218-27.

Hunt, What Shall We Read to the Children, pp. 63-72.

Miller, Dramatization of Bible Stories, pp. 5-16.

Olcott, Children's Reading, pp. 313-36.

UNIT SEVENTEEN. BOOKS FOR SPECIAL DAYS.

A. Objectives.

1. To locate material for special days.

2. To select material for the grade the student expects to teach.

B. Organization of subject matter.

1. Stories, poems and plays for holidays and special days.

a. Halloween.

b. Book Week.

c. Thanksgiving.

d. Christmas.

e. Easter.

f. Mothers Day.

g. And others.

C. Procedure.

In this unit the attention of the students is called to books which are especially good on the different holidays. Each student chooses a holiday in which she is especially interested, and finds material on it.

Book Week

Since Book Week is one of the newer special days, something of its history and significance is given here.

Book Week is an effort on the part of librarians, schools, booksellers, and other organizations to interest young people in more and better reading. Since 1919, the second week in November has been set aside for its observance. As before stated, the idea of Book Week originated with Franklin Mathiews,

Chief Scout Librarian, through his interest in better books for boys. His enthusiastic speech at the annual convention of the American Booksellers' Association led that organization to pass a resolution to organize a national campaign to stimulate public interest in better reading for children. Mr. Frederick Melcher, editor of the Publishers Weekly, and secretary of the American Booksellers' Association, was responsible for bringing together the different organizations which would be especially interested in such a movement. The American Library Association has been one of the best supporters of the movement.

As an outcome of this movement better books have been written for young people; more books have been brought into the homes; more and better books have been read.

In connection with this organization, each year the children's Librarians' Section of the American Library Association selects the best book written for children in the year. The author received the Newbery Medal. This medal is named for John Newbery, one of the earliest English printers of children's books, and is the gift of Mr. Frederick Melcher.

While just one week each year is devoted to the celebration of Book Week, the effect of that week carries over into the whole year. As an English supervisor once said, "Every week is Good Book Week with us."

In most communities where the week is celebrated, there is cooperation between the schools and the libraries. Often the schools have their daily programs, culminating in an assembly program on Friday, and the library is made attractive with posters, book jackets, and new books on display. Library visits are made by different classes from the schools. Often a story

hour is held for the younger children, while new books are introduced to the older ones. Lists of new books and lists on special subjects also stimulate a reading interest. These lists are given to the children by the librarian.

The promoters of Book Week were wise inchoosing November as the month for its observance, since it comes just before the holidays when more books are purchased, and when the winter reading months are ahead.

Students who are interested in materials giving suggestions for the observance of the week, or in poster and other advertising material, should write to the National Association of Book Publishers, 347 Fifth Avenue, New York City.

The October numbers of the Elementary English Review give excellent suggestions, also the Wilson Bulletins and a number of other periodicals.

References

Dickinson, Children's Book of Christmas Stories.

Dickinson, Children's Book of Thanksgiving Stories.

Dier, Children's Book of Christmas.

Hazeltine, Anniversaries and Holidays.

Humphrey, Stories of the World's Holidays.

Kelley, Book of Hallowe'en.

McSpadden, Book of Holidays.

Olcott, Good Stories for Great Birthdays.

Olcott, Good Stories for Great Holidays.

Schauffler, Christmas.
Also books on the other holidays by the same author.

Sanford and Schauffler, The Magic of Books.

Simonson, Through the Year, Days and Seasons.

Stevenson, Days and Deeds: Poetry.

Stevenson, Days and Deeds: Prose.

UNIT EIGHTEEN. A STUDY OF SCIENCE BOOKS FOR CHILDREN.

A. Objectives.

1. To become better acquainted with science books for children.

2. To make a good working bibliography of science books for the grade the student expects to teach.

B. Organization of subject matter.

1. Handbooks.

2. Descriptive books.

3. Nature stories.

C. Procedure.

1. Lecture on the general subject.

2. Project. Each student is assigned a special subject that is studied in the science classes of the grades. Reading materials and references are collected. In cases where it is difficult to find enough suitable material, the student reorganizes and writes an article from her collected material, ex Northern lights.

Science Books

"The universe is a procession, with measured and beautiful motion."

Walt Whitman.

Perhaps no class of books for children has been so poorly written as the science books. However, a new development has been launched and many delightful books have recently appeared.

Greater emphasis is now placed upon science in the elementary curriculum. Specialists in the field are working on the content of the science

curriculum to recommend for the 1933 Yearbook of the National Society for the Study of Education. The new trend also has been stressed in the recent magazine articles.

These specialists have for the most part agreed that science must be taught as a whole. A recent writer says of this:

> ".....there is a definite tendency to consider science as one whole; to get away from the old idea of teaching children scientific knowledge in water-tight compartments under the caption of this science or that, to base teaching, even for the youngest children, upon fundamental concepts, taking account of natural forces, interrelations, identities, evolutionary process, conservation, and adaptation. They agree in the general purpose to help children to see nature whole, although they may hold somewhat different views with regard to courses and methods."[35]

In the study of science, as in other subjects, the matter of environment plays a big part in planning the program. On what and where to place the emphasis is largely a matter of community environment.

In selecting books in this class it is very necessary that the physical make-up of the book is attractive. The illustrations should be true to the text. The information must be accurate and written in a clear and concise manner.

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[35] Bertha Stevens, "New Concepts and Trends, in Science Education in the Elementary and Primary Curriculum," in A.L.A., Children's Library Yearbook, No. 4, 1932, p. 17.

References

Bamberger and Broening, Guide to Children's Literature, pp. 92-96.

Curry and Clippinger, Children's Reading, pp. 513-74.

Gardner and Ramsey, Handbook of Children's Literature, pp. 266-73.

Hunt, What Shall We Read to the Children? pp. 107-16.

Stevens, "New Concepts and Trends in Science Education in the Elementary and Primary School Curriculum," in A.L.A. Children's Library Yearbook, No. 4, pp. 16-26.

Terman and Lima, Children's Reading, pp. 264-306 (Bibliography)

UNIT NINETEEN. SOME BOOKS ON FINE ARTS.

A. Objectives.

1. To assist students in locating material on subjects in this field.

B. Organization of subject matter.

1. Books useful in picture study.

2. Music books including lives of musicians.

3. Books on amusements.

4. Books on entertaining.

C. Procedure.

1. Instructor calls attention to outstanding books in the different fields covered in this unit.

2. Class discussion based on book selection.

3. Students examine carefully a large number of these books.

Fine Arts

Many delightful books are found in this section. Children who are interested in music will find books about their favorite musicians. Children interested in musical instruments will revel in La Prade's Alice in Orchestralia. Here are the books for the child who wishes to draw; here too, are found the books on amusements and on entertaining.

A subject in which children are especially interested is picture study, but since courses are given covering this subject, it will not be included here, except to name some of the books that are especially good for children.

References

Fay and Eaton, Instruction in the Use of Books and Libraries, pp. 89-90.

Field, Guide to Literature for Children. (Bibliography not annotated).

Mahony and Whitney, Realms of Gold, pp. 372-408.

Power, Library Service for Children, pp. 89-90.

Terman and Lima, Children's Reading, Annotated bibliography, pp. 218-25.

UNIT TWENTY. A STUDY OF SOME PRACTICAL BOOKS FOR CHILDREN.

A. Objectives.

1. To make a good working bibliography of books in this field.

2. To work out units on special subjects.

B. Organization of subject matter.

1. School gardens.

2. Health.

3. Inventions.

4. Commerce and Industries.

5. Handicraft.

6. Manufactures.

C. Procedure.

1. Each student chooses some subject in which she is especially interested and works out a unit on it.

2. Students exchange materials found for the units.

Practical Books

While the books in this division do not have literary value, yet they play an important part in the life of the child, and the teacher and librarian should be very familiar with them.

Some one has said that in choosing fiction one must know the child, since fiction may influence his character, but in choosing non-fiction one must know the books, for it is the child's education that is affected more than his character.

A large number of students in Children's Literature usually have their work in practice teaching the same semester, or perhaps the semester before,

so they are interested in working out units along their line of work. Each student selects some subject on which she wishes to work, perhaps it is one in which she has had difficulty in finding material. Such units as the following are chosen: the fireman, the farm unit, transportation, airplane, cotton, and wool. Suitable stories, poems and plays are selected for each unit.

References

De Gogorza, "The Machine Age, the Child and the Book" in Children's Library Yearbook, No. 3, pp. 35-41.

Fay and Eaton, Instruction in the Use of Books and Libraries, pp. 343-44;

Gardner and Ramsey, Handbook of Children's Literature, pp. 144-46; 275-81.

Hunt, What Shall We Read to the Children? pp. 117-28.

Mahony and Whitney, Realms of Gold, pp. 351-408 (Excellent annotated bibliography).

Olcott, Children's Reading, pp. 279-312.

Terman and Lima, Children's Reading. Contains a good annotated bibliography.

CONCLUSION

This outline was planned as an aid in teaching children's literature. The plan is only suggestive, but perhaps some part of it may prove useful. An abundance of material has been developed by publishers, librarians, and educators without background and experience in children's work. In compiling the bibliographies for such a course, it must necessarily be done in a very conservative and practical manner. Lists of fairy tales, myths, legends and other types of literature have been omitted since so many fine bibliographies are available. Then too, there is a tendency to make lists "all-inclusive."

Mr. Field says:

> "There are continual calls for lists of books for children. It may be said that a list of books which shall meet the needs of every child is like a medicine which shall cure every disorder; it smacks of quackery. Yet there are certain great and abiding books which should form the framework of every course of juvenile writing."[36]

These "great and abiding books" carry over into adult life. Mr. Curry expresses this in the following quotation:

> "It is a great mistake to assume that there is a definite line which separates books for the child from books for the adult..... If an author writes a book for the sheer joy of giving expression to some vision that has taken possession of himself he is on the way to interest both adult and child."[37]

The writer would conclude by quoting from Realms of Gold:

> "What we want in books for young people is what we want in books for ourselves--life in all its infinite variations and art in all its manifold forms. Books are to their readers extensions of life..."[38]

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[36] Field, A Guide to Literature for Children, p. 22.

[37] Charles M. Curry, "Standards in Children's Literature" PUBLIC LIBRARIES, Vol. 27, February, 1922, p. 72.

[38] Mahony and Whitney, Realms of Gold, p. 725.

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American Library Association, Committee on Work with Children. Children's Books in the United States, American Library Association, Chicago, 1929, 32 p. (Pamphlet.

American Library Association. Children's Library Yearbook, Number four, American Library Association, Chicago, 1932, 191 p.

American Library Association. Children's Library Yearbook, Number one, American Library Association, Chicago, 1929, 130 p. Many subjects of interest to the Children's Librarian.

American Library Association. Children's Library Yearbook, Number three, American Library Association, Chicago, 1931, 80 p. A good section on book evaluation.

American Library Association. School Library Yearbook, Number one, American Library Association, Chicago, 1927, 156 p. Part 2, Instruction in the use of Books and Libraries, pp. 35-134.

Bailey, Carolyn Sherwin. For the Children's Hour, Milton Bradley, New York, 1906, 336 p.

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