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Nineteen lessons to stimulate creative book reporting in grades four and five.

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NINETEEN LESSONS TO STIMULATE CREATIVE BOOK REPORTING IN GRADES FOUR AND FIVE

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by
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CHAPTER I

INTRODUCTION

The purpose of this thesis is to construct a group of lesson plans that will aid the child and the teacher in the fourth and fifth grades to write and construct different kinds of book reports. It is the desire of the author to make children feel free in giving book reports and to incite in them a desire to read books, not to feel "Oh dear! It's book report time again. I'll have to read another book."

Since the childhood days of present day teachers, children have been required to write book reports. They have used the usual form: title of book, name of author, summary of story in the book, and "I like this because--" or, "I don't like this book because--." Book reports have been given in some schools as frequently as every other week and in other schools only once a month or every other month. It has been felt that the only way to check and guide a child's progress in reading was to get a report on books he is reading. But almost without exception references indicate that students approach book reports with something less than enthusiasm.

"Tradition of book reporting developed from another
assumption—that there would be motivation toward broader reading should teachers hold students 'responsible' for what they had read. This latter assumption is patently inadequate.¹ But when a child is made to write a book report frequently, the result is an indifference and an intense dislike for reading.

Children should feel that reading can be fun and exciting. Through books they can escape into the past, the present, or the future. They can accomplish the impossible through fantasy or they can be an important leader or inventor. But most children, upon hearing "You will all read a book and report on it," feel "Oh, another book report. Why do I have to read books anyway? The same old thing—author, title, summary of the story and list the characters."

If shown a new way of reporting and encouraged to be free in writing or telling about a book, they can learn that it is interesting to read and report on books read. Even the average reader or slow reader, when given material on his level, can enjoy the reading and reporting, particularly if the paper is not marked all over with red crayons to indicate the errors. When a good

idea is recognized and praised, even if the spelling and punctuation are not good, a child is encouraged to try again. Praise is a strong incentive to more effort, and encouragement for trying to accomplish a neat piece of work will make the class try for more neatness and better papers.

Reporting on books in the elementary grades is usually stilted, tedious and boring for both teacher to read and child to write. The new ways of reporting are not usually used by children in the upper elementary grades. At that age they are usually very factual and unimaginative. Only the talented writer is the creative or unusual person in reporting.

Different ways of reporting on books are suggested in this paper. This is done to develop creativity in book reporting and to incite an excitement or zeal for books. As Applegate says, "An imaginative touch to a book report and a variety of ways of reporting can change book reporting from an onerous task to a challenge."1

1Mauree Applegate, Easy in English, Evanston, Ill.: Row Peterson, 1960, p. 348.
CHAPTER II

REVIEW OF RESEARCH AND RELATED LITERATURE

"Language Arts" is one of the most important subjects in school. They teach children how to communicate. Trabue says,

Effective communication and understanding are the key to constructive cooperation, not only in international affairs, but in every field of human relations. Pupils must learn to communicate experiences, their thoughts, their judgments, and their aspirations with maximum effectiveness. Teach not only the ability to communicate and to understand other peoples, but also the determination to cooperate wholeheartedly with them and the daily habits that make cooperation a reality. The language arts teacher has the unique responsibility to develop skills and habits which make it possible for different minds to meet on a common ground of identical human experience.1

To accomplish these purposes that Trabue outlines, the teacher must know her children, their interests, and abilities. "Common interests of the middle grade children," according to Burrows, "are the collecting of marbles, dolls, funny papers, stamps, small boxes, magazines. They also enjoy the passive interests of watching

a movie, television, as well as listening to the radio."\(^1\)

**Development of Children**

"Pupils aged eight to eleven largely are concerned with practicality and materialism; the capacity for apprehending the logical and concrete flowers as opposed to the limited ability to understand abstractions."\(^2\)

During the middle grades, children use a larger vocabulary, more intricate and appropriate sentences. Their reading interests are broader and their attention span is greater in intensity and depth than it was in the primary grades. Among their reading interests which hold the attention of the group for the longest length of time are the following: animal stories, adventure, mystery, travel, biography, historical tales, science, detective and invention.

Language growth, both in speaking and writing, closely follows the growth of the child intellectually and physically. Good language growth follows the full and rich development of personality in the child. "The development of language can best be accomplished in a


free informal atmosphere where tensions do not exist and
where children are living together as normally and whole­
somely as possible."¹

The classroom should be so set up that the chil­
dren feel confident and childlike as well as purposeful.
They should feel as though they are striving toward a
high goal but a goal that is attainable. Language growth
closely parallels the growth of a child. Just as a child
talks in words and sentences before he talks in para­
graphs, so he talks in school before he writes.

As living experience is the root of spoken lan­
guage, then spoken language is prior to all
written language. The priority of spoken lan­
guage to written language gives the field of
reading its most powerful argument for the use
of experiences as a beginning in the instruction
of reading and any language art. Encourage the
pupil to talk and listen in order to write.²

Creative and Functional Writing

There are two kinds of writing, the functional or
practical and the creative. "Writing must play a part
in maintaining individuality and integrity of growing

¹Julia Weber, "Speaking and Writing in Elementary

²Veatch, Jeannette, "Linguistic Instruction in
the Teaching of Reading: Kill or Cure?"
individual, imaginative, highly perishable. To keep it alive is to give complete freedom to experiment and complete assurance of understanding and respectful reception of product regardless of its nature.¹

Practical writing is also creative writing unless one in their writing quotes directly from book or source of reference. Through many practical writing experiences children begin to release some of the innermost thoughts and feelings in personal creative writing.²

Creative writing refers to stories, poems and plays that are original and often imaginative expression of children who are letting themselves go. Practical writing will include the written communications that serve as records or mediums of exchange in ideas, such as letters or reports. . . . While creative writing is done for the fun of writing, practical writing always has some use, such as a record of plans or accomplishments or as a means of communication of ideas to some future reader.³

The book report is a type of practical writing that in this study is being treated as a creative type of writing as defined by Martin.

Teacher's Responsibility
The teacher has a job to foster the creative

spirit. She must be understanding of the thoughts and needs of her class and must enrich the program to encourage the creative urge which lies dormant in the middle-grade elementary child.

To enable each child to find personal satisfaction through creative writing, is the problem of the teacher. The second problem is to encourage genuine spontaneous response to people. After getting to know boys and girls and their problems, the teacher has the responsibility of guaranteeing to every child the opportunity to express his interests and sharing his experience. Under such conditions, the child communicates clearly and accurately to the improvement of his writing.1

Reinhart says,

Set the stage by providing stimulating background of experiences and encouraging the sharing of these experiences. The teacher:  
1. Provides informal atmosphere where children are free to express their feelings, their ideas, their dreams, and description through the written word;
2. Provides children with time in which to write;
3. Is there proffering help yet holding himself in abeyance if help is neither sought or needed;
4. Recognizes and accepts contribution of each child as worthy contribution, evaluating it on its own merits, ever encouraging and guiding but never pressuring;
5. Listens and learns from children in group, sensitive to ideas, and alert to situations which promote creative writing;
6. By being enthusiastic about language expression utilizes imagination and materials at hand to foster desire to express feelings and impressions through the written word.2

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Allen adds to the responsibility of a teacher who wishes her children to write creatively by telling the teacher to:

advance from simple, familiar to more intricate and less familiar, help child develop sense of discrimination, help children develop awareness of beauty of simple "everyday" things surrounding them. The situation should contain power to suggest ideas. The teacher should hold a discussion with class to stimulate and help children gather ideas, should encourage children to share compositions with friends, stimulate constructive appreciative comment.¹

Any time during the day that a child has a new idea, suggest to him quietly that it would make a good poem, if he feels like writing it.

Teacher should consider individual child. Never assign one subject to all, but give a choice between stories and a poem and/or a third choice.

Teacher should prepare for writing period by discussion or thought-sharing. Lead children into writing. Push, if ever, very gently. Mimeograph booklet of children's writings; each to get a copy. Use Newberry Prize Collection. Read aloud books chosen carefully and a little above reading level of class.²

Purposes of Book Reports

Since 1945 book reports have attracted the

attention of the professional people. Two major purposes of book reports are to interest pupils in more worthwhile reading and to help them acquire skills in the language arts. Boys and girls are stimulated to deliver oral book reports and to write effective book reports as well as develop skills in the language arts through this means.¹

A wide diversity in writing experiences is necessary. Plan reading to stimulate thinking. "Aim to have boys read so well that they will enjoy reading and write so well that they will enjoy writing."²

There are ways to detect the enjoyment of reading. Do the children visit the library and take out books? Do they share books with the class by showing and talking about the book or its characters? Is there any talk about books with the teacher? What are their favorite authors, if any? Do they volunteer to report on books in a new way?³

Help children to react, to think, and to feel books. Be ready to listen to all comments on books and


be able to converse. Read to children and alone. Let children be free to read. Thus, you "open the door to bookland."¹

Motivation of Book Report

Challenge the mentally talented child in the middle grades (4, 5 and 6) by special reports in areas of language arts and reports in response to questions raised by school subjects.² All children are stimulated by questions of interest that lead to report.³

Dunning,⁴ Schubert,⁵ Dallman,⁶ Smith,⁷ Lapp,⁸ all believe in the value of book reports, but all feel that

⁷Mabel C. Smith, op. cit., p. 57.
book reporting not only brings no motivation toward broader reading, but also stifles the desire to read more books. "Undoubtedly there is educational merit in the summarization and classification skills inherent in typical book reporting. Yet creativity should not be stifled in any area with an arts program."¹ Dallman says, "Learning is transferable. Apply what pupil learned in other types of activity. Interest of learner is handmaiden to success."² Dunning believes that worthwhile things occur when teacher and student share common beliefs and purposes but that frequently teacher-purpose and pupil-purpose have no real relationship.³

Ways of Book Reporting

Many ways have been suggested by writers to make book reporting more enjoyable and a force for more and better reading. These ways involve the reader's thinking and imagining as well as giving him fun. Many ideas have been suggested on an upper grade level and some have been tried out in recent years in classrooms.

Book court sessions—court trials vary. The reader is judged by the class jury as to his understanding

¹Charles E. Lapp., op. cit., p. 338.
²Martha Dallman, op. cit., p. 55.
³Stephen Dunning, op. cit., p. 31.
and complete reading of the book; a decision is rendered. On a junior high level, the class is divided into a typical courtroom with judge and jury composed of pupils who have already finished the book and the defendant (person who is reporting on the book). At another time, a character of the book is put on trial for his maltreatment of another character in the story.

Dramatizing the whole book or part of a book has captured the imagination of professional writers. Several authors have suggested a TV show. The child acts as commentator for a series of pictures in a mock TV show. Act as the main character in depicting his life in "This is Your Life."

1 Abraham D. Singer, "Readers on Trial," High Points, 34: 63, April, 1952.
5 Delwin G. Schubert, op. cit., p. 25.
On the tenth-grade level students write a television script based on the novel they have read and definite directions are given by Noble\textsuperscript{1} for this purpose. Rowland has the suggestions of writing the script of a short story as a television presentation, or indicate how Alfred Hitchcock would present a novel on his program.\textsuperscript{2} Present the life of a person about whom you have just read.\textsuperscript{3}

Informal dramatizations have intrigued the minds of authors: Use paper bag puppets\textsuperscript{4} and figurines or dolls\textsuperscript{5} as book characters while telling the class the story. Each child acts the part of a book character with an informal costume for "Book Character Afternoon,"\textsuperscript{6} and titles of books are given only if class doesn't guess them. The second part of the report has the child telling about himself as the main character in the story. Usually the child chooses the most interesting and unusual events.

\textsuperscript{2}Howard S. Rowland, \textit{op. cit.}, pp. 106-111.
\textsuperscript{3}Bennett J. Parsteck, "Newest Medium for Book Reports," \textit{English Journal}, 42: 210-211, April, 1953.
\textsuperscript{4}Delwyn G. Schubert, \textit{op. cit.}, p. 25.
\textsuperscript{5}I. Green, \textit{op. cit.}, p. 111.
\textsuperscript{6}Isabelle Marentz, "Living Book Reports," \textit{Instructor}, 66: 12, April, 1957.
in the life of the character, whether it be factual or
fictional. All the reports were unequal in merit since
children with limited ability gave short ones of four or
five sentences. Secrecy and mystery were in the air, for
no one saw the title of the book except the teacher. Ten
Book Character Afternoons were held with a different
class invited as guests who were to guess titles. Audi-
ence participation was great and more interest was cre-
ated in reading. Parents were invited to guess the book
titles for the last scene from the story.

Act out a powerful scene from story.¹ Use ready-
made puppets or marionettes to tell story of book.²
Dramatize a passage from the book.³

Pantomime is an effective way of arousing the
interest of the class in the story of a book. Have the
talented child pantomime parts of the story or stories
which are familiar to all.⁴ Have the class compose a
movie script or play for a book they have all read or
they might construct skits for different books having
the main characters converse together. Smith gives

¹Murielle Estelle Nilsen, "Twenty-Five Ways to
Spark Your Book Reports," Grade Teacher, 78: 48,
November, 1960.

²Delwyn Schubert, op. cit., p. 25.

³J. Carlin, op. cit., p. 18.

⁴Murielle Estelle Nilsen, op. cit., p. 48.
examples for the reader.¹

Pretend you are a newspaper reporter at a crucial scene in the book. Tell story of act without giving title. Report on play as drama critic.² Write article you have read as though you were working for one of the national magazines.³ Write news headlines for book scenes.⁴

Many types of discussion have been mentioned by authors for reporting on books. Converse about the books read.⁵ Dunning⁶ and Carlin⁷ would have round-table discussions about books with groups made up of four or students. Dallman adds a book club for readers who would give others the benefit of extra reading.⁸ More fortunate

⁴S. Dunning, op. cit., p. 32.
⁵M. Dallman, op. cit., p. 55.
⁶S. Dunning, op. cit., p. 32.
⁸M. Dallman, op. cit., p. 55.
students enjoy a "Literary Cake Party" where they may discuss books as their parents do,\(^1\) or have a dinner meeting of the "Social Welfare Club" whose members are subjects of a biography and whose sponsors are the readers of the biography.\(^2\) At another time, have "Ceremonies of Recognition" for deserving persons who are the subject of a biography read by a student-sponsor.\(^3\)

Many ways of illustrating book reports have been suggested in literature. Book Jackets, maps, pictures of scenes,\(^4\) models of characters in clay are all mentioned.\(^5\) Nilsen\(^6\) and Smith\(^7\) say that posters can be made to advertise the book on an elementary level. When book jackets are made by the pupil have them include a synopsis of the story on the front flap and information about the author on the back flap. This must be done, say Nilsen\(^8\) and Carlin,\(^9\) to fulfill the true function of book

\(^{1}\text{I. Green, op. cit., p. 111.}\)
\(^{2}\text{J. Carlin, op. cit., p. 20.}\)
\(^{3}\text{I. Green, op. cit., p. 111.}\)
\(^{4}\text{M. Nilsen, op. cit., p. 48.}\)
\(^{5}\text{J. Carlin, op. cit., p. 20.}\)
\(^{6}\text{M. Nilsen, op. cit., p. 48.}\)
\(^{7}\text{M. Smith, op. cit., p. 58.}\)
\(^{8}\text{M. Nilsen, op. cit., p. 48.}\)
\(^{9}\text{J. Carlin, op. cit., p. 20.}\)
reporting. Pictorial maps of scenes in one story\textsuperscript{1} and pictorial maps of several books\textsuperscript{2} with one theme are good means of book reporting.

Smith\textsuperscript{3} suggests the children make a poster showing how people have always wanted to fly. Also, make a circus poster using book animals as actors and illustrate your own poetry anthology. Construct a "Rogues Gallery" of book people using such book people as Loki, Red Queen, some of the giants and dwarfs, villains from books. Nilsen suggests that a child with artistic talent draw a series of pictures to illustrate their stories or give a chalk talk before the class. Applegate agrees with all these and adds display box or diorama for scene from book.

One of the most valuable and unique methods of discussion is the buzz session. It has been used on a college and high school level to advantage. Lazerson,\textsuperscript{4} on the lower grade or intermediate level, calls it the "66" or "buzz" session. Each group has a chairman who, at the end of the allotted time, reports his group's

\textsuperscript{1}I. Green, \textit{op. cit.}, p. 111.
\textsuperscript{2}J. Carlin, \textit{op. cit.}, p. 20.
\textsuperscript{3}M. Smith, \textit{op. cit.}, p. 58.
solution to the whole class. This problem approach is interesting and involves most students. Pupils see that books offer worthwhile solutions to many of life's problems.

Alms\(^1\) used the buzz session to stimulate interest in the book discussion to develop skills of students working in discussion groups. To introduce the technique he planned a relatively simple buzz session based on a teen-age problem, wrote specific directions on the board and made several suggestions orally. His class, broken up into groups of five with a chairman, discussed the problem of secret high school clubs and fraternities. When students finished discussion, talk on buzz sessions, their purposes, success, and ways of improving them, flexible time limits were recommended to enable all to complete their discussion and summarize it. The second time the class used several stories on family life as background and were given five questions to answer. Chairman of the class and the teacher moved from group to group giving aid where necessary.

Common difficulty of those working with buzz sessions is too much time on preliminary—taking as long to

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divide work as to discuss questions. Class re-assembled after thirty minutes and comments given by leader of each group. Discussion summarized and concluded.

As the class develops proficiency in buzz session and vary buzz sessions and gives more responsibility for self-direction, administration, and formulation of questions for discussion; the teacher evaluates the buzz session regarding participation of individual students, free discussion in small groups, enlarged experience and skill in communication through reading and discussion.

The buzz session is used by those working with group dynamics. It is adaptable to a large variety of situations and is helpful in developing communication skills in group activities. The technique aids the English teacher in discussing reading and in avoiding formal book reports.

Sandberg feels that the college teacher receives dull, uninspired reports of novels from his students.

Many attempts to inspire students to greater interest in reading, to discuss real life problems in the guise of fiction, to elaborate analysis of characterization, structure development fail to accomplish their purpose. If the responsibility for a report on a novel is completely discharged through the medium of the written essay, the rest of the class acquires nothing from the reading experience of the individual.1

To solve the problem of the uninspired and dull, tedious book reports at the college level, Sandberg\textsuperscript{1} devised a two-part book report. The first division is an individual written report based on the philosophy of life in a novel and the use of that philosophy in the student's life. If the philosophy of life as shown in the novel is not applicable to modern times, then the student selects a character from the novel and uses the philosophy of that person in modern times.

The second part of the report is the communication of the book's ideas to other students.

A character is selected by each student with a clear-cut philosophy of life and then the groups are formed according to the traits: selfishness, anti-social behavior, service to others, determination, self-reliance, inability to face reality.\textsuperscript{2}

After the groups are formed, sample problems are given for solution. Students use the character's mode of talk, dress and attitudes in the informal discussion. Class evaluates the presentation from naturalness, spirit, interest and thoroughness of analysis of problem. This method of reporting, involving writing and discussion, has received the interest of other teachers and has

\textsuperscript{1}E. T. Sandberg, Ibid.

\textsuperscript{2}E. T. Sandberg, Ibid., p. 339.
induced students to wider recreational reading.

Plans for book reports have been worked out by O'Dea, Lapp, Rowland. O'Dea lists a set of questions for three different plans to be used for book reports and to be answered by the reading of a novel. These books are to be chosen from the lists given to the student or approved by the teacher prior to the due date of the report. The first plan is concerned with a summary of the novel's story; the second, with the unfolding of the plot and the characters involved in these experiences; and the third, with the author's purpose and theme of novel. O'Dea plans his work for a senior class in high school and for college-bound students.

Goldstein, Chairman of the English Department of a technical school, faced the problem of the stereotyped book report which dims the relish of the student for reading and stunts the desire to write in a new way. He

2 C. Lapp, op. cit., p. 337.
3 H. Rowland, op. cit., p. 111.
made all of the reports oral and required only that they be delivered as though the student were talking to a friend; in this case, his classmates. The other students would ask questions and there would ensue a general discussion. "This oral rendition of reports became an integral part of the speech program and helped many students to improve self-expression. Students revealed an increased interest in reading and a desire to report on more than the required number of books."¹ He added the incentive of a new book given to the Students' Library at the teacher's expense.

Lapp² also has a two-fold book report which is to be written by the children in junior high school. The first part is concerned with the usual form—author, title, setting, plot, and characters, and a scale of evaluation given. The second section is a creative one involving seven choices with specific directions for each one: salesman, author's descendant, interviewer, reader as character, movie producer's impression, writer-researcher, and using a passage directly quoted from the book.

¹W. L. Goldstein, op. cit., p. 304.
²C. Lapp, op. cit., p. 337.
Marcatante\textsuperscript{1} says,

To motivate and give meaningful direction in digesting and reporting on new kinds of reading, give outlines for analyzing the novel, play, long narrative poem, short story, essay, book of poems, biography, autobiography, travel, hobby books, technical books.

He has three forms: one for the novel, play, narrative poem and short story; one for biography and autobiography; and one for the hobby book, technical matter, travel book.

Dunning\textsuperscript{2} and Marcatante\textsuperscript{3} suggest a careful statement of the theme with added instruction for the class in recognizing it and writing about it.

On the secondary level, Dunning\textsuperscript{4} and Dallman\textsuperscript{5} suggest the presentation of the book report as a radio broadcast. Kennedy\textsuperscript{6} on the elementary level has used this means in her communications unit and has had presented to the class reports as a librarian talking;

\textsuperscript{1}J. Marcatante, "Revitalizing and Expanding the Role of the Book Report," \textit{High Points}, 43: 57, April, 1961.
\textsuperscript{2}S. Dunning, \textit{op. cit.}, p. 32.
\textsuperscript{3}J. Marcatante, \textit{op. cit.}, p. 57.
\textsuperscript{4}S. Dunning, \textit{op. cit.}, p. 32.
\textsuperscript{5}M. Dallman, \textit{op. cit.}, p. 55.
nurse's aide, character telling story, friend of author, panel discussion.

For the upper grade, superior language student, Dunning¹ and Marcatante² would have written reports in the form of a character analysis, involving two or more students. The former also suggests that the student discuss the structural aspect of the author's style and make an analysis of the character's motivations.

Have a file box for recommendations of books. Schubert³ uses a series of five by six cards. Gilbert⁴ has kept a file in the library in a regular catalogue drawer for the purpose of holding the recommendations and opinions of the students. It was a great incentive to better and more reading.

Rowland⁵ and Lapp⁶ suggest the reader write a scene of the book as though he were the main character in it, and also pretend that the reader is a Hollywood

¹S. Dunning, op. cit., p. 32.
²J. Marcatante, op. cit., p. 58.
³D. Schubert, op. cit., p. 25.
⁵H. Rowland, op. cit., p. 110.
⁶C. Lapp, op. cit., p. 338.
producer who is giving his impression of the book and its adaptability as a movie.

Interviews have been suggested by many writers. "A child interviews children who have read the same book, discussing the highlights and their opinions of the book as a whole." Imaginary interviews can be held between the author and the reader or between a book character and the reader. "Two children work together with a slower child asking the questions they have composed and the gifted child answering."¹ The reader interviews the author as though he were a news reporter.²

On the elementary level as well as on the secondary level, act as the major character and write a letter to the author complaining about the treatment you received.³ Write a letter to the author suggesting a different ending for the story.⁴

Rowland⁵ and others suggest that a sequel be written to the story continuing in the style of the author or done as a writer researcher. On a secondary level, he also suggests making a legal brief, writing an incident

²C. Lapp, op. cit., p. 338.
⁴M. Applegate, op. cit., p. 348.
⁵H. Rowland, op. cit., p. 110.
of the reader's life in the style of the book he has just read.

Scrapbooks are useful in contrasting the classic comic with its original book. The pupil can collect pictures to illustrate the original in part and compare the two in writing. Use the scrapbook also in depicting the author's life, writing up incidents of interest to the class and illustrating the times with pictures.¹

Book reviews are suggested by the writers both on an elementary and a secondary level. On the high school level, the student is to write the review in the style of a newspaper drama critic or book reviewer of a national magazine or newspaper, like The New York Times.² On a lower level, a book review contest was conducted for a full month by Sister M. Sarah,³ who had each child read a good book. The faculty was involved in carefully planning the event and in discussing the value of reading books. Standards were formulated by the teacher with the cooperation of the students to agree with the broad objectives set up by the faculty. Then each child

¹H. Rowland, op. cit., p. 110.
²H. Rowland, op. cit., p. 110.
competed in an elimination contest in his own room to select the contestants for the finals to be held in the assembly.

Individualized reading program has been suggested by the authorities and inferred by the writers who desire to make book reporting a more valuable and creative art. A few programs have actually been put into effect. On the secondary level, Gulick\(^1\) has organized a method for getting the class to enjoy a new book by having them start the book in class and giving them time to get engrossed in the book. While this is going on, he goes up and down the room and glances at the book, reading the page or pages for key words to be used in questions on the book. The class cooperates in this by better posture and holding their books so they and the teacher can see it. Sample questions for various books are included in the article and can be used by the reader for later reference or use.

On an elementary level, Arnold\(^2\) and two others,

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Crossley and Kniley,\textsuperscript{1} conducted two types of individualized reading programs. Arnold describes some of the activities in which the class was engaged in the past few years. Early in the year when attitudes toward books were developed, thoughts were put into writing in the form of individual preferences, short book reviews, past experiences with books, and letters to the authors. During Children's Book Week they engaged in writing blurbs, slogans, acrostics, poetry, and culminated the week with a program for other classes. The program followed this order: Purpose and origin of celebration; original talks based on books; class newspaper with such unusual headings as a society column in which book characters invited each other to a literary party.\textsuperscript{2} At the end of the year they published a "Who's Who in Reading," which included biographies of famous authors, composers, educators, statesmen, scientists, etc. Arnold says,

\begin{quote}
Every kind of written composition is tied up with our reading. Our poems, stories, and descriptions are creative. The letters, reports are utilitarian while our editorials and book reviews are critical writings.\textsuperscript{3}
\end{quote}

\textsuperscript{1}Ruth Crossley and Mildred Kniley, "Individualized Reading Program," \textit{Elementary English}, 36: 16, January, 1959.

\textsuperscript{2}Frieda Arnold, \textit{op. cit.}, p. 273.

\textsuperscript{3}Ibid.
Crossley and Kniley\(^1\) devised an individualized reading program for their fourth grade in which they read hundreds of books for which they made a three by five card. Each card has five questions, one of them inferential, and beside each question was the page number for aiding the teacher in finding the answer quickly. Each card ended with vocabulary and interesting expressions, and reminded the teacher to do something special with certain books. The child was expected to notice everything about the book. If the book had a dust jacket, the child was expected to read and learn something about the author's life. The child read the last two pages for the punch line: "How many names can you read on the inside covers?" "What did you notice about the dedication?" "What did you notice about the author and illustrator?" "What is meant by 'translation by'?" "How do you know?" "Have you read any of the others?" Other incidental learnings were all rights reserved, copyright, number of printings, date of publication. The terms "hero" and "heroine" became customary in the reports. A first-aid kit for books in need of repair in the book hospital on one shelf while other shelves held books labelled according to the grade level and the type of literature, basic

\(^1\)Ruth Crossley and Mildred Kniley, op. cit., p. 17.
science, social studies.

The teacher had a record book with a double page for each child's progress. A mimeographed form was given to each child on which he recorded his own progress. Also, each child received a form for the book report which had seven points: Name of the story; names of characters in the story; opinion of the story including the part liked best; a choice of three (five questions and answers, plot of story, or what learned from story); ways of sharing the story, dramatization, puppet show, painting, drawing, collection, exhibit, dressed dolls, diorama, movie.

The child was allowed to choose any book, provided he first had read his basic reader. The room was a constant invitation to read. On the bulletin board was a group of clever posters on the joy of reading. Books were held open to attractive illustrations, or were placed to show a fine title. Bookcases and window sills were used to display one kind of book at a time—horses, cats, dogs, farm life, prehistoric animals, wild animals, the circus, Pennsylvania Dutch, great Americans, Indians, airplanes. A mystery book with three by five cards showing was available for the child desiring to work on language arts, games. Grading of workbooks was checked every few days and re-checked at the completion of a
report period. There was a reading hour daily with a conference individually in which the children came in alphabetical order. "Parents said that they never saw such eagerness to do homework."\(^1\)

Carpenter worked with a group of gifted children in "the seventh and eighth grades having an I.Q. of 114-148 but working below capacity in reading."\(^2\) She selected a number of books for them and put them on a special shelf. No others were allowed to use these books for a specified time. She incited them with ideas which they grasped the first time they were presented and incorporated them into their work and with refreshing changes. "Interest became excitement, books were recommended, explored, were returned to school early in order to exchange them and get others for the week-end."\(^3\) Within the article are examples of the work her students submitted to her.

Sparks, in working with an accelerated sophomore English class, devised a "Book-of-the-Month Club," with the class acting as a board of reviewers for the books

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Nine rules covering time devoted to meetings, lists of books, presentation of book reports, committees for recording of books reviewed, and an art committee to design a book jacket for the winning book, were formulated. Criteria were set up for the choosing and judging of books. This program had several advantages. It is different for written or mimeographed form. It gives students an opportunity to examine books closely regarding their merit as a Book-of-the-Month. It teaches them to critically evaluate their reading and to strive for more mature level of reading. In addition, it guides them in effective oral expression before a group.2

Marbaugh3 and Pointer spent a summer working out a plan for children to learn better means of communication and to recognize blocks preventing good communication from books. The plan involved the organization of discussion and classroom procedures. They organized the class for group work by having each child name three others with whom he would like to work. A sociogram was used to make up work groups and leaders were chosen for


2 N. Sparks, op. cit., p. 375.

each group to help in achieving the group's common goals. From the group's meetings, the class was able to identify blocks in communication on books and also in the personal relationships in the room. The children realized that blocks arise out of differences in language, customs, values, or beliefs. They also found solutions in books for the blocks in communication. In evaluating their work, the class and teacher were enthusiastic in their praise for this type of work and enjoyed this means of using book reading.

Hoffman has "often used the flannelograph to inspire the poor reader to better work."¹ Here she shows the work of a fifth grade girl from a foreign language background on the flannelboard, as well as presenting the usual book report form: title, author, where she got the book, and how she liked it.

Swords has used the pictorial book report with her fifth grade and declares its object is "to make an illustration so interesting anyone who is not familiar with the book desires to read it after looking at the picture."² Actual illustrations are included.

Sister Claire de St. Charles devised a "Book Nook" for the children to make them desire to write more reports and to read more books. She set aside a section of the bulletin board, "The Book Nook," and decorated it with book jackets. "The center was left blank for the two large white papers, one for boys and one for girls, to be used for the names of the readers and their miniature construction paper books."1 It, The Book Nook, was so successful that they planned a program of book reporting for others to acquaint them with the library and books available.

Miller says,

Stimulate reading with special reports on a special topic arresting child's interest, a digest of an article or book. Give the children training in precise writing. Give some reports as demonstrations. Have the questions written on the board and, when the report is given the children, check it to see if question is answered.2

Then class reports can be made with each child looking up the answer to a different question. After background is given the class, the children may take notes on several questions of a class outline, put the information on the correct sheet of paper and then, with


correct heading, correlate all information. "All kinds of reporting gives practice in reading, evaluating material and organizing it, in writing and speaking to group."¹

Jackson agrees with Miller and adds, "Children in the intermediate and upper grades must learn methods of research and techniques of combining ideas from several sources if the reports are to be their own."² Two plans are suggested, one for the fifth grade giving the rudiments of report writing and another for the upper grades. The eventual result is a feeling of satisfaction, the power of knowing how to write reports and writing them well.

When elementary children use reference books, encyclopedias and technical books, they are doing research. The knowledge gained in this way gives them a background for understanding the field in which they are interested and also knowledge to evaluate the information. From such research, a child gets experience which leads to confidence in himself and interest in life and other people. He discovers different points of view and learns the values of reference reading. Watnuf says a

¹E. F. Miller, Ibid.
²Robert S. Jackson, "Do They Copy Their Reports?" Instructor, 67: 9, February, 1958.
class discussion can be held on the use of reference books and suggestions formulated, as is the procedure with a sixth grade group. The suggestions would need to be greatly modified for a fourth grade.\(^1\) It is best to have oral reporting because it helps the power of recall and tends to fix ideas and demands a certain amount of independent organization.\(^2\)

Research requires that a child know how to take notes and it is best that these notes be taken in the form of an outline. Watnuf\(^3\) gives specific suggestions for note-taking in outline form for the elementary grades. He advises that work in the early intermediate grades should be limited, and more complex outlining techniques be reserved for late intermediate grades and junior high schools.

**Values of Creative Book Reporting**

All writers say there are many values in creative writing and in book reports given in an unusual way.

Book reporting is a valuable experience. Oral


\(^3\)W. A. Watnuf, op. cit., p. 245.
reporting develops the power of recall and demands a certain amount of organization.\textsuperscript{1} It is a valuable social experience serving the interest of all students in book reading.\textsuperscript{2} Students recognize the purpose of writing and keeping an information index they think worthwhile for their peers. Through class discussion, they recognize the value of good reports and learn to distinguish the difference between the good and bad ones.\textsuperscript{3} Writing creatively helps to develop effective personal adjustment and good mental health in children and youth. It releases pent-up emotions and gives the teacher a better understanding of the individual.\textsuperscript{4} With a relaxed atmosphere children experience great joy and satisfaction in creative writing. "Writing of this type sometimes provides a desirable form of 'escape' as well as a highly pleasant activity. The children acquire greater competency in writing and expressing varied feelings." Through creative book reports the child learns how to communicate with others more effectively, how to understand others

\textsuperscript{1}J. McCarthy, \textit{op. cit.}, p. 241.
\textsuperscript{2}D. Schubert, \textit{op. cit.}, p. 25.
\textsuperscript{3}M. Dallman, \textit{op. cit.}, p. 55.
and their problems, and how to resolve their problems. "Through clear and more accurate communication, human relationships are often enhanced. Such writing tends to promote mental health." \(^1\)

**Summary of the Research**

Effective communication is important to the understanding of people. Children must learn to communicate their thoughts and understandings of life and feelings clearly.

Children in the middle grades are more stable physically than in the earlier grades. They have a longer attention span and greater growth mentally and emotionally. Eight to eleven year olds have a great many kinds of collections but spend a short time on them. They enjoy movies, television, and radio.

Their expression is more factual and material, less creative than in the earlier grades. Anything logical and material intrigues them, but abstract ideas elude them. Their language growth is great and their vocabulary is larger, being used in a greater variety of sentences. Creativity in writing is diminished almost to the vanishing point unless stimulated by experience.

The teacher has a unique responsibility to her class of making experiences so stimulating, so relaxing, that the children feel free to be creative. She must be

\(^1\)Ibid.
sensitive to her pupils' needs and feelings and be available for aid without forcing it upon the child. Each child's contribution must be accepted as worthy. The teacher must be a pleasant person, receptive to the ideas of her class but also willing to learn from them. She must provide opportunities for sharing the children's writing with the rest of the class. She should be a lover of reading and language, and share this love with her class through reading to and with them selections written by good authors and children of their age.

Use the children's interest in reading to stimulate more reading. The old type of stereotyped book report proved to be a deterrent to reading and writing on books. Much has been suggested in the new way of creative book reporting.

Book court sessions vary. There are three types: the court trial of a character; the trial of a reader; and a typical court session.

Dramatizing the book can be divided into two types: the formal type and the informal. There are several types of television shows: the "This is Your Life" form; a script of a novel or short story in play form; and the Alfred Hitchcock presentation.

Informal presentations vary more widely: Act the part of a character. Have a Book Character Afternoon.
Present an exciting scene from the story. Pantomime the story. Compose a movie script for the book. There are four different ways of being a newspaper reporter.

Six different types of discussion are discussed, varying from conversation, through discussion, to book clubs.

Several different types of illustrating books are presented: book jackets, maps of different kinds, pictures and posters.

The buzz session is discussed by Lazerson, Alms and Sandberg. It was used on a high school and college level and proved effective in involving the whole class, as well as inciting an increased desire to read literature in free time.

A two-part book report has been used with good results by Lapp, O'Dea and Rowland. They list a set of questions and also a group of suggestions for original thought in presenting the theme and/or a character in a different setting. Children were most responsible to this and gave most original ideas to the teacher.

Various kinds of written reports have been suggested by the authors. Have a character analysis, make up a file for recommendations, write a scene as a character or as a Hollywood producer.

Interview the characters of a book, the author,
or have the author and character interview each other.

Make a scrapbook of the novel or biography.

Individualized reading programs have been devised by Crossley and Kniley, Gulick and Carpenter for the fourth grade, the seventh grade and the high school.

Hoffman and Swords and Sister Claire de St. Charles have given specific examples of book illustrations in their own experience.
CHAPTER III

LESSON PLANS

Each of the first ten lesson plans except for those on children's ideas will use one full week. The next group of lessons will recall the first set and should be taught in one day.

All lessons are creative book reporting. If a child maps out the action or makes a time line, or illustrates a report, he still will write the captions for the varying parts so that he shows an understanding of the way of life or the adventure. In all the lessons the child will either tell the class the name of the book and the author at a certain point and write it for the teacher, or write the name of the book and author for both class and teacher to read.

Children's ideas are desired with all their originality and spontaneity. Therefore, limit adverse criticism to the greatest extent. Praise anything that is good in the paper or talk, even if it is only neatness and good pronunciation and enunciation.
TIME LINE

Have you ever seen this? Put on the board:

Primitive   Roman   Middle Age   Modern

Do you know what it is called? Wait for answer.

Sometimes it is labelled thus:

<p>| | | | | |</p>
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<tr>
<td>1492</td>
<td>1776</td>
<td>1861</td>
<td>1914</td>
<td>1962</td>
</tr>
<tr>
<td>Columbus</td>
<td>American</td>
<td>Civil</td>
<td>World</td>
<td>Cuban</td>
</tr>
<tr>
<td>Discovered</td>
<td>Revolution</td>
<td>War</td>
<td>War I</td>
<td>Crisis</td>
</tr>
<tr>
<td>America</td>
<td></td>
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</table>

Can you think of a name for the line I have drawn?
Let the children volunteer names. If one says, "time line," stop them and say, "Yes, we call it a time line." If not, tell them after a few minutes. Then,

"The first time line on the board shows the progress of civilization from primitive man to our modern day. What does the second time line show?" One of the children will recognize the events as those which involve the United States or the individual may recognize special areas and then the group will be able to answer, "What particular country's time line have we drawn?---Yes, we now have a time line of the United States of America."

You have all heard of many important people who helped to make our country strong in the early days when the United States was very young. Can you name any of them?

Let's take one of the people you have named and see if we can make a time line of his life from the information
you have given.

While the children are giving facts about one of the famous Americans, write them on the board. Then with their help and giving them aid, make a long time line on the blackboard, putting down the facts as the children name them in order.

Let the children copy this time line for themselves to use as a guide. Now the children are to try to make a time line for the book they have read while they work on time lines in class. "While we are working on time lines in class, read a biography (life of a person) so that you can make a time line of his life."

Second Day

"Yesterday we made a time line together of a famous American. Would you like to see a time line I made of a book about a mountain man? I wonder if you can guess his name."

Place the time line of Kit Carson's life as a mountain man on the board without giving his name. Let them guess who he was and after a very short time if the name is not given, tell them.
### TIME LINE OF KIT CARSON'S LIFE

<table>
<thead>
<tr>
<th>Event</th>
<th>Event</th>
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</thead>
<tbody>
<tr>
<td>Meeting with mountain trapper</td>
<td>Western travel with wagon trains for three years</td>
</tr>
<tr>
<td></td>
<td>Fremont's guide to Northwest and Southwest</td>
</tr>
<tr>
<td></td>
<td>Dispatch rider during war with Mexico</td>
</tr>
<tr>
<td>Peacemaker with Indians</td>
<td>Death at fort</td>
</tr>
</tbody>
</table>

### TIME LINE OF JOHN JAMES AUDUBON

<table>
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<tr>
<th>Event</th>
<th>Event</th>
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</thead>
<tbody>
<tr>
<td>Boyhood in France--love of birds</td>
<td>Life in America painting bird life</td>
</tr>
<tr>
<td></td>
<td>Marriage to Lucy Store started South</td>
</tr>
<tr>
<td></td>
<td>Pictures of wild life in South</td>
</tr>
<tr>
<td>Return to England and France selling pictures</td>
<td>Return to America Pictures of birds in Pennsylvania and North</td>
</tr>
</tbody>
</table>
Third Day

"You all have been reading the life of a person you would like to know more about. How would you like to tell about his or her life in different ways? Do you remember the kind of line I drew on the board for you yesterday?

"Do you remember its name? Yes, it's a time line. I've been reading a book about a famous person, too. I made a line about his life. Have you ever heard about a famous lover of nature, a naturalist, John James Audubon? This tells a bit about his life." Place on the board the time line of John James Audubon.

Let the children copy the time line and use it as a guide or for suggestions as to what they can put on a time line. "Let's read a bit about some famous person and make a time line of his or her life."

The children will read and tell you what they think is important. This will be put on the board and thus a composite time line made by the class as a whole will have been made.

Fourth Day

"Perhaps you have read about a person who became famous not because of what he did for our country, but because of what he accomplished in his lifetime. Why don't you try to make a time line of him or her? Put in the
points that you think are important in making that person famous or more interesting to you."

Let them take out the timeline they made by themselves and ask for volunteers to put the timeline on the board. Let the child explain it to the class.

Comment favorably on the information given and allow the class to give constructive criticism.
BIOGRAPHY


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**Piper Books**


Dramatic Readers


OBJECTIVE: MAP OUT STORY OF BOOK

Adventure and Travel

"You have seen a map like this:" Show map of world. "Have you ever seen a map like this:" Show map of world on which has been drawn a trip of explorers. "What does this map show?" Where does the trip start? How does the man travel? Where does he go? Had anyone been there before?" Get answers from the children on each point before going on to the next one. "This map shows the route of an explorer 'way back before your father and mother and your grandfather and your grandmother were born." Get answers from the children for the questions.

"Here is a different kind of map." Shoe the map of American Airline. "Can you tell what its story is? What do the red lines show?" Let children give all the information they can regarding the lines showing the routes taken by the airplanes, the kind of land and where the planes travel. "Have any of you ever read a book which has a story-telling map?"

"Let's make a map of your day." Give each child a large sheet of paper. On it he will place his house--
north, south, east or west of the school—the school, the library. Discuss with children where they will go after school: the library, the playground, stores, another school, and then home. Develop with the class the map of child's day and the story told by it.

Then, with the volunteers, have map shown for comments, approving ones, and put good models on board.

Second Day

Get class to recall previous lesson. "Do you remember how we began? Today let's look at the kinds of maps we know—three kinds. Here's another kind of map I made:" Show map of story of *Mutiny on the Bounty*.

"Let's read a story together and see if we can make a map of it." Read a short story, "Hitty Goes to Sea." Then, with suggestions from them, make map of action of story, being sure to include a picture of a colonial house, a sailing vessel, and a whaler at work. Let class copy map as a model for next day. Have some one volunteer to tell story using the map as illustration.

Third Day

Remind class of story map and let them make one by groups (four or five) using the same story for all or four stories divided among the class. If one story
is being read by the whole class, "Caddie and The Indian Chief" from *Caddie Woodlawn* by Carol Ryrie Brink is to be found in *Story and Verse for Children*, edited by Miriam Blanton Huber and published by The Macmillan Company. This story is vivid in suggesting pictures for children to draw or cut out. They might first show a log cabin, near a river covered with ice, an Indian camp of several tents with a fire in the center, some Indians and then a group of white men meeting with an Indian at the edge of a field. While some are making the map, others would be writing a report of the story, a very short one, giving the title of the story, the name of the author, and telling why it was interesting. The map would give the main places of action of the story and the child would use it as a means of telling the action of the story.

**Fourth Day**

Individual starts making a map of story he has read. The class sets up standards for map and the report accompanying it.

**Fifth Day**

Individuals give story book maps with reports. Not all of the class is to do this but only a few volunteers or a small group chosen by the teacher.
Rainfall - The heavy rainfall on parts of the Coast Ranges of California, and on the western flank of the Sierra Nevada, is caused by prevailing westerly winds. Heavily laden with moisture, after passing over the Pacific Ocean, these winds are forced to rise over the mountains. Cooled quickly at the higher altitudes, they lose their moisture in the form of rain or snow. Warmed again as they descend into the valleys, and having no source for moisture, the winds become very dry and create the arid conditions of the San Joaquin Valley and of eastern California and western Nevada. Shown are six cities with the average annual rainfall for each.
Rivers—Flying at altitudes of over 20,000 feet, the air traveler will notice that river valleys fall into one of three types: some have steep, narrow valleys, swift currents, rapids and waterfalls; others have wide, deep valleys and gentle slopes; and a third group meander back and forth across bread, flat valley floors that they have built by depositing sediment on the sides and bottom of their channels.

Named young, mature and old, river valleys develop these distinguishing characteristics in response to the degree of the land’s resistance to erosion.

Often, a long river will pass through all three stages as it flows from its source.

Popocatepetl, The SMOKING MOUNTAIN of the Aztecs, rises from the Valley of Mexico 45 miles southeast of Mexico City. It is one of the highest mountains in North America, reaching 17,887 feet. Like other volcanoes, Popocatepetl was formed by the explosion of molten rock from chambers far beneath the earth’s surface. Ted gases expanding at the top of these chambers, forced the molten rock out through cracks in the earth's surface sometimes blasting tons of ash and red hot fragments high into the air and at other times outting glowing rivers of native lava. Its material, collecting and hardening in successive layers, formed the volcanic cone. It was recorded as one of the eruptions of Popocatepetl in 1920. Now slumbering like an aged, white-haired giant, it is always snow-covered at the summit. Evergreen oaks, American elms, white poplars, and mango trees. Sulfur vents depositing sediment on the side and bottom of their channels.

Termed young, mature and old, river valleys develop these distinguishing characteristics in response to the degree of the land’s resistance to erosion.

Cross-section—Flying from the Pacific Coast in central California to a point near Washington, D.C., an American Airlines passenger would see the surface of our country as represented in this generalized geologic cross-section. The cross-section shows the rocks which underlie the surface along this route. The rocks shown in pink are part of the very old core of the North American continent. They can be seen at the surface only in uplifted areas such as the Blue Ridge, the Ozark Plateau, and the Sierra Nevada. This core is covered by a thin layer of younger rocks (shown in orange) in the central portion of the continent. Younger rocks are also found in the palisades Mountain and in the mountains of California and Nevada but there they have been greatly changed by folding, faulting, pressure and heat, along with the intrusion of granite. Still younger rocks (shown in yellow) underlie the Atlantic Coastal Plain, form the surface of the Great Plains, and are found in the basins of the West, the San Joaquin Valley, and the Coast Ranges of California. Very young sediments (shown in red) may be seen in Nevada and the San Juan Mountains and are common in much of western United States.

The Land Below...

Pause for a moment, if you will, and look at the land below. Watch for a while the green hills, and snow-capped mountains, the lakes and rivers, the great plains stretching to infinity. A map is more than a representation of the surface of the earth, a guide from place to place. It is a record of history, a spur to memory, a fascinating tale of brave people and brave deeds, a key to beauty. Pause for a moment, Jet-Age traveller, and look at the land!
Ancestral Appalachians—Over 250 million years ago, the alternating layers of hard and soft sandstone rock were deformed and fractured into a formidable mountain range.

After erosion—That earlier range has long since been eroded away, primarily by water, and has been replaced by the pattern of looping ridges and intervening valleys that we see today.

Present Terrain—The wooded ridges, 500 to 1,000 feet high, have been formed where weathering and erosion have been slower because of more resistant rock; they are still wooded because the steep slopes and rocky soil are difficult to farm. The rich, fertile valleys, with less resistant rocks, have been eroded more rapidly. The “water gaps,” located where larger rivers have cut through the resistant ridges, served as important routes to the West in the early history and settlement of the United States. Flying high above the Appalachian Mountains, it is possible to see the striking pattern of alternating ridges and valleys that characterizes this fascinating mountain range.
The American Airlines traveler, flying at higher altitudes than ever before, now has a chance to see the United States in a new dimension. Coast to coast, a vast panorama and shifting scene below - stretching from the fertile coastal plains of the Pacific, the sun-baked deserts and canyons of the far west, over the majestic Rockies and across the golden expanse of the Midwest and green, snow-capped spire of the Appalachians to the dense seaboard cities of the Atlantic. From his high vantage, he can trace the Appalachians to the dense seaboard cities of the Atlantic. From his high vantage, he can trace the

To describe and highlight the features of this new dimension in traveling, the cartographers at Rand McNally have designed a new map exclusively for American Airlines that realistically represents the country (terrain) as seen from the air. They have recreated the earth's colors, shadows and three-dimensional quality as it appears to the naked eye. Thus, the barren, snow-capped mountains are shown in white; the fertile valleys in greens of various shades, the deserts in tans and browns. The colors have been blended in such a way as to give the impression of a living land . . . of mountains that actually rise from plains and valleys that dip away from their crests. The truth of this portrayal is sharpened by the photographs beside map sections of the specific areas.

This is a far cry from the dry-as-dust textbook that "Old Ironsides" and "Tulip Festival" to its Dutch origin; see Schuyler and符号代替阴影或简化、加强或取消任何数据。例如，水体是蓝色的，建成的地区是黄色的，重要建筑物是红色的，其他数据是不会显示在地图上的。例如， Curtis Condor，第一架喷气式飞机，它的起降点已被现代地图制作技术的影子和符号取代。在那个时代，我们是第一架跨大陆的喷气式飞机。

Crater Lake National Park, Oregon

New York - Aerial photographs are a great map-making aid and sometimes are used directly as maps. A photograph shows the earth's surface with shadows created by the position of the sun as it actually appears from the air. When using such photographs, a cartographer will simplify, emphasize or eliminate certain features to suit the purpose of the map.

This aerial photograph of lower Manhattan and part of Brooklyn and adjoining detailed street map of the same area clearly show how a map-maker will interpret the photograph to fit a map's function. Colors, lines and symbols replace shadows or absence of shadows. For example, the water is the darkest area in the picture. It is separated from the land by a faint, irregular shoreline. Shadows are created by buildings and thoroughfares. The cartographer selects from these features for his detailed street map: thus, water is shown in blue, the built-up land areas in yellow, important buildings are singled out by color and symbol. The cartographer will also add transporation lines, bridge and street names plus any other data not shown in an aerial photo, but essential for a map to provide faster, more dependable air transporta­tion lines, bridge and street names plus any other data not shown in an aerial photo, but essential for a map to provide faster, more dependable flight, plus a most attractive interior design. The 990 Astrojets are welcome additions to American's fast growing Astrojet Fleet.

Yesterday, today and tomorrow American leads the way with the fast, dependable planes and the finest in personalized service. So sit back, relax and use this map to enjoy to the fullest the greatest of all shows - earth from the sky.

The population figures given are 1962 Rand McNally estimates. Those marked with a star (*) refer to the entire metropolitan area, including suburbs.

To provide faster, more dependable air transporta­tion has been the constant objective of the airlines of the United States. American Airlines is proud of its contributions. For example, the Curtis Condor, first sleeper plane, and the famed DC-3 were both built to American Airlines specifications. Proud, too, that we were first to introduce trans-continen­tal jet service with the 707 Jet Flagship.

Cities Served by AMERICAN AIRLINES

AMERICA'S LEADING AIRLINE

The picture and accompanying map section shows a part of the Appalachian Plateau in the New River Valley of Virginia. These hills were made by the erosion of horizontal rock, eroded by running water into a series of hills and valleys that are covered by thin soils, denuded of

New York - Aerial photographs are a great map-making aid and sometimes are used directly as maps. A photograph shows the earth's surface with shadows created by the position of the sun as it actually appears from the air. When using such photographs, a cartographer will simplify, emphasize or eliminate certain features to suit the purpose of the map.

This aerial photograph of lower Manhattan and part of Brooklyn and adjoining detailed street map of the same area clearly show how a map-maker will interpret the photograph to fit a map's function. Colors, lines and symbols replace shadows or absence of shadows. For example, the water is the darkest area in the picture. It is separated from the land by a faint, irregular shoreline. Shadows are created by buildings and thoroughfares. The cartographer selects from these features for his detailed street map: thus, water is shown in blue, the built-up land areas in yellow, important buildings are singled out by color and symbol. The cartographer will also add transporation lines, bridge and street names plus any other data not shown in an aerial photo, but essential for a map to provide faster, more dependable flight, plus a most attractive interior design. The 990 Astrojets are welcome additions to American's fast growing Astrojet Fleet.

Yesterday, today and tomorrow American leads the way with the fast, dependable planes and the finest in personalized service. So sit back, relax and use this map to enjoy to the fullest the greatest of all shows - earth from the sky.

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Cities Served by AMERICAN AIRLINES

AMERICA'S LEADING AIRLINE

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ADVENTURE AND MYSTERY


Mystery


BOOKS ON FAMILY LIFE

Talk about why do we read. Bring a lot of books on family life to class. Read something interesting about each one or read an exciting paragraph. Also, a bit of dialogue to make them want to know what came next is intriguing and piques curiosity.

Let children choose books and use a period or two during the week for them to read in their books. During this time, ask casually, "How's the book coming along? Do you like the story?" Then, one day toward the end of the week, ask, "Who has finished the book?" Some child will respond. "Tell us about your book. Do you think anyone else would like to read it?"

Place these questions on the board at the beginning to help the children in telling about their books. Let them use two or three questions as guides for their reports.

"Were any characters like people you know? How?"

"Which characters were different or unusual?"

"Did you learn anything new about people and their feelings? Tell us a few of them."

"What advantages did the main character have and how did he use them? What disadvantages or misfortunes did the main character have? How did he overcome them?"

"Did you admire or pity any of the characters in your

"What new facts did you learn about the people?

"Did you learn new facts about a different country?

"Do you and the characters in the book wear the same kind of clothing? Do you and they do the same duties for the family? If the clothing is different and the duties are also different, tell us about a few of them."
FAMILY LIFE


DeAngeli, Marguerite. The Door in the Wall. New York: Doubleday and Company.


Lawrence, Mildred. One Hundred White Horses. New York: Harcourt, Brace and World, Inc.


Stong, Phil. Farm Boy. New York: Dodd, Mead.


Twain, Mark (Samuel Clemens). The Adventures of Huckleberry Finn. New York: Harper and Brothers, also Grosset and Dunlap.

Twain, Mark (Samuel Clemens). The Adventures of Tom Sawyer. New York: Grosset and Dunlap.


Whitney, Elinor.  *Timothy and the Blue Cart*.


GROUP BOOK REPORT

Play a part of *Just So Stories*: Boris Karloff reads "How the Whale Got His Throat," Caedmon Records TC1038. Ask if any of the children have read any fanciful tales or heard any like these. Discuss the story with the children and let them discover why it is a myth. Bring out the fact that it sounds true until the man is swallowed alive and the man's actions couldn't truly happen.

"Have you found the story you just heard interesting? Would you like to report on some of the tales like this with a group? Each of you in the group would be responsible for one story. How would you like to report on the stories read--make a little play in which the main characters talk together?" Have one of the group ask the others questions about the story which you have planned together, or take one of the stories which you all will act out together. You choose one of these."

Let the children group themselves into different reading areas: some will read a story like the *Just So Stories*; others will read the *Jataka Tales*; a third group will read fairy tales or other fanciful tales from other lands, as will a fourth group.

During the week go over the details of the little sketch with the children. Have the children write out
the main points they will cover in their final reports
in the order they will present them. Be sure that those
who will act as characters in the book know the story
well and tell one of the experiences they had to the
other characters. For example, if a group is reporting
on the Jataka Tales, one of the children might be the
monkey from the "Monkey and the Crocodile;" another
might be the timid rabbit from the "Foolish Timid Rabbit;"
a third could be the elephant from the "King's White
Elephant;" and a fourth, the deer from the "Banyan Deer."
The four could discuss their experiences together.
FOLK TALES


Boggs, Ralph Steele and Mary Gould Davis. Three Golden Oranges and Other Spanish Folk Tales. New York: Longmans, Green and Company.


Courlander, Harold and Prempeh. The Hat-Shaking Dance and Other Tales from the Gold Coast. New York: Harcourt, Brace and Company.


Fyleman, Rosemary. The Rainbow Cat and Other Stories.


"Today I'm not going to suggest any ideas for a book report. All the time you've been in school since the second grade, you've been reading books and giving reports on them. In the past few lessons I've been suggesting ideas, but today I'm going to be the pupil and you are going to give me ideas--your own, of course--for making reporting interesting." Have the class divided into groups with a secretary for each one. At the end of twenty minutes gather the class together and have each leader of the group or a volunteer tell the class the new ideas.

Let the children use one of their own ideas for reporting for the next time.
CHARTING THE ACTION OF A STORY

"What do you think I mean when I say chart? What different kinds of charts are there?" List the examples the children give on the board. "Have you ever heard of a weather chart or a chart of the progress of a business firm? Did you ever see a cartoon in the Saturday Evening Post which showed a man at his desk with a big framed map behind him or a large sheet of white paper drawn into squares with a line going up and down on it? That line showed the progress of the business firm. Perhaps you made a chart of your spelling progress that looked like this:" Draw on the blackboard a large square to represent a paper and make a chart of a pupil's work in spelling.

"Today we are going to learn to make a chart of the action of a story we will read." Read one of the stories from Along Story Trails by Russell, Gates, and Markert (see Adventure bibliography, p. 60), and with the children giving suggestions, make a chart for it. Let them copy it as an aid for their own charts.

"How would you like to try another chart of another story? We will work it out together. You may copy it as an aid to making your own." Read one of the adventures of The Wonderful Adventures of Ting Ling and
again use their suggestions whenever possible for making the chart.

During the time the class is making charts of stories' action in school, the pupils will also be reading a book for which they will make a chart without the aid of the teacher.

At the end of a week or ten days let one of the boys or girls show the chart he or she has made.
ILLUSTRATED BOOK REPORT

"How have you seen a book illustrated?" On the board list the different ways the children give. "Have you ever seen a whole story done through pictures? Instead of having a paragraph or chapter telling an event in the book, how would you picture it?" Get suggestions from the children and write them on the board. Be sure to include original drawings (for the talented), pictures from magazines, newspapers, models in clay (to be done by a group), pictorial map of story on cardboard, puppets or marionettes, paper bag characters, and a frieze of the whole story.

Let children choose any book. Find out how many would like to make a model of story in clay. Then suggest that this group read the same book so that while they are showing the model they can tell the story.

"How many would like to make a pictorial map on cardboard?" These children should also work together on the same book as well as read it.

Those who wish to make original drawings or those who wish to get illustrations from magazines and newspapers may do their report alone.

Be sure that the children understand that they tell events in the book as they show the illustrations.

On the day of the report, no titles and authors
will be given. Some of the illustrated reports will be displayed on the tables and ledges of the room. After the report is given the class is to try to tell the title of the book or where the story is told.
FANTASY


Barrie, James M. Peter Pan. New York: Charles Scribner's Sons.


Besterman, Catherine. The Quaint and Curious Quest of Johnny Longfoot, the Shoe King's Son. Indianapolis: Bobbs-Merrill.

Bloch, Marie. Big Steve, the Double Quick Tunnelman. New York: Coward McCann.


Fenner, Phyllis R. *Giants and Witches and a Dragon or Two*. New York: Alfred A. Knopf, Inc.


Stong, Phil. The Hired Man's Elephant. New York: Dodd, Mead.


American Folklore


Benet, R. and S. V. *Book of Americans* (poetry).


Botkin, B. A. *Treasury of American Folklore.*


Cochran, Jean (ed.). *With a Wig and a Wag and Other American Folk Tales.* New York: David McKay Company.


Field, Rachel. *American Folk and Fairy Tales.*

Jagendorf. *Sand in the Bag.*

Le Soeur, Meridel. *Chantocleer of Wilderness Road: Story of Davy Crockett.*


Shay, Frank. Here's Audacity.

Shepherd, Esther. Paul Bunyan.
BOOK INTERVIEW ON DIFFERENT WAYS OF LIFE

"Have you ever heard an interview of an author or a person? Do you know what the purpose of an interview is? How do you suppose much of the information about a person is gathered? If you want to get a direct response to what is going on or to what you are saying, the best way is to interview an authority on the subject.

"Let's pretend that we live in the pioneer days of the early United States. What are some of the questions you might ask a native? List those of home life, transportation, description of the country of that time. When you have read a book like Caddie Woodlawn or Little House in the Big Woods you would be our authority for that particular time. We might ask you questions about your life there and how your family traveled.

"If we lived in Holland, China, Greece or another country, what would you like to know about that country?" List questions that the children give. "If you had read a book on early Greece, or Rome or Holland, you would be our authority for that country's life or games or transportation.

"Perhaps we might listen to an interview to know what it is like. Let's read a story together and decide what we might ask about it." Group the class according to reading levels, then formulate questions with groups.
At the end of two periods let one group conduct an interview for the rest.


Dodge, Mary Mapes. *Hans Brinker or The Silver Skates*. Harcourt, Brace and World, Inc.


**United States Past**


"Have you ever wished you could accomplish the impossible? Have you ever admired one particular person and wished you could be more like him or her? I wonder how many would like to be explorers? How many of you would like to be a leader of people in some way? Today I'm going to give you a chance to be a hero or else do the impossible." Place a list of hero tales and tall tales on each child's desk, from which the pupil can choose one to read.

Read to them from *Pecos Bill* "Pecos Bill Invents the Perpetual Motion Ranch." Discuss the story with the class so they will see how it is similar to a fisherman's tale. What is Pecos Bill? How does he act with the cowboys? What does he do with the men? What does he do with the animals? What kind of a place is Perpetual Motion Ranch?

Get answers from the class about Pecos Bill. See if one of the pupils would like to act as this cowboy. Let the class comment on the actor favorably. Let them tell what they would add if something important was left out. Use this as a standard or guide for report.

"While reading your book, pretend you are the main character or hero. Feel as he would. Would you dress as we do today? How would you act with the other
people in the book?" Have the children write down points from the story that they will cover in their reports. Give them the choice of acting the part of the character or writing the story as though they were the main character. At the end of a week have some different reports given for the class.


Beath, Paul R. Febold Feboldson: *Tall Tales from the Great Plains*. Lincoln, Neb.: University of Nebraska Press.


Cober, Mary E. *The Remarkable History of Tony Beaver--West Virginian*. New York: David McKay.


Colum, Padraic. *Orpheus*. New Haven, Conn.: Yale University Press.


Eels, Elsie S. *Tales of Enchantment from Spain.* New York: Dodd Mead.


Huber, Miriam Blanton, Frank Seely Salisbury, and Charlotte Huber. *These Are the Tales They Tell.* Evanston, Ill.: Row Peterson Company.


"Today is different from any other day. Can you tell why? Up until now I've been suggesting ideas for book reports and you have had a chance to give your ideas on ways to give a book report. Now neither I nor you are going to suggest a thing about a book report.

"Would you like to tell me about your book? Would you like to read to me from your book? Don't tell the class how you are going to report on a book but make it a surprise." On a slip of paper each child is to write down what he thinks he will do for a book report and also what he would like to see done as a book report, even though he doesn't do it. After about five or ten minutes collect the different slips of paper as a means of new suggestions for those needing them.

Let the children individually work out their own type of book report. Then have the consensus of opinion on what kind of book reporting is preferred.
TIME LINE

"We have seen lines like this:" Show time lines of first lesson and labelled. "Do you remember how we did it?" Children answer. "What did we call it?" Someone will say "time line." "Can you think of other ways we can make time lines?" Write children's ideas on board. Be sure to include pictorial time lines as well as vertical and diagonal ones.

"We have been reading and learning about explorers. Do you remember the explorers who discovered our country? Let's list those you remember. Write the names on the board with the dates—years of discovery.

"Now you make time lines for these men." The children will be given large sheets of paper on which they can write their time lines. "You can make your time line like this (draw a vertical line with some men's names and the years of discovery beside them) or you can make your time line like this:" Draw a diagonal line with the men's names included in a sentence telling of their discovery.

After the children make a time line of the explorers, have some of them show their work to the class for comment. Let the pupils give favorable comments where possible and also offer suggestions for improving the time line shown.
This lesson would be good with the conclusion of a unit on explorers of the North American continent or discoverers of the New World.
DISCOVERY


Goudey, Alice E. *Here Come the Beavers.* New York: Charles Scribner's Sons.


Graham, Alberta P. Christopher Columbus, Discoverer. Nashville, Tenn.: Abingdon Press.


Hogben, Lancelot and others. How the World was Explored. New York: Lothrop, Lee and Shepard.


Hogeboom, Any. Christopher Columbus and His Brothers. New York: Lothrop, Lee and Shepard.


Townsend, Herbert. *Our America.* Boston, Mass.: Allyn and Bacon, Inc.

"What kinds of time lines have we made? List the answers on the board and read them as a whole. Have you thought of making a time line in pictures? What do you think would be appropriate or suitable for a time line made with pictures? Write the answers on the board if they are correct. Include pictures of explorers, their ships, the country where they land (a map or section thereof) and pictures of what the land would look like—no houses or modern conveniences. In order to make such a pictorial time line you will have to imagine yourselves in a time machine which turns time backwards so that you can tell us about your work as though you were the explorer. You will also have to read about the explorer's voyages or voyage. Here's a list of books which will help you to decide what person you will make the time line about."


Curtis, Mary Isabel. Why We Celebrate Our Holidays. Chicago, Ill.: Lyons and Carnahan.


De Angeli, Marguerite. Thee, Hannah! Garden City, N.Y.: Doubleday Company.


COMPOSITE TIME LINE

"Do you remember that a time line can be made more interesting by adding pictures? If you were making a time line of the discovery of our country, the landing of settlers, and the development of one little section, what would you put in?" Get answers and write appropriate ones on board. "What part of the country would you take? Here's a large map of the United States (outline map). Let's choose a section that you have grown up in. What is the first thing you know about our state? Write children's answers on the board. What other facts do we know about our state that we could show in pictures?"

List these if the children don't mention them:

- Landing of Pilgrims
- Plymouth Plantation being built
- Pictures of early Plymouth and Plymouth today
- Pictures of Early Boston and Boston in later times
- Pictures of Boston today

"Where would you get the pictures for making your time line? Include old magazines, newspapers and museums for sources of pictures.

"In order to make this time line you will read a book telling about the development of your area or you may make it by getting your information from several books and then putting all your information together in
the order in which it happened. Here is a list of books which will aid you in making your pictorial time line by giving you information.
PICTORIAL MAP

"We have made a map of the action of a story. Do you remember "Hitty Goes to Sea?" What did we do to map the story?" Get answers from the children. Write the appropriate answers on the board. "Yes, we drew a colonial house, a wharf, a sailing ship, and some small boats as well as a large space of ocean with a few fish swimming in it, a storm at sea and a picture of a whale after it was caught.

"Let's look at a large map of the United States as it was long ago when people first settled here. What would you show on your map?" Get answers from the children and write them on the board. "Be sure to include Indians, trees, beaches, no houses, time of year so that season would show in picture."

Have group map the New England area as the first colonists saw and developed it. Have another group map the area of the Virginia Colony. Each group would read a book or books on their colony so that the map would be made from facts gathered from the book.


Mason, Miriam E. Young Mr. Meeker and His Exciting Journey to Oregon. Indianapolis, Ind.: Bobbs-Merrill Company.


Tallent, Robert. **The Louisiana Purchase.** New York: Random House, Inc.


"Why do we read? Is it more interesting to read a book about boys and girls today or long ago? Can you imagine yourself living in the United States during the colonial days and when our country was growing up? Let's pretend that you are not in school here but back in the days of Daniel Boone, Davy Crockett, and Lewis and Clark.

"Here is a bit to help you imagine you are one of the children in those days:" Read a bit of dialogue to make them want to know what came next and pique their curiosity; also something interesting about each book or read an exciting paragraph.

Let children choose books and use a period or two during the week for them to read in their book. During this time ask casually, "How's the book coming along? Do you like the story?" Then one day toward the end of the week ask who has finished the book. Some child will respond. "Tell us about your book. Do you think anyone else will like to read it?"

Place these questions on the board at the beginning to help the children in telling about their books. Let them use two or three questions as guides for their reports.

"At what period of history does your book take place?"


Shippen, Katherine B. *Mr. Bell Invents the Telephone*. New York: Random House, Inc.


ILLUSTRATED BOOK REPORT

"How many ways have you seen books or magazines illustrated? Let's see if we can list them on the board." Write all the ways the children mention on the board.

"We have been learning about the growth of our country and its explorers. How many ways could you show it in pictures? Pretend you are a pioneer or an explorer in the United States way back in the eighteenth and nineteenth centuries. Use one of the types of illustration written on the board. Make a surprise for us with your report on the book by having the class guess the correct title and author."

The child will choose his own way of illustrating the book and will write the title and author on a slip of paper for the teacher. But the class will learn the identity only after trying to guess the title and author first.
LAST BUZZ SESSION

"Today is different from any other day. Can you you tell why? Up until now I've been suggesting ideas for book reports and you have had a chance to give your ideas on ways to give a book report. Now neither I nor you are going to suggest a thing about a book report." Gather class into groups of six and let them decide on ways of reporting.

"Would you like to tell me about your book? Would you like to read from your book? Have five children tell the class how you are going to report on a book but make it a surprise. On a slip of paper each child is to write down what he thinks he will do for a book report, even though he does not do it. After about five or ten minutes collect the different slips of paper as a means of new suggestions for those needing them.

Let the children individually work out their own type of book reporting. Then have the consensus of opinion on what kind of book reporting is preferred.
CHAPTER IV

SUMMARY

The purpose of this thesis was to construct nineteen lessons that would interest pupils in grades four and five in creative book reporting. Since children at this age are inclined to be factual, non-creative, and stereotyped in their methods of presenting book reports, these exercises are designed to stimulate their thinking and creativity in preparing written book reports.

Some of these lessons are designed to last a week with instruction given daily by the teacher. Other lessons are constructed so that instruction will last one period, but the child's work may continue over several days outside the actual school day. There are ten lessons constructed to last a full week. Nine other lessons, using the same techniques as the original ten, apply to the age of exploration of the New World and expansion of the United States.

The lessons in this study come in this order:
1. Time line
2. Map out story
3. Questions on the book involving understanding
4. Group report
5. Children's ideas gathered from discussion
6. Chart action
7. Illustrated book report
8. Book interview
9. Act as hero
10. Children's ideas gathered from buzz sessions
11. Time line of discoverers
12. Time line of exploration
13. Pictorial time line
14. Pictorial map
15. Questions to be answered involving understanding of family life of United States
16. Group report
17. People and their work act as character
18. Illustrated book report
19. Buzz session for children's ideas

A bibliography of children's books to accompany the lessons appears within the lesson-plan section of the thesis.

During the course of the lessons, certain standards will be drawn and listed on the board as guides for good reporting and good participation. These standards should not be too strict, but should include definite goals toward which the children can strive. Since the type of reporting is creative, all types of language skills are involved. There should be a group of rules for listeners, another group for the speakers, a third
group for the writing (but only in connection with a report to be shown to others), and a fourth group of rules to guide in the selection of ideas for the report. Such standards as those listed below would be suitable for the children in the fourth and fifth grades.

**Listening**

Did you sit comfortably but erect?
Did you look at speaker?
Did you try not to distract others by moving or making noise?
Can you answer questions?
Can you list the points the speaker made?
Can you write a short summary?

**Speaking**

Did you speak distinctly?
Did you choose interesting facts or ideas?
Did you give a good idea of your subject?
Did you tell the facts in order?
Did you use one or two new words?
Did you practice your talk?
Did everyone in the room hear you?
Did you show that you were interested in the talk?

**Writing**

Do you have a good title?
Make an outline for the main topics.
Write a paragraph for each topic.
Stick to the subject.
Write clearly and legibly.
BIBLIOGRAPHY


Jackson, Robert S. "Do They Copy Their Reports?" Instructor, 61: 9, February, 1958.


Reeves, K. "Gifts From the Fourth Grade," Grade Teacher, 76: 8, December, 1958.


Singer, Abraham D. "Readers on Trial," High Points, 34: 63, April, 1952.


