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Experiencing Literature Through the Use of the Caldecott Books

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EXPERIENCING LITERATURE THROUGH
THE USE OF THE CALDECOTT BOOKS

A Project Report
Presented to
The Graduate Faculty
Central Washington University

In Partial Fulfillment
of the Requirements for the Degree
Master of Education

by
Janet Marie Jansen
November, 1981

I gratefully acknowledge the assistance and advice provided by Dr. Azella Taylor, Mrs. Doris Jakubek and Dr. Joe Schomer.

Janet M. Jansen

Please note:

This signature has been redacted due to security reasons.

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Chapter 1

BACKGROUND

Children are not born with a natural desire for good literature. Guidance is needed if children are to develop an appreciation of literature and expand their range of reading interests. Teachers and librarians must provide this guidance by being familiar with children's literature and its uses. Markwell (1975) has stated, "Teachers must be enthusiastic and convincing salesmen for children's books" (p.740).

One area in the field of children's literature to be considered is distinguished picture books. These books, known as the Caldecott books, along with other literary works for children, "...have failed to gain an audience because they have not received an honest introduction" (Sebesta, Iverson, 1975:423). Children should be introduced to these literary works when they are young. Reading to children is a simple way of introducing children to the best in picture books. This can be the starting point for developing literary tastes and broadening interests in children's literature, specifically the Caldecott books.

Literary experiences can make a significant contribution to personality development and the enrichment of children's lives. Lonsdale and Mackintosh (1973) have noted that through literature children can come to sense their roles in the life of the family,

the school, the community, and the world. It is possible for them to extend their experiences through literature and see their world in a new perspective. Literature provides children with enjoyment, develops their imaginations, develops an awareness of the lives of others, and offers a better understanding of the child himself and those around him. Literature allows us to live many lives and see "the universality of human experience" (Huck, 1976:708).

PURPOSE

The purpose of this project was to develop strategies to improve the awareness of teachers to encourage student use of the Caldecott books. The Caldecott books were selected for special emphasis because of their visual excellence. According to Odland (1977) research findings have indicated there is limited information on these books. The Caldecott books have significant importance to children in the field of literature, and through this project possible solutions to increase the significance of these books were considered.

The Caldecott Medal winners are visually exciting books, often bypassed in favor of books less distinguished in the field of children's literature. Teachers and librarians have not introduced the Caldecott books, along with many other children's books, as works of literature to children because of their lack of knowledge about illustrated books, lack of time to prepare learning experiences using these books, and the limited amount of resources available to use with elementary children (Somers, Worthington, 1979).

This project, using findings from research, was prepared to present materials to enhance the appreciation of the Caldecott books by teachers, librarians, and children.

PROJECT

A handbook was developed to assist teachers and librarians in the presentation of the Caldecott books to elementary children. This handbook provides suggested enrichment materials and activities which can be used with children. Through these related activities children should become more aware of the importance of the Caldecott books as special picture books in the field of literature.

LIMITATIONS

This project was limited to the Caldecott Medal winner books, and their use by elementary teachers and librarians to enhance the literary appreciation of elementary children.

DEFINITION OF TERMS.

For the purpose of this study, the following terms will be used:

Children's literature - The writings of quality that children can read or hear and understand. Chambers (1971) has defined children's literature as "any creative literary work that has been especially written and designed for children's use. It is meant to delight, to inform, and to affect the values and understandings of its young readers" (p.ix).

Illustrations - Pictures which enhance the story in a method different from the author, often carrying the message or telling the story.

Picture books - Books in which the pictures are designed to be an important part of the text. The blending of both pictures and text are of equal importance for the unity of the presentation.

Caldecott Medal - The Randolph J. Caldecott Medal is named in honor of the great English illustrator. The Caldecott Medal was established in 1938, and is awarded to the most distinguished American picture book for children chosen from those published in the United States during the previous year. The text should be worthy of the illustrations, but the award is made primarily for the art work.

ORGANIZATION OF THE REMAINDER OF THE PAPER

For the remainder of this study, Chapter 2 will review related literature.

Chapter 3 will describe the development of a handbook for elementary teachers and librarians.

Chapter 4 will include sample pages from the handbook of materials developed.

Chapter 5 will summarize the project with some suggestions for future consideration.

Chapter 2

REVIEW OF RELATED LITERATURE

There is a limited amount of research in the area of children's literature in both quality and quantity (Odland, 1977). The search for knowledge and the application of that knowledge to practices in teaching the Caldecott books is even more meager. Possibly the vagueness of existing programs and existing methods of teaching these books has contributed to this lack of knowledge or use of Caldecott books (Lonsdale, Mackintosh, 1973).

Described within this chapter are the field of children's literature with an emphasis on picture books, children's interests, reading to children and listening. Also discussed are illustrations and children's preferences for these pictures. Lastly, the Caldecott books are discussed.

CHILDREN'S LITERATURE

In 1971 the National Council of Teachers of English (NCTE) Committee on the National Interest and the NCTE Commission of the English Curriculum called for more attention to children's literature (Shane, 1971). Research in children's literature was restricted because of inadequate measuring devices. Huus (1962) reported a lack of sufficient data about developing tastes in children's literature. In a survey of research, she concluded that there was

considerable interest in the topic in the twenties and early thirties, but only a few studies since that time.

A literature program in the elementary grades, reported Loban (1966), should provide a child with a balanced and sequential experience, and should include a variety of materials relevant to the child's world and growth. It is advisable to ensure that children come to know early in their school lives that there are many good books just waiting to be read. Such a program would provide time to "hear books read aloud, time to talk about books, time to sit quietly with books, time to extend reading experience through the various media, and time to keep some reading experiences personal and private" (Loban, 1966:450). Studies concluded that the teacher made the difference.

Huus (1973) considered five objectives to be very important in developing a better children's literature program:

1. Help pupils realize that literature is for entertainment and can be enjoyed throughout their entire lives.
2. Acquaint pupils with their literary heritage.
3. Help pupils understand what constitutes literature and, hopefully, to lead them to prefer the best.
4. Help pupils in their growing up and in their understanding of humanity in general.
5. Help pupils evaluate their own reading and extend beyond what is to what can be (p. 797-98).

The effective use of advertising and promoting literature is

essential "since our 'product' is the best" said Sivulich (1977), "it will sell itself if properly made available to children" (p.120). Books will stand on their own. It is quite enough to tell a story or read a story to children and then end the activity with the closing of the book. However, books can be used as the "springboard for other activities, if handled with integrity and skill, these activities can preserve the literary intent of the author and perhaps even magnify or intensify the story" (Sivulich, 1977:121).

Picture Books

Authorities differentiated between the picture book and the picture story. In many instances, the two terms were used interchangeably to refer to that large group of books in which pictures and text were considered to be of equal importance. The term "picture book" will be used in this project.

According to Huck and Kuhn (1968) the picture books, which the Caldecott books represent, use "pictures to convey the tone, mood, and theme of the work, not as mere illustrative accompaniment to the text" (p.108). The picture book, as described by Chambers (1971) was often considered "the twice told tale," a tale told once in the text and once in illustrations. The pictures were designed to be an important part of the text. Sebesta and Iverson (1975) stated that the good picture book

is designed to give a unified effect, its visual style reflecting the tone, mood, and theme of its verbal content. In other words, its merit stands or falls not just on the quality of its pictures, but on the suitability of the artist's conception of the whole project (124).

Children's Interests

Literature can both develop and extend children's interests. Even early literary experiences can have an influence on the interests children develop. Children like the things that have been made familiar to them through their reading experience (Sebesta, 1968). Teachers and librarians must try to find out what children are really interested in, for as Townsend (1965) has stated, "interests are created and guided" (P. 302). These interests can then be expanded by the sharing of worthwhile books with children. "There is no doubt that children are discriminating in their choices and that they recognize good books" (Huber, 1965:13).

Few studies, according to Robinson and Weintraub (1973), were reported on the reading interest of preschool and primary age children. One reason was the instability and inconsistency of interests which investigators concluded reduced the reliability of any techniques used. Another reason given was that material must be read to children, and some children do not want to listen.

Research has indicated that children's interests varied greatly at the preschool and primary level. One study completed by Mason and Blanton (1971), using an interview method with preschool children, found that fairy tales were the favorites followed by animal stories and television characters. Two studies by Brown and Krockover (1974) gave a broader view of children's interests. The first study in 1971 with children in kindergarten through grade three found that interests in order of preference were animals,

science, history, fantasy, and children. The study in 1972 found that girls in grades two and three liked fantasy, mystery, animals, children and family, hobbies, and famous people. Boys at this grade level preferred sports, history, science, adventure, mystery, and animals. Oliver's (1977) survey of reading interests of first and third grade children concluded that there is a change of story preferences as children grow older. First grade children tend to prefer stories with animals in them and prefer equally realistic and fantasy stories. Children in the third grade liked realistic and fantasy best, with animal stories rated lower. As reported by Huck (1976), children's reading interests reflect the pattern of their general interests. Stories of animals, realistic fiction, adventure and exploration, biographies, and stories of the past all appealed to children. Humor, make-believe, suspense, and action are the qualities that children enjoyed most in their reading.

Interests appear to change as children grow older. Even in the early years there are many individual differences in reading interest (Robinson, Weintraub, 1973). Research results, as reported by Zimet (1966), showed that there are many factors affecting the changes in reading interests. Reading interests have varied greatly with "the times, sex, age, maturity, socio-educational background, story illustrations, and availability of books" (p.128).

Investigations and experimental studies of children's interests in reading have resulted in an increased attention to the children's opinions of the books they read. "A book must be judged

not only by literary standards but in the light of whether children like it or not" (Huber, 1965:19).

Reading to Children

One of the earliest stages of presenting children's literature was reading aloud. Teachers and librarians must read books with children and to children. It is important that children be exposed early, through listening and viewing, to books of literary quality, such as the Caldecott books. Reading books aloud to children helps develop a taste for good literature. Markwell (1975) quoted Robbins who was convinced that

the reading aloud of stories by the teachers should form a regular part of work in English for all children until they are at least thirteen. A class absorbed in a good story that the teacher is sharing with them are being helped towards an attitude that sees books as enjoyable and valuable, and, in their absorption, are open in an especially receptive way to language and the insights that language carries with it (p. 742).

Reading to children has been found to be of far greater value than earlier supposed. Not only was it a good way of introducing children to good literature; it was a tool for growth in specific reading areas (Butler, 1980). Children who have received daily literature exposure through carefully chosen books read aloud with suitable follow-up activities showed an increase in vocabulary and comprehension. Research by Strickland (1962), Durkin (1964), and Plessas and Oakes (1964) supported the importance of reading aloud in developing young children's reading skills. This demonstrated, according to Markwell (1973), that it was important to read

to young children in order to increase their chance of success in learning to read and in making the transition from comprehension of oral language to the use of symbols in reading. Lundsteen (1979) concluded that listening skills also showed growth during the time books were read aloud to children. Children became acquainted with syntactic patterns or sentence structures found in books when listening to a person read aloud. McCormick (1977) noted that it was hoped that children, through a variety of books, would be exposed to the syntactic patterns they would find when reading independently.

Listening

Listening has been recognized as the first and most basic of the four major areas of language development. Despite its importance, noted Gold (1975), listening has been the most neglected skill in the classroom. Wilt (1958) investigated the amount of time devoted each day to listening in a classroom by elementary children. Results for those children sampled indicated that they spent 57.7% of their school day listening. Landry (1969) has stated that "although research has consistently shown that pupils spend more time in listening than in any other language arts activity, a serious lack of programs which develop listening skills is evident in most elementary schools"(p. 601).

Listening is an intake activity, the way by which orally expressed ideas are acquired. It is an important tool for learning. According to Dawson and Dingee (1966), most children have not become effective listeners by chance. They have needed guidance and

definite learning experiences to build up effective listening skills.

Children receive satisfying experiences from listening. These experiences enhance children's appreciation of the various forms of literature (Witty, Sizemore, 1959). Listening to literature may be a very stimulating experience for children, thus teachers and librarians are responsible for selecting high quality books suited to the maturity and background of the audience. Through listening to literature children can "relive imaginatively what they are hearing; they see, feel, hear, and move in their imaginations as they listen creatively to stories" (Dawson, Dingee, 1966:40).

Teachers and librarians must take the first step in teaching listening by analyzing their own listening habits. They should begin with the steps urged by Berry (1951):

1. frank analysis of their own listening experiences,
2. thoughtful study of the listening situation in the classroom,
3. fostering of concern in children for the development of their own listening competence,
4. development of listening instruction in relation to communication (p. 132).

Duker (1964) identified a large number of studies and articles which have provided assistance to teachers concerning the teaching of listening at all levels. There is considerable agreement among these studies and articles that listening skills can be taught and that the results of such teaching can be measured (Gold, 1975).

Listening is an individual creative act. Each listener, according to Barbe and Myers (1954), "brings to the listening situation

his experiences, personality, mental set, and manner of thinking. Every interpretation is the result of processes that are peculiar to one individual" (p. 82). We may all listen to the same thing, but each interpretation will be different.

Illustrations

Pictures are often crucial to a book, whether in illustrated books for older children or picture books for younger ones. For as Carroll (1944) so delightfully describes one child's reaction, ". . . once or twice she had peeked into the book her sister was reading, but it had no pictures. . . in it, 'and what is the use of a book,' thought Alice, 'without pictures. . .?'" (p.2).

Research has indicated that often the choices made by adults for children were not the choices children made for themselves when choosing illustrations. In 1972, Stewig (1972) examined 16 research studies concerned with determining what type of pictures children preferred. The research found was very old and not conclusive. Inadequately controlled variables, incomplete reporting, and a variety of sample problems did not allow generalizations to be drawn with much certainty. Thus, no definite statement could be made about the types of pictures children preferred.

Stewig (1968) found in his study of trends in Caldecott winners that there is a willingness on the part of the illustrators to depart from the traditional media to explore the unusual, and produce books with a wider range of proportion, color, modeling-form,

detail, and space.

In 1975, Smerdon (1976) completed a study involving four different age groups of children ranging from ages 6 to 15. Black and white slides of illustrations were viewed by students, who then marked down which pictures they preferred. The results of the study showed that:

1. Students preferred representational art forms to abstract art.
2. Preferences varied at certain ages, most noticeably at the younger age level.
3. Little difference was noted in the choices made by boys and girls.

Smerdon saw the results of this experiment as only a small beginning in assessing children's likes and dislikes in illustrations.

Groff (1977) had found in reviewing past research that the following generalizations about children's preferences for isolated book illustrations could be made:

1. Children prefer factual, realistic, and familiar-appearing illustrations to stylized, impressionistic, fanciful, whimsical, or ironic ones.
2. Children liked eventful illustrations which have objects or animals involved in action or which tell a story better than they do stationary-appearing or inert ones.
3. Children choose illustrations with many colors. Blue and red are especially favored colors over black and white.
4. Children select humorous illustrations over those of a sober-sided nature.
5. Children opt for the artist's use of clear definite bold outlines for figures and objects rather than for faded, blurred, washed-out or otherwise indistinct shapes (p. 412-413).

The research evidence reported here, by Groff, made it apparent that certain kinds of illustrations indeed were favored by young children. The question that still remains is whether we actually want to cater to this type of like and dislike of young children. Groff stated that to make this kind of art the only model for choosing children's picture books invites some major problems. For one, it hinders the use of methods for improving children's taste in art. Secondly, picture book illustrators are no longer content with being governed in their work by children's expressed preferences for illustrations. Third, research surveys are not completely valid in that they do not look at the total picture book. And finally, illustrations should not be used as an educational tool for helping children learn to read (p. 413).

Caldecott Books

The Caldecott books are picture books which have received the Caldecott Medal. Each year, since 1938, the Caldecott Medal has been awarded to the most distinguished picture book of the year. Eligibility, as stated by Cianciolo (1976), is based on the following criteria:

1. The text must be worthy of the book but need not be the work of the artist.
2. The pictures rather than the text are the most important part of the book.
3. There are no limitations as to the age level of the intended reading audience of the picture book--although usually awarded for the art work in the books that are directed to young children.

4. The artist must be a citizen or resident of the United States.
5. The book must have been published in the United States during the year preceding the presentation of the award (p. 7-8).

Children often do not choose Caldecott books for pleasure reading. They are visually exciting books which have received little attention in the field of research. Since children view the world differently from adults, Marshall (1975) suggested that teachers find what it is about these books that makes them unacceptable to children. Children's responses to the Caldecott books need to be explored. In the meantime, teachers and librarians can help children experience the beauty of these picture books, by presenting them as a visual treat, at first, ignoring the story.

Many Caldecott books have a reading level of third grade or higher (Huck, Kuhn, 1968). This creates a problem for younger children and is one reason few of these books circulate in the library. Teachers and librarians need to take time to read the Caldecott books to children and share the illustrations with them. Holloman (1974) in working with children and the Caldecott books has suggested some creative activities she had success with in making these books more meaningful to students. These activities included noting the various styles used, studying the illustrations to see if they enhanced the idea or mood of the story, and suggesting ways these books could be used in developing literary tastes.

Research in the field of children's literature is limited, although reports conclude that a literature program in the elementary

grades is a necessity, requiring more attention from teachers.

One important area of children's literature is the Caldecott books which are the distinguished picture books. These books have not received much consideration in the classroom curriculum. The Caldecott books, through reading aloud, offer many opportunities for teachers and librarians to develop and expand reading interests, assist in the development of reading skills, broaden listening skills, and develop an appreciation of illustrations and literature.

Chapter 3

PROCEDURES

A handbook for expanding literary experiences using the Caldecott books was developed for elementary teachers and librarians. This was prepared for use with children in grades one through three. The handbook was developed to provide a guide of information, ideas, and activities to use in presenting the Caldecott books as one important area in the field of children's literature.

Before compiling the handbook, observation of books children checked out from classroom libraries and school libraries was made to determine which Caldecott books were most often selected. Through discussions of the use of Caldecott books by librarians and teachers and the above observations the following conclusions were drawn:

1. Caldecott books were not regularly circulated among primary children.
2. The majority of the librarians and teachers surveyed did not introduce many of the Caldecott books to children.
3. Limited amounts of materials were available to use with children to assist in the presentation of Caldecott books.

The handbook was organized in a way that would aid teachers and librarians in readily finding information needed. Introductory items included in the handbook were: information on the Caldecott

books, ingredients of a good story, tips for reading to children and storytelling, illustrations, and artistic terms. The project covered the Caldecott books from 1961 to 1981 with selected books from 1938 to 1961. The Caldecott books were presented according to illustrators, themes, or as single books. This was to assist teachers and librarians to find books on the same theme quickly or to use when planning units of work. Each presentation included the following information:

1. Publishing information
2. Fry readability level
3. Biographical sketch of the author and illustrator
5. Illustrations
6. Vocabulary
7. Activities
8. Related materials, if appropriate
9. Related resources, if available.

Readability of each Caldecott book was determined by the Fry procedure. A list of the readability levels was included at the end of the project with individual levels given with each Caldecott book presented in the handbook. This was provided to aid teachers and librarians in the selection of those Caldecott books that would be appropriate to use with a group or recommend to individual students. It also suggests to teachers and librarians that the readability level of the Caldecott books is much higher than thought and that many of these books should be presented with

adult guidance.

The summaries and biographical sketches were compiled to assist teachers and librarians with background material to enhance the presentation of the Caldecott books and as a reference for correlating a story with other classroom subjects.

Illustration information was included to assist teachers and librarians who are unfamiliar with the illustrator's art techniques. This information could aid teachers and librarians in introducing art techniques to children through art projects.

Vocabulary words were selected that were not in the range of words familiar to students in the primary grades. Words also were selected that would assist students in understanding the stories presented.

The activities, related materials and instructional resources were developed and selected around the theme of the Caldecott books and the readability levels. Activities centered around comprehension, listening, writing, and art skills, with the addition of an activity for presenting the illustrations to children. Occasionally field trip ideas were given, if appropriate.

Chapter 4

THE PROJECT

A representative sampling of twenty of the thirty presentations of the Caldecott books is included in this chapter, along with the introductory section of the handbook, the list of Fry Readability Levels and a list of all Caldecott winners.

Caldecott Books

The Randolph J. Caldecott Medal is named in honor of the famous English artist and illustrator of books for children. The Caldecott Award is given annually to the illustrator of the most distinguished American picture book for children published during the preceding year. One of the requirements is that the artist be either a citizen or a resident of the United States. Another requirement is that the text should be worthy of the illustrations, but the award is made primarily for the art work. Daniel Melcher is the donor of the medal which was originally given by his father, Frederic Melcher. The award is administered and presented by the Association for Library Service to Children, a division of the American Library Association.

The first award was given in 1938 to Dorothy Lathrop for the illustrations in Animals of the Bible. Until 1958, the award could not be awarded to an artist for a second time without the unanimous vote of the committee, but in that year the ruling changed, and Robert McCloskey was given the award for the second time. Since then Marcia Brown, Nonny Hogrogian, Leo and Diane Dillon and Barbara Cooney have won the Caldecott Award twice.

The books that have received the Caldecott Award show variety in the styles of art work, media used, age appeal, and subject matter. The range of the art work, as stated by Huck (1968), includes

the "realistic paintings of Weisgard, the childlike primitive work of Leo Politi, the stylized patterns of Ed Emberley, the comic, almost cartoon style of William Steig, and the well-designed pictures of Evaline Ness" (p.22). Various art techniques are represented among the winners, including collage, woodcut, watercolor, opaque paints, and various combinations of pen and ink and paint.

Ingredients of a Good Story

In a picture book both the text and the illustrations are very important. Ingredients needed are plot, setting, characterization, theme, style and format. The style of illustrations, in a good picture book, will reflect the tone, mood and theme of the author's words, thus giving the book a unified effect.

1. Plot is the plan of action. It tells what the characters do and what happens to them. It is the heart of the story. To hold children's interests the story must contain a good plot.

2. Setting tells where and when the story takes place, often influencing the action, the characters and the theme. The setting should be realistic and help create the mood of the story.

3. Characterization is how the author portrays each character. Huck (1968) has stated that the author may:

- a. tell about the person through narration,
- b. record the character's conversation with others,
- c. describe the thoughts of the character,
- d. show the thought of others about the character, or
- e. show the character in action (p.11).

The author must be able to show the characters' true natures, their strengths, and their weaknesses. In picture books, many characters are not always fully developed.

4. Theme reveals the author's purpose in writing the story. It often goes beyond the action of the plot. This is not present

in all picture books.

5. Style is the author's selection and arrangement of words in presenting the story. Children tend to want action in their stories and prefer a style that has movement rather than too much description. Children also like conversation in their stories. The best test of an author's style is through oral reading.

6. Format of a book includes its size, shape, the design of the pages, illustrations, type of print used, quality of paper and binding.

The basic considerations for evaluating a book for children are a well-developed plot that moves, a meaningful theme, a realistic setting, convincing characterization, appropriate style, and an attractive format.

Tips for Reading to Children

One of the best ways to introduce children to books is through reading aloud. It should be done frequently from the time a child is able to listen. Reading aloud to children gives them a chance to hear an author's style, identify with characters, stretch their imaginations, broaden their interests, and develop an appreciation for fine writing. A good book, well read, brings responses from children who could not enjoy and respond to the book on their own because of their reading abilities.

Consider the following points when planning to read to children:

1. Select your story. Make it one you like, one that is well-written, one appropriate to the audience's interests, and one to meet the purpose for reading. (See Ingredients for a Good Story.)
2. Become familiar with the story. Reread the story several times in order to emphasize well-written passages and read dialogue as conversation. Practice reading aloud. Mark the story where you want to emphasize certain parts. Tape record yourself.
3. Prepare the audience to hear a story. This may involve a few minutes of quiet and a chance to get comfortable, seating children close enough so all can hear and view the illustrations, if shown. When showing pictures hold the book at the children's eye level and move it slowly so all will be able to see. An alternative to showing the pictures is to let the children visualize the story as it is read, then discuss what illustrations came to their minds as they were listening, or let them illustrate their own pictures of the story. When finished show them how the illustrator interpreted the story.
4. Introduce the story. Note the title, author and illustrator. Introduce only very unusual words, and set

the stage for enjoyment and appreciation. Keep it brief, but provide a purpose for listening.

5. Use voice effectively. Communicate the author's meaning and moods. Good articulation is essential. Put variety into your voice, change the pitch, tone and pace.
6. Maintain eye contact with the audience. This will result in better attention from children, and you will be able to evaluate their responses to the story.
7. Avoid interrupting the continuity of the story. Save discussion for after the story.

Some Caldecott books which lend themselves well to reading aloud are:

Once A Mouse

Chanticleer and the Fox

The Fool of the World and the Flying Ship

The Biggest Bear

Arrow to the Sun

Tips for Storytelling

The concerns of a storyteller are similar to those of a person who reads aloud to children. If planning to do some storytelling, keep these ideas in mind:

1. Select story carefully. Make it one you like, one appropriate to the audience, and one of good literature. (See Ingredients of a Good Story.)
2. Know your story well. Be comfortable with it. Put the story in your own words after reading it several times. Make note cards if necessary.
3. Introduce story carefully. Lead into it naturally. Establish rapport with the audience.
4. Maintain eye contact to observe listeners' reactions. Listeners should also be able to see the storyteller.
5. Pace the story. Study the story to find where pauses may be effective. Adapt pace to the children's interests and age level.
6. Use voice effectively. Listen to your own voice, use clear articulation. Use variations in pitch, tone and volume of voice to fit the mood of the story. Try taping the presentation before giving it.
7. Select words carefully. Use words appropriate to the audience. Use a vivid, colorful vocabulary and show enjoyment of words and language patterns. Sometimes memorizing exact words, such as repetitive phrases, adds interest to storytelling and allows the audience to participate.
8. Select a good ending for the story. Avoid dragging out the ending.
9. Illustrate and dramatize stories occasionally for variation. Chalk drawings, flannel board, puppets, and some creative dramatics work well.

The easiest stories to begin with are folk tales. When having some difficulty, storytellers recommend memorizing the beginning and ending of a story and writing key phrases or notes on a card to help recall important parts.

The following is a list of Caldecott books that lend themselves well to storytelling:

May I Bring a Friend

Make Way for Ducklings

A Story, A Story

Cinderella

Why Mosquitoes Buzz in People's Ears

Finders Keepers

Illustrations

Illustrations are essential to the success of picture books. They provide many young children with their first taste of artistic appreciation. In a picture book the illustrations do more than illustrate the text, they interpret the text. The illustrations must attract readers, capture their attention, and make imagination work to be successful. Illustrations with the words make the book worth reading.

The following points, according to Glazer (1981), should be considered when evaluating illustrations:

1. Illustrations should be near the text they depict, on the same page or facing page.
2. Illustrations should match the action and characters described by the author.
3. Illustrations do not have to picture everything mentioned in the text.
4. Illustrations can help develop the setting.
5. The medium and style of the illustrations should be appropriate to the text (p. 15-17).

Sebesta and Iverson (1975) provide some questions to be considered when directing children's attention to the how of the picture process.

1. How did the artist decide what mood or theme to follow in making his pictures?
2. How did the artist decide what scenes to present? Did he attempt to show everything described in the text? What did he omit? What did he add, and why?

3. What items are repeated in the pictures? Where do you find repetition of the shapes, or lines, or colors? Where do you find repetition with variations?
4. How else, other than through repetition, does the artist draw attention to something important? Note contrast through color, size, and interruption of repeated design (p. 141-142).

Remember that you will need to change the wording of these questions to suit the age level of your children. Don't use all the questions at one time. Use only those appropriate to the book you are presenting.

Related films:

The Lively Art of Picture Books, live-action, Weston Woods (No. 405).

Enjoying Illustrations, Pied Piper Productions.

Artistic Terms

Acetates--Have replaced stone lithography. A colored plastic-like material used in making illustrations. It accepts ink, pencil, or paint if specially treated.

Acrylics--Plastic paints producing vibrant and sometimes shocking colors.

Cardboard Cut--Resembles wood or linoleum cuts, but a medium-weight laminated cardboard is used. The artist draws with a lead pencil on the cardboard and then cuts away the area he does not want to reproduce. This is then shellacked so the cardboard is not ruined when ink is applied. Block printing ink is rolled or brushed on the raised surface of the cardboard and then the print is made.

Collage--This refers to the cutting out of a variety of different materials and then consolidating them into a pleasing illustration.

Cross-hatch Technique--A pattern made up of one series of parallel lines crossing another series of parallel lines.

Gouache--A powder color mixed with an opaque white, usually Chinese White.

Offset Lithography--The original plate in the printing process does not touch the paper; it first makes an impression on another roller which in turn prints the illustration.

Pastels--Pastels consist of powder color mixed to the correct hue with white chalk and bound with gum tragacanth and liquids.

Paints--There are two kinds:

1. Watercolors--translucent
2. Tempera, gouache and oils--opaque and impenetrable to light.

Preseparated art--A piece of work prepared by the illustrator for each individual color plate. The artist can then control the printing results.

Scratchboard Illustrations--A scratchboard or a drawing board is painted with a very black ink. When it is dry, the picture is made by scratching through the black-inked surface with

something sharp. Color may be added with a transparent overlay, or it may be painted on the scratchboard before applying the black ink.

Stone Lithography--Made by hand. First the colored picture is sketched on paper, the exact size of the illustrations. Then the first drawing is made on the lithograph stone with black crayon. A separate drawing is made for each color-- such as red, blue, and yellow. The stone is dampened with an ink repellent. When the ink is placed on the stone, it will adhere only to the greased area. Then the print is made. Several prints are made to mix the colors.

Woodcut--The non-printing areas are cut away from a piece of wood, leaving a raised surface which, when inked and pressed on paper, duplicate the original design. If colored overlays are to be used, the artist must prepare as many woodcuts as colors.

Fables

Written and illustrated by Arnold Lobel. New Yorker: Harper & Row, 1980.

Fry Readability Level--Grade 5.

Summary

In this book Arnold Lobel has created twenty original fables. Readers of all ages will appreciate the antics of the animals. Lobel originally was going to illustrate a modern version of Aesop, but didn't find them very funny, so he started making up his own, each with an unexpected moral.

Biographical Sketch

Arnold Lobel has written and/or illustrated more than sixty books for children. He is best known for his books about Frog and Toad. Arnold Lobel says he is a confident illustrator, but when it comes to writing a story his approach is cautious and apprehensive. He says he writes with difficulty. He is married to author-illustrator Anita Lobel.

Illustrations

Colorful caricatures make up these illustrations. Arnold Lobel has used line for texture. Many of the forms are made up of hundreds of fine lines. There is balance in the light and dark areas.

Vocabulary

Fables and morals. Other vocabulary will depend on which fables are read and the age group to which they are presented.

Activities

1. Comprehension--Discuss with children the characteristics of a fable and the meaning of moral. Read one of Lobel's fables and have children tell why it is a fable and what the moral is.
2. Listening--Listen to a recording of Aesop's Fables and compare it to Arnold Lobel's fables. There are films available on Aesop's Fables which could be used in place of the recordings.
3. Writing--Have very young children write a fable together as a chart story. Older children can write their own fable when they have learned the characteristics of a fable and what a moral is. Have the children illustrate their fables.

4. Art--Have the children illustrate some Aesop Fables that have been read to them without showing the pictures. Include the moral on the picture.
5. Illustrations--Have the children compare the illustrations in Fables with other books by Arnold Lobel. Have the children observe and describe detail found in the illustrations of Fables. Give each child a piece of paper and have them create a picture using detail.

Related Materials

- Records - Aesop's Fables. Columbia.
Fables, by Aesop. Read by Boris Karloff. Caedmon.
Fables from Aesop. Retold and read by Ennis Rees. McGraw-Hill.
- Filmstrips - Aesop's Fables. Cornet, 4 filmstrips, 2 records.
- Films - Aesop's Fables. Living Prose Series, Parts I, II, and III.

Books with an African Theme

Ashanti to Zulu: African Tradition. Written by Margaret Musgrove and illustrated by Leo and Diane Dillon. New York: Dial Press, 1976. Available in paperback from Dial Press.

Fry Readability Level--Grade 6

Why Mosquitoes Buzz in People's Ears. Written by Verna Aardema and illustrated by Leo and Diane Dillon. New York: Dial Press, 1975. Available in paperback from Scholastic Book Services.

Fry Readability Level--Grade 6

A Story A Story. Written and illustrated by Gail E. Haley. New York: Atheneum, 1970. Available in paperback from Aladdin Books.

Fry Readability Level--Grade 7

Summary

Ashanti to Zulu: African Tradition. This book is in the form of an alphabet book introducing twenty-six African tribes from Ashanti to Zulu. The text describes the ceremonies, celebrations, and day-to-day customs. The illustrations include paintings of a family, a dwelling and some artifact or animal common to that area.

Why Mosquitoes Buzz in People's Ears. A West African tale of tattle-tale quality containing a series of misunderstandings beginning with the mosquito and leading to the death of an owlet, then Mother Owl's refusal to wake the sun. After the animals in the council find out the mosquito is at fault, her own guilty conscience sets her punishment and she adopts a worse habit.

A Story A Story. This story explains the origin of the African Spider Tales. Ananse, the old spider man, wants to buy the stories of the Sky God. A price of three impossible tasks is set for the golden box of stories. Ananse, through his cleverness, takes the stories back to earth.

Biographical Sketch

Margaret Musgrove, an author, was born in Connecticut. She attended schools in Connecticut and has been working on a doctor's degree at the University of Massachusetts. She lived in Ghana for a time where she did a great amount of research for her book Ashanti to Zulu.

Verna Aardema was born in Michigan, where she lives and works as an author. She graduated from Michigan State University, majoring

African Theme

in journalism. Verna has been a second grade teacher and a staff correspondent on the Muskegon Chronicle.

Gail E. Haley, author and illustrator, was born in New York. She is married to Arnold Arnold. Gail published her first children's book herself. She spent a year in Africa with her husband and became interested in African culture. The idea for A Story A Story came when she was living in the Caribbean where stories of leopards and tigers were popular but nonexistent. She traced the sources back to Africa. She and her husband do not allow their children to watch television because they feel the children need to develop their curiosity and imagination.

Leo and Diane Dillon are well-known for their children's book illustrations. They met at the Parsons School of Design, were married, then attended the School of Visual Arts where they have also taught. They have been working together as one artist since their marriage. They currently live in Brooklyn, New York. They were awarded the Caldecott Medal for Why Mosquitoes Buzz in People's Ears in 1976 and again in 1977 for Ashanti to Zulu: African Tradition.

Vocabulary

Ashanti to Zulu has vocabulary particular to each of the twenty-six tribes. Some pronunciations are also given. The vocabulary introduced would depend on which tribes were introduced and age level presented to.

Why Mosquitoes Buzz in People's Ears. council, timid, summons, alarmed, annoyed, guilty conscience and yams.

A Story A Story has many African words, but the meanings are clear from the sounds. Other words to consider are: frond, clabash, latex gum, yams, flamboyant tree captives.

Activities

1. Comprehension--Introduce children to the term "folk tale". Discuss how they came to be, what were their purposes, and who told them. Also discuss the qualities of a folk tale and what every folk tale includes.
2. Listening--Listen to some African music. Encourage children to move in response to the music adding their own motions. Children could also create their own musical instruments which they feel would fit the music.
3. Writing--Create a folk tale. Young children can work together with you and write a tale as a group. Children in late second grade and third grade can write their own with some assistance

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such as a word chart created together. The introduction could include the "how tales," for example, how the elephant got his trunk. This could lead to questions like "How do you think the tiger got his stripes?" and finally to "Why do mosquitoes buzz in people's ears?" and "How do you think Ananse got the stories from the Sky God?"

4. Art--Do puzzle art. Have students create their own large pictures of an animal or an object that might be found in African folk tales from watercolors or pastels. Cut the picture into puzzle pieces. Paste puzzle pieces on construction paper. Discuss the illustrations in Why Mosquitoes Buzz in People's Ears, showing the use of the white line, for students who may want to try this method.
5. Illustrations--Have the children compare the illustrations of Why Mosquitoes Buzz in People's Ears with those in A Story A Story. Ask them if they notice any differences and similarities. Have the children notice whether there are any items repeated in the pictures, such as where do you find repetition of shapes, of lines, of colors?

Related Materials

African Folk Tales. Volume I and II. Retold by Bertha Parker. CMS A.

Singing Tales of Africa. Adjai Robinson. Scribner, 1974.

Instructional Resources

Cassettes - Why Mosquitoes Buzz in People's Ears. Caedmon Records (CDL 51592).

Ashanti to Zulu: African Tradition. Weston Woods (LTR 195C).

A Story A Story. Weston Woods (LTR 123).

Film - Gail E. Haley. Animated. Weston Woods (No. 123).

Filmstrips - Ashanti to Zulu: African Tradition. Weston Woods, with cassette (SF 195C), filmstrip only (FS 195).

Why Mosquitoes Buzz in People's Ears. Weston Woods, with cassette (SF 199C), filmstrip only (FS 199).

A Story A Story. Weston Woods, with cassette (SF 123C), filmstrip only (FS 123).

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Puppet Kit - Why Mosquitoes Buzz in People's Ears. Society for Visual Education. Includes two puppets, cassette, hardback book and poster.

Record - Why Mosquitoes Buzz in People's Ears. Caedmon Records (TC 1592).

Arrow to the Sun: A Pueblo Indian Tale

Written and illustrated by Gerald McDermott. New York: Viking Press, 1974. Available in paperback from Penguin Books.

Fry Readability Level--Grade 3

Summary

This Indian tale tells how "the Lord of the Sun sent a spark of life to earth," and it became the Boy. When the Boy grew older he searched for his father. Arrow Maker consented to help him by making the Boy into an arrow and sending him to his father, the sun. There he had to prove himself, and he returned to earth bearing his father's spirit and power.

Biographical Sketch

Gerald McDermott was born in Michigan. He began to draw when he was very young, taking his first art class at the age of four. At the age of ten he won a poster contest at school. During this time he was interested in radio and auditioned for a part in the radio show "Storyland." Through this experience he learned about music, timing, and sound effects, which lead to producing films in high school. McDermott made films before he ever became interested in writing and illustrating children's books. His wife, Beverly, is an artist and illustrator.

Illustrations

Gerald McDermott's illustrations are very bold and done in gouache and ink. The black line was pre-separated and the illustrations were reproduced using the four-color process. The figures in the illustrations were inspired by Pueblo Indian art. The use of the rainbow throughout the story symbolizes the Pueblo Indian path of life.

Vocabulary

pueblo, mocked, ceremony, endure, transformed, celebrated, emerged

Activities

1. Comprehension--Discuss the terms fantasy and reality with the children. Ask them if they think the story was fantasy or reality. Why? Ask the children how they think the boy felt when no one listened to him? Let the children express how they feel when no one listens to them.
2. Listening--Play a recording of Indian music for the children. After they have listened to it twice ask them what kind of

Arrow to the Sun

a dance they think the Indians might have done to this music, or what type of chant they may have used. Let the children work in groups and create a dance or chant.

3. Writing--Discuss Indian symbol writing with the children. Show illustrations of this type of writing. Have the children create some Indian symbols and then write a sentence using the symbols, asking other children to decipher the message.
4. Art--Discuss with the children how Indians used clay. Have the children make pinch pots and then paint them with Indian designs. Try sand painting with children. Ditto the outline of a design and have the children glue colored sand on.
5. Illustrations--Explain to children the use of Indian symbols in the illustrations. Discuss why the Pueblo Indians chose those colors so often to use in their work and why McDermott used the same colors in his illustrations.

Related Materials

Record - American Indian Tales for Children. Caedmon.

Some recordings of Indian music.

Instructional Materials

Cassette - Arrow to the Sun. Weston Woods (LTR 184C).

Filmstrip - Arrow to the Sun. Weston Woods, with cassette (SF 184C), filmstrip only (FS 184).

Illustrated by Nonny Hogrogian

Always Room for One More. Written by Sorche Nic Leodhas and illustrated by Nonny Hogrogian. New York: Holt, Rinehart & Winston, 1965. Available in paperback from Owlet Books.

Fry Readability Level--Grade 6

One Fine Day. Written and illustrated by Nonny Hogrogian. New York: Macmillan Publishing Co., Inc., 1971.

Fry Readability Level--Grade 5

Summary

Always Room for One More. A picture book version of the old Scottish song. Music is included at the end of the book. Lachie MacLachlan is a very generous person, always inviting one more into his house and sharing what he and his family have. One stormy night Lachie invites every traveler in with "there's always room for one more." The little house reaches the bursting point and the walls fall down. His grateful guests pitch in and build him a new and larger house.

One Fine Day. A story based on an Armenian folk tale. This tells of a greedy fox who loses his tail because he drinks all the milk in the old woman's pail. How the fox retrieves his tail is told in a cumulative pattern.

Biographical Sketch

Nonny Hogrogian is an illustrator born in New York. Woodcuts are her favorite medium. She studied under Antonio Frasconi and Hodaka Yoshida. She likes music, books, movies, walking and ice cream cones (even though she is allergic to them, she eats them anyway). She doesn't like driving cars and people who shout at children in public. Nonny did a great deal of research for Always Room for One More. She studied the Scottish people, their homes, and their clothing. One Fine Day was the first book she wrote and illustrated.

Illustrations

Always Room for One More. Pastels and wash were used for color and pen for black line. There is a background of heathery purple and green against a murky sky. Figures are done in pen and ink line using a cross-hatch technique. The gray wash for the sky was dabbed on with paper napkins, and the purple heather and green fields were done with pastels.

One Fine Day. The illustrations are done in oil paints of soft colors. The pictures are uncluttered and amusing.

Books illustrated by Nonny Hogrogian

Vocabulary

Always Room for One More. There is a glossary located at the end of the book which defines the Scottish terms used in the story. Additional words which may need some attention are: rafters, porridge, hearthstone, peat-cutters, bog, frolicked and galore.

One Fine Day. cleverness, desperate

Activities

1. Comprehension--Tell the children that the main character in each of these stories encounters a problem. Let the children define the problems the characters have, then have the children brainstorm other possible solutions for the problems.
2. Listening--Divide the children into two or three groups. Tell them that the story is going to be read again and they are to listen for the characters and what happens to each. Afterwards have each group recreate the story through flannel board characters, stick puppets or dramatizing the story.
3. Writing--Have the children write riddles about the characters in either one of the books. Let the children read their riddles and ask others to solve them.
4. Art--Have the children collect milk cartons and then let them recreate Lachie MacLachlan's house using the milk cartons and construction paper.
5. Illustrations--Demonstrate and discuss how washes are created. Next have the children make a background wash, then with black felt pens draw a picture on the background. Compare the illustrations of Always Room for One More with One Fine Day. Ask the children if they can see differences and tell what art techniques were used to create the illustrations in each book.

Instructional Resources

Cassette - One Fine Day. Weston Woods (LTR 153C).

Filmstrip - One Fine Day. Weston Woods, with cassette (SF 153C), filmstrip only (FS 153).

Kit - One Fine Day. Society for Visual Education (MK 2602). Includes one activity guide, one book, one cassette, two hand puppets, and one poster.

Sylvester and the Magic Pebble

Written and illustrated by William Steig. New York: Simon & Shuster, 1969. Available in paperback from E.P. Dutton & Co., Windmill Books.

Fry Readability Level--Grade 7

Summary

Sylvester Duncan was a young donkey who had a hobby of collecting pebbles of "unusual shape and color." One day Sylvester found a magic pebble and soon came face to face with a hungry lion. He desperately wished he were a rock. Sylvester remained a rock for a year until his parents happened to find him during a picnic on the rock. They picked up a pebble, and Sylvester just happened to wish he were alive again. The magic worked!

Biographical Sketch

William Steig, author-illustrator, was born in New York in 1907. He was born into a family of artists and now his children have also chosen to follow the arts. He currently lives with his family in New York. Besides writing and illustrating children's books, he has been a cartoonist for the New Yorker. His first book for children was Roland the Minstrel Pig, Windmill, 1968. He received the Caldecott Medal for Sylvester and the Magic Pebble in 1970.

Illustrations

William Steig used watercolors of bright primary colors to create the illustrations. His use of the vividly colored cartoon drawings in the book express the variety of emotions in the characters and show the seasonal changes that occurred while Sylvester was a rock.

Vocabulary

extraordinary, remarkable, ceased, hind fetlock, gratified, perplexed, inquiring, vanished, usual and unusual.

Activities

1. Comprehension--Discuss with the children what it would be like to be away from their parents for a long time. Also discuss how parents would feel to lose their child. Brainstorm and see how many words the children can reveal that tell how Sylvester felt in the story. Introduce some of the feelings mentioned in this story.
2. Listening--Have the children create a flannel board story and retell the story in sequence. This will allow the children to

Sylvester and the Magic Pebble

listen to each other so they will know when it is their turn.

3. Writing--Have the children make a wish book in the shape of a "magic pebble." In the wish book the children could write their wishes.
4. Art--Plan a field trip to find that "magic pebble" and other "pebbles of unusual shape and color." Have them paint their magic pebble. The pebbles can be used to introduce a unit on rocks. Children could classify the rocks according to shape, size, color, texture, etc. If the pebbles are small use with watercolors to create a picture or collage.
5. Illustrations--Have the children look at the illustrations again in Sylvester and the Magic Pebble. Ask them how they think the artist, William Steig, decided what scenes or pictures to make. Ask if they think he attempted to show everything described in the story. (You may need to reread parts of the story.) What things did William Steig leave out?

Instructional Resources

Kit - Sylvester and the Magic Pebble. Society for Visual Education. Includes two puppets, cassette, hardback book and poster.

Drummer Hoff

Adapted by Barbara Emberley and written by Ed Emberley. Englewood Cliffs, N.J.: Prentice-Hall, 1967. Available in paperback from Prentice-Hall.

Fry Readability Level--Grade 6

Summary

An adaptation of an English folk rhyme about building a cannon. Private Parriage, a man of low rank, begins the tale by bringing in the carriage until, part by part, the cumulative verse brings in other military men of increasing rank. Each member of the army has a special task, but the most exciting job of all goes to Drummer Hoff who fires it off.

Biographical Sketch

Ed Emberley was born October 19, 1931, in Massachusetts. As a child he liked funny books and old Life magazines. He graduated from the Massachusetts School of Design in painting and illustrating. His first book was The Wing on a Flea. He bought thirty copies of this book and sent them to all the publishers with a letter asking for a chance to illustrate more books. Ed Emberley, a married man, is very casual, shaving only on weekends. He likes to wear one pair of Levis, on which he wipes his brushes. Ed Emberley is married to Barbara Emberley, an author, and they have two children.

Illustrations

The illustrations are heavy, stylized, black woodcuts with vivid colors. Ed Emberley used three colors in Drummer Hoff, but he created the impression of thirteen colors by employing the overprinting technique. He had to make separate woodcuts for each of the three colors used. The bright colors over woodcut lines give a leaded-glass effect.

Vocabulary

This story is composed of 30 different words. Military ranks could be discussed.

Activities

1. Comprehension--There are two endings to this story. Ask the children what they think actually happened at the end of the story. Ask them which ending appealed to them. Have the children retell the story in their own words. This story would lend itself well to a flannelboard and children could retell the story using flannelboard pieces.

Drummer Hoff

2. Listening--Have the children listen to the story again and listen for patterns. Have them join in with you as you read them and then let them recite them. Some children may like to do it for another group of children with illustrations.
3. Writing--Make a cannon-shaped booklet for the children. Include a cover, lined paper, and paper for pictures. Have the children write their own story about the army, write Drummer Hoff in their own words, or write a poem about soldiers and illustrate.
4. Art--Introduce the children to block printing with potatoes. Have them create two of the same design so they can mix colors as Ed Emberley did, this way they can create three different colors. This could be a way to introduce secondary colors to children.
5. Illustrations--Discuss woodcuts with the children. Tell them how they are created. Show children different illustrations done with woodcuts. Ask them if they see any differences. Explain to them why there are differences, such as type of wood used and type of paint.
6. Field trip--Take a field trip to a military museum if there is one in your area.

Related Materials

Books with woodcut illustrations:

- Ness, Evaline. Josefina February. New York: Scribner, 1963.
 Frasconi, Antonio. See Again, Say Again. New York: Harcourt, 1964.
 Brown, Marcia. Once a Mouse. New York: Scribner, 1961.

Instructional Resources

Cassette - Drummer Hoff. Weston Woods (LTR 108C).

Film or Video Cassette - Drummer Hoff. Animated. Weston Woods (No. 108).

Filmstrip - Drummer Hoff. Weston Woods, with cassette (SF 108C), filmstrip only (FS 108).

Sam, Bangs & Moonshine

Written and illustrated by Evaline Ness. New York: Holt, Rinehart and Winston, 1966. Available from Holt, Rinehart and Winston in paperback.

Fry Readability Level--Grade 4

Summary

Sam (Samantha) learns her tall tales or moonshine can lead to real trouble. Samantha is a motherless fisherman's daughter with a too active imagination. She tells her friend Thomas all kinds of moonshine and sends him off to look for a baby kangaroo. Thomas is stranded by the tide, along with Bangs the cat. The scare shakes Sam out of her dependence on moonshine and she makes the distinction between reality and fantasy.

Biographical Sketch

Evaline Ness has illustrated more than thirty books. She began illustrating by cutting out pictures from magazines and pasting them in stories her older sister had written. The first picture she remembers drawing was an exact copy of a picture of a ship she saw in the Sears Roebuck catalog. She is a very experimental person when it comes to using different forms of art.

Illustrations

The illustrations are done in watercolor wash with line drawings. The pictures are realistic and striking. Evaline Ness used a Japanese pen for line with the wash. The color overlays were done with printer's ink, a rubber roller and a wad of string to give a textured effect.

Vocabulary

massive, diminishing, torrents of rain, scoured the beach, mermaid, and menacing thunder.

Activities

1. Comprehension--Sam had to learn the differences between reality and "moonshine." Below is a list of objects. Have the children classify them as "real" or "moonshine."
 - a. a bus that flies
 - b. a family on a camping trip
 - c. a princess who slept for two hundred years
 - d. a fox that can talk
 - e. a donkey that turns into stone
 - f. a lost cat

Sam, Bangs and Moonshine

2. Listening--Have the children listen to recordings of the sea and wind. As they listen, let them draw what the music brings to their minds.
3. Writing--Discuss lies, fibs, and tall tales. Ask the children if there are any differences. Children could then write a fib or a tall tale.
4. Art--Ask the children to draw or paint what they think a lie would look like if they could see one when it was told. Have them use fingerpaint, crayons, or tempera. Ask them what color a lie is, what shape it has, how much of their paper it would take up, etc.
5. Illustrations--Discuss with the children the illustrations done by Evaline Ness. Tell the children how they were created, what colors were used, and ask what feelings the colors give them. A wad of string was used to give a textured effect in the illustrations. Let the children experiment using string and watercolors or tempera to create a textured background for a picture.

Related Materials

Recordings of the sea and wind, or music that gives these effects.

Instructional Resources

Cassette - Sam, Bangs & Moonshine. Miller-Brody (7665-0).

Filmstrip - Sam, Bangs & Moonshine. Miller-Brody, with cassette (76472-2).

May I Bring a Friend?

Written by Beatrice Schenk de Regniers and illustrated by Beni Montresor. New York: Atheneum, 1964. Available in paperback from Aladdin Books.

Fry Readability--Grade 2

Summary

A rhyming story, with repetitions, about a boy who is invited to tea by the king and queen and asked to bring a friend. The boy also brings friends to breakfast, lunch, dinner, apple pie, and Halloween. The friends are strange ones to bring and create some unusual parties.

Biographical Sketch

Beatrice Schenk de Regniers is an editor and an author, born in Indiana. At one time she was editor of Scholastic Book Services' Lucky Book Club. She is married and lives in Manhattan.

Beni Montresor is a designer and illustrator born in Verona, Italy. As a child he loved to make puppets for his own theater. Later he designed costumes and stage sets for the movies and the theaters throughout Europe. He came to the United States in 1960 and wrote to his family that this was the place to stay. In the U.S. he developed his interest in illustrating and writing children's books. He often thought of a page in a picture book as a stage that he must fill with scenes, costumes, and movement.

Illustrations

The illustrations are elaborately detailed. They are gay with color combinations characteristic of Beni Montresor. The illustrations resemble stage settings and are done in pen-and-ink with overlays of bright colors, purple, pink, and yellow.

Vocabulary

morn

Activities

1. Comprehension--After reading the story to the children, say, "So I brought my friend...", and let the children guess who the friend might be or whom they would take if they were having tea with the king and queen.
2. Listening--Reread the story to the children and have them listen

May I Bring a Friend?

to the rhythm in the story and the rhyme of the lines. Ask the children to give you rhyming words as you list them on a chart. Some children should be able to write short poems using the rhyming words.

3. Writing--Through the use of an overhead projector or a chart, discuss with the children the parts of an invitation, demonstrating the form used on paper. Have the children then write an invitation, inviting someone to tea.
4. Art--Have the children create a zoo and its occupants out of modeling clay or stand-up animals out of construction paper. This could be used to lead some children into doing research on individual animals.
5. Illustrations--Have children compare May I Bring a Friend? with other books illustrated by Beni Montresor. Ask the children if he used the same bright colors in all of his books and if he changes his art techniques at all. (See books listed under Related Materials.)
6. Field Trip--Take a trip to the zoo and locate all of the animals mentioned in May I Bring a Friend? What unusual animals are found at the zoo? Ask the children if any of these would be good to ask for tea.

Related Materials

Montresor, Beni. A for Angel. Illustrated by Beni Montresor. Knopf, 1969.

Montresor, Beni. House of Flowers, House of Stars. Illustrated by Beni Montresor. Knopf, 1962.

Instructional Resources

Cassette - May I Bring a Friend? Weston Woods (LTR 164C).

Filmstrip - May I Bring a Friend? Weston Woods, with cassette (SF 164C), filmstrip only (FS 164).

Books with a Snow Theme

The Big Snow. Written and illustrated by Berta and Elmer Hader. New York: Macmillan, 1948. Available in paperback from MacMillan.

Fry Readability Level--Grade 4

The Snowy Day. Written and illustrated by Ezra Jack Keats. New York: Viking Press, 1962. Available in paperback from Scholastic Book Services and Puffin Books.

Fry Readability Level--Grade 3+

White Snow Bright Snow. Written by Alvin Tresselt and illustrated by Roger Duvoisin. New York: Lothrop, Lee and Shepard Co., 1947.

Fry Readability Level--Grade 5

Summary

The Big Snow. This story tells of the preparations of the birds and animals, the coming of winter to the countryside and the survival of the creatures through the big snow.

The Snowy Day. The story of a young boy who wakes to the first snowfall of the year and his joys and disappointments.

White Snow Bright Snow. The story of a snowfall experienced by children and adults and their reactions to it.

Biographical Sketch

Berta and Elmer Hader are a husband and wife team who write and illustrate books. Their first work together was for children's pages in a magazine. They both take part in the writing as well as in the illustrating. One of them may start a picture and the other finish it. In The Big Snow they pictured themselves as they put out food for the wild animals. The story is a true one and took place outside their windows.

Ezra Jack Keats is an illustrator-author, born in Brooklyn, New York. He has illustrated many books for children, but The Snowy Day was the first book he wrote and illustrated. He began to draw when he was very young. At the age of nine he drew on the top of the kitchen table. His mother liked it so well that she kept it covered with a tablecloth and showed it to guests. Ezra's father did not approve of his drawing and painting, but Ezra went ahead doing what he wanted. His father never said a word about Ezra's work again, but he

Snow Theme

did keep newspaper clippings about Ezra in his wallet.

Alvin Tresselt is an editor and an author, born in 1916. Prior to becoming a juvenile book editor of Parents' Magazine Press, Tresselt was managing editor of Humpty Dumpty magazine. He has also served as chairman of the Juvenile Writers' Committee of the Authors' Guild. He is married to author Blossum Budney and lives in Connecticut.

Roger Duvoisin was born in 1904 and educated in Geneva, Switzerland. He became an American citizen in 1938. He married Louise Fatio and lives in New Jersey. Prior to illustrating children's books, he designed stage scenery and worked in ceramics and textiles.

Illustrations

The Big Snow. Illustrations are realistic paintings.

The Snowy Day. Keats has used collage and watercolor to create these illustrations. The collage is made up of patterned and textured papers and pen and ink.

White Snow Bright Snow. Duvoisin has emphasized the weather changes with brilliant splashes of red, yellow, and dazzling white. He has also used gray-blue to give the feeling of cold.

Vocabulary

The Big Snow. This story is filled with animals. Those animals not popular to the area should be presented.

The Snowy Day. snow angels

White Snow Bright Snow. mustard plaster, steeple

Activities

1. Comprehension--Work on sequence with the children. Have them tell what events took place in each of the stories. After discussing this with the children, draw pictures and have them put in order or have the children draw four pictures in order.
2. Listening--Take the children outside on a snowy day and have them experience the quietness of snow by listening to the sounds they hear. See a film on snow. Talk about personal feelings after listening outside and seeing the film.
3. Writing--Have children list as many words as they can that describe snow. Make this into a chart and put it up so all can see. Have the children write their own poem about snow.

Snow Theme

4. Art--Have the children create snowmen out of cotton balls or marshmallows, add details.
5. Illustrations--Introduce the term "collage" to children. Explain its meaning and how Keats used collage to create the illustrations for The Snowy Day. Have the children experience the process of making a collage out of different materials they collect.

Have the children compare the illustrations in these three books. Ask them if the illustrations have been created in different ways. How can they tell? Let them know what process was used in creating the illustrations in each book.

Related Materials

Arbuthnot, May Hill, Editor. Time for Poetry. Glenview, Ill.: Scott, Foresman, 1952.

Instructional Resources

Cassettes - The Big Snow. Weston Woods (LTR 25C).

The Snowy Day. Weston Woods (LTR 61C).

White Snow Bright Snow. Weston Woods (LTR 24C).

Filmstrips - The Big Snow. Weston Woods, with cassette (SF 25C), filmstrip only (FS 25).

The Snowy Day. Weston Woods, with cassette (SF 61C), filmstrip only (FS 61).

White Snow Bright Snow. Weston Woods, with cassette (SF 24C), filmstrip only (FS 24).

Once A Mouse

Written and illustrated by Marcia Brown. New York: Scribner's Son, 1961.

Fry Readability Level--Grade 5

Summary

An animal fable of India in which a mouse is turned into a cat for its own protection by a kindly hermit. By stages the mouse eventually becomes a tiger until pride causes him to fall from grace. The hermit sends him back to the forest to be a mouse again.

Biographical Sketch

Marcia Brown was born in New York. She has worked as an author, an illustrator and a librarian. She attended college and studied art at the Woodstock School of Painting and the New School for Social Research. Marcia Brown received valuable experience from her work with children in the New York Public Library. Her first picture book was The Little Carousel. As a child she spent much of her time drawing. Her father painted one wall of the kitchen for Marcia to use as a blackboard and there she drew by the hour.

Illustrations

This story is illustrated with colored woodcut prints in bold colors of red, green, white and black. The olive greens and reds give a sense of the jungle. Marcia Brown is a perfectionist and many blocks of wood were thrown away before she had finished the woodcuts for this book.

Vocabulary

hermit, gesture, ungrateful, chided the beast, wretched little mouse, fended and humiliated, lording it over, peacocked about and pride of that tiger

Activities

1. Comprehension--Make a chart and classify the differences between a tiger and a mouse.
2. Listening--Teach "Going on a Lion Hunt" to the children except change to a Tiger Hunt.
3. Writing--Using some of the differences listed in number one, have the children write a poem about a tiger and a mouse.

Once a Mouse

4. Art--Discuss the jungles of India with the children. Have them create murals to fit the story and dramatize it.
5. Illustrations--Discuss woodcut prints with children. Have the children make inner tube block prints. Obtain some old inner tubes. Have the children trace the pattern on the inner tube and cut it out with scissors (young children could be assisted by older children). Glue the inner tube pattern on a heavy piece of cardboard. After this has dried, use watercolors or tempera and print the pattern on paper. The prints could be used to make a design, wrapping paper or be the background for a picture made from felt pens.

Instructional Resources

Cassette - Once a Mouse. Miller-Brody (76655-5).

Filmstrip - Once a Mouse. Miller-Brody, with cassette (76473-0).

Baboushka and the Three Kings

Written by Ruth Robbins and illustrated by Nicolas Sidjakov. Oakland: Parnassus Press, 1960.

Fry Readability Level--Grade 5+

Summary

A legend, adapted from a Russian folk tale, telling of an old woman, Baboushka, who was visited by the three kings, then invited to join them in their journey to find the Child. Baboushka declines because her work is not finished, but the next day she begins her own search for the Child. Now, every year, Baboushka searches the land and wherever she goes, she leaves small gifts for children. The words and music composed for this book are included.

Biographical Sketch

Ruth Robbins is an illustrator, art director, and an author. She is married to Herman Schein and lives in Berkeley, California.

Nicolas Sidjakov was born in Latvia and studied painting at the Ecole des Beaux Arts in Paris. Following his marriage to an American girl, he came to the United States. They now live in Sausalito, California. He is a man who thinks out each picture carefully in detail before beginning the illustrations. Nicolas Sidjakov has been recognized as one of the leading graphic artists.

Illustrations

The four-color, stylized illustrations are done in tempera and felt pens. The art technique suggests medieval stained glass and captures the Russian theme.

Vocabulary

meager home, crimson, procession, ermine

Activities

1. Comprehension--Introduce the children to the concept of Santa Claus as used in other countries. Have the children, in small groups, pantomime some country's bearer of gifts while the other children guess.
2. Listening--Bring Russian recordings to class and play them for the children, having them listen for similarities and differences in the Russian language and our language. Teach some Russian words or a song to the children. Tape the children and have them listen to themselves.

Baboushka and the Three Kings

3. Writing--Have the children make a Russian picture dictionary. They can write in the words they have learned and draw an illustration to show what the words mean.
4. Art--Divide the children into groups of three or four. Tell them to listen to the story again as you read it so they will be able to make puppets that will fit the story. After the story, they are to make their puppets and background, then present their story to the group.
5. Illustrations--Discuss Sidjakov's method of creating a stained-glass effect using temperas and geometric shapes. Children can be introduced to the technique of creating a stained-glass effect out of black paper and tissue or cellophane using geometric shapes. Children can create their own design on black paper, or a dittoed design could be run off for them to use as a pattern.

Related Materials

Recordings of Russian songs and music.

Information on the concept of Santa Claus as used in other countries.

Books illustrated by McCloskey

Make Way for Ducklings. Written and illustrated by Robert McCloskey. New York: Viking Press, 1941. Available in paperback from Scholastic Book Services.

Fry Readability Level--Grade 5

Time of Wonder. Written and illustrated by Robert McCloskey. New York: Viking Press, 1957. Available in paperback from Scholastic Book Services.

Fry Readability Level--Grade 6

Summary

Make Way for Ducklings. How a family of eight, belonging to Mr. and Mrs. Mallard, was transferred from the Charles River, through city traffic, to a permanent home in the Public Gardens of Boston.

Time of Wonder. The story of a long vacation spent on an island in Penobscot Bay, Maine. A prose poem in full color. The story centers on the preparations of a family and nature for an approaching hurricane.

Biographical Sketch

Robert McCloskey was born in Hamilton, Ohio, in 1914. He studied art at the National Academy of Design. During World War II he drew training pictures for the army. He is married and spends his summers with his family on their own island off the coast of Maine. He is also involved with puppetry.

Illustrations

Make Way for Ducklings. These illustrations are made from stone lithography. (See Definition of Artistic Terms.) They are done in sepia or black and white. McCloskey once kept six ducklings in his bathtub in an apartment to use for models for this book.

Time of Wonder. This is McCloskey's first full-color book. The illustrations are done in watercolors. He has used soft grays and yellow to convey the mystery of the early morning fog in the woods. The ocean storm scenes have streaks of dark blues and emerald greens, highlighted with white, to show the change in mood.

Vocabulary

Make Way for Ducklings. Boston (locate on a map), molt, responsibility

Books illustrated by McCloskey

Time of Wonder. Boating terms: sloops, motorboats, schooners, ketches, yawls, moorings, lee, battening down, pennants, generator, unfurling.

Animal life: herring, gulls, mussels, porpoises, cormorants, lobsters, barnacles, migrating.

Others: silhouettes, unaccustomed.

Activities

1. Comprehension--Fears are mentioned in both books. Discuss the fears in both, fears of the storm, and the ducks' fears of the city and predators. From this, lead to individual fears children may have.
2. Listening--Find a record of animal sounds or sounds of a storm. Have the children listen to it and try to identify individual sounds.
3. Writing--Have the children make a safety booklet in which they write safety rules for traffic, bicycle, home safety, or storm safety. Each rule could be illustrated.
4. Art--Introduce watercolors. Have the children divide a large sheet of paper in half and create two scenes: one of a quiet summer day and one of a summer storm. Ask them if they used different colors for their summer day than they did for their storm. This is a good time to talk about how different colors are used to express different feelings.
5. Illustrations--Introduce the term "stone lithography" and explain to children how these illustrations are created. Have children look at the illustrations again in Make Way for Ducklings and notice that only the color black was used. Ask them how they feel about these illustrations. Ask if they enjoyed them even though there was no color. Ask what the author did to his illustrations to make them so enjoyable.
6. Field Trip--Take a trip to a boat marina to see different boats or take a trip to a city park and feed the ducks, notice the different kinds.

Instructional Resources

Cassettes - Make Way for Ducklings. Weston Woods (LTR 3C).

Time of Wonder. Weston Woods (LTR 31C).

Books illustrated by McCloskey

Films - Time of Wonder. Iconographic. Weston Woods (No. 31).
Robert McCloskey. Live action. Weston Woods (No. 43).

Filmstrips - Make Way for Ducklings. Weston Woods, with cassette (SF 3C), filmstrip only (FS 3).
Time of Wonder. Weston Woods, with cassette (SF 31C), filmstrip only (FS 31).

Frog Went A-Courtin'

Written by John Langstaff and illustrated by Feodar Rojankovsky. New York: Harcourt Brace & World, Inc., 1955. Available in paperback from Scholastic Book Services.

Fry Readability Level--Grade 3

Summary

An American version of a Scottish ballad written over 400 years ago. A ballad of courtship and marriage between a frog and a mouse. The music and words are included at the end of the book.

Biographical Sketch

John Langstaff, a concert singer, music teacher, and author, was born in New York City. After attending schools in New York, he taught music in Virginia and Massachusetts. Langstaff has narrated the film "The Lively Art of Picture Books." He also has presented television programs for children in this country and in England. In his free time he directs operas for children.

Feodar Rojankovsky, illustrator-author, born in Russia, in 1891. As a young child he loved to make pictures of the animals he saw at zoos. He served in the Russian army in World War I, then went to Poland where he became art director of the opera. His first book was published in France. Feodar Rojankovsky was brought to America by a printing firm where he worked for ten years. After a time he was free to work for any publisher and found the work more enjoyable.

Illustrations

Illustrations have been created out of crayon, brush and ink. These illustrations are gay and colorful with amusing details. Each character has been given its own distinctive personality.

Vocabulary

consent, dandyman, nimble, yonder, France

Activities

1. Comprehension--Read the story to the children to the point where the next to the last guest arrives, then ask children to predict who the last guest is and what the outcome will be. After the children have given their ideas, read the rest of the story to find out who was right and how the story really ended.
2. Listening--Play the music in the back of the book for the children.

Frog Went A-Courtin'

If you can find a record with the song Frog Went A-Courtin', play it as the pictures are shown, then have the children learn the words and the tune. Listen for the rhyming words in the song.

3. Writing--Present the poem "Twenty Froggies Went to School." Have the children write out one stanza of the poem and then illustrate it, or make construction paper frogs. Learn the poem and say it for another group of children.
4. Art--Show children how to make masks that they can wear and then make animal masks and act out the story of Frog Went A-Courtin'.
5. Illustrations--Discuss the illustrations in the book. Tell the children how Rojankovsky made the pictures. Let the children make pictures of animals that might have gone to the wedding.

Related Materials

A copy of the poem "Twenty Froggies Went to School."

If possible, find a recording of the song "Frog Went A-Courtin'."

Instructional Resources

Cassette - Frog Went A-Courtin'. Weston Woods (LTR 28C).

Film - Frog Went A-Courtin'. Iconographic. Weston Woods (No. 28).

Filmstrip - Frog Went A-Courtin'. Weston Woods, with cassette (SF 28C), filmstrip only (FS 28).

The Biggest Bear

Written and illustrated by Lynd Ward. Boston: Houghton Mifflin Co., 1952. Available in paperback from Houghton Mifflin Co.

Fry Readability Level--Grade 6

Summary

Johnny Orchard felt humiliated because his family's barn was the only one in the neighborhood that did not have a bearskin tacked up on the wall. He set out to solve the problem, but ended up with a bear cub. The cub soon grew too large and caused too many problems, so Johnny tried to return him to the woods, which the bear refused to do. In the end the boy had to part with the bear or assume the responsibility of shooting it.

Biographical Sketch

Lynd Ward, author-illustrator, was born in Chicago. After graduating from Teachers College, Columbia University, he attended the National Academy of Graphic Arts in Leipzig, Germany. Ward has assisted his wife in writing books and has illustrated many books for both adults and children. In 1951 he received the Carteret Book Club Award for Book Illustration and in 1953 the Caldecott Medal was awarded to him for The Biggest Bear.

Illustrations

The pictures are created in monochrome or sepia, using black and white.

Vocabulary

orchard, humiliated, maple sugar, smokehouse, sap buckets, tapping, trial and tribulation

Activities

1. Comprehension--Discuss with the children the importance of returning wild animals to nature rather than trying to raise them as pets. What happened to the bear in the story? Ask the children if they think what happened was right?
2. Listening--Have the children bring poems about bears and share them with each other. Children should listen for the different kinds of bears in the poems and words that describe them.
3. Writing--In the story the bear became very mischievous. Discuss with the children the meaning of mischievous. Ask them what

The Biggest Bear

other animals are mischievous when young. Have the children write a story about a mischievous animal, real or imaginary, telling what it did.

4. Art--Have the children create a diorama, illustrating some part of the story.
5. Illustrations--Show the children illustrations in The Biggest Bear. Tell them how they were created, using only black and white. Compare these drawings with those done by Robert McCloskey in Make Way for Ducklings which was also done in black and white.

Related Materials

McCloskey, Robert. Make Way for Ducklings, illustrated by Robert McCloskey. Viking Press, 1941.

Poems about bears.

Instructional Materials

Cassette-The Biggest Bear, Weston Woods (LTR 10C).

Filmstrip-The Biggest Bear, Weston Woods, with cassette (SF 10C), filmstrip only (FS 10).

READABILITY LEVELS* OF THE CALDECOTT MEDAL AWARD BOOKS

Year	Title	Readability Level
1981	Fables	4
1980	Ox-Cart Man	6
1979	The Girl Who Loved Wild Horses	6
1978	Noah's Ark	has no words
1977	Ashanti to Zulu: African Tradition	6
1976	Why Mosquitoes Buzz in People's Ears	6
1975	Arrow in the Sun: A Pueblo Indian Tale	3
1974	Duffy and the Devil	4
1973	The Funny Little Woman	6
1972	One Fine Day	5
1971	A Story A Story	7
1970	Sylvester and the Magic Pebble	7
1969	The Fool of the World and the Flying Ship	6
1968	Drummer Hoff	6
1967	Sam, Bangs, & Moonshine	4
1966	Always Room for One More	6
1965	May I Bring a Friend?	2
1964	Where the Wild Things Are	7
1963	Snowy Day	3+
1962	Once a Mouse	5
1961	Baboushka and the Three Kings	5+
1960	Nine Days to Christmas	6
1959	Chanticleer and the Fox	6
1958	Time of Wonder	6
1957	A Tree is Nice	2
1956	Frog Went A-Courtin'	3
1955	Cinderella	6

*Readability levels are only approximate as determined by the Fry Readability Formula.

Readability Levels (continued)

Year	Title	Readability Level
1954	Madeline's Rescue	4
1953	Biggest Bear	6
1952	Finders Keepers	2
1951	The Egg Tree	4
1950	Song of the Swallows	6
1949	The Big Snow	4
1948	White Snow, Bright Snow	5
1947	The Little Island	5+
1946	The Rooster Crows	5+
1945	Prayer for a Child	3
1944	Many Moons	4
1943	The Little House	5
1942	Make Way for Ducklings	5
1941	They Were Strong and Good	6
1940	Abraham Lincoln	6
1939	Mei Li	7
1938	Animals of the Bible	8

CALDECOTT MEDAL AWARD BOOKS

<u>Year</u>	<u>Title</u>	<u>Author</u>	<u>Publisher</u>	<u>Artist</u>
1938	Animals of the Bible	Fish	Lippincott	Lathrop
1939	Mei Li	Handforth	Doubleday	Handforth
1940	Abraham Lincoln	d'Aulaire	Doubleday	d'Aulaire
1941	They were Good and Strong	Lawson	Viking	Lawson
1942	Make Way for Ducklings	McCloskey	Viking	McCloskey
1943	The Little House	Burton	Houghton	Burton
1944	Many Moons	Thurber	Harcourt	Slobodkin
1945	Prayer for a Child	Field	Macmillan	Jones
1946	The Rooster Crows	Petersham	Macmillan	Petersham
1947	The Little Island	MacDonald	Doubleday	Weisgard
1948	White Snow, Bright Snow	Tresselt	Lothrop	Duvoisin
1949	The Big Snow	Hader	Macmillan	Hader
1950	Song of the Swallows	Politi	Scribner	Politi
1951	The Egg Tree	Milhous	Scribner	Milhous
1952	Finders Keepers	Will & Nicolas	Harcourt	Mordvinoff
1953	The Biggest Bear	Ward	Viking	Ward
1954	Madeline's Rescue	Bemelmans	Viking	Bemelmans
1955	Cinderella	Perrault	Scribner	Brown
1956	Frog Went A-Courtin'	Langstaff	Harcourt	Rojankovsky
1957	A Tree is Nice	Udry	Harper	Simont
1958	Time of Wonder	McCloskey	Viking	McCloskey
1959	Chanticleer and the Fox	Chaucer	Crowell	Cooney
1960	Nine Days to Christmas	Ets & Labastida	Viking	Ets
1961	Baboushka and the Three Kings	Robbins	Parnassus	Sidjakov
1962	Once a Mouse	Brown	Scribner	Brown
1963	The Snowy Day	Keats	Viking	Keats
1964	Where the Wild Things Are	Sendak	Harper	Sendak

Caldecott Medal Award Books (continued)

<u>Year</u>	<u>Title</u>	<u>Author</u>	<u>Publisher</u>	<u>Artist</u>
1965	May I Bring a Friend?	de Regniers	Atheneum	Montresor
1966	Always Room for One More	Nic Leodhas	Holt	Hogrogian
1967	Sam, Bangs & Moonshine	Ness	Holt	Ness
1968	Drummer Hoff	Emberley	Prentice-Hall	Emberley
1969	The Fool of the World and the Flying Ship	Ransome	Farrar	Shulevits
1970	Sylvester and the Magic Pebble	Steig	Simon	Steig
1971	A Story A Story	Haley	Atheneum	Haley
1972	One Fine Day	Hogrogian	Macmillan	Hogrogian
1973	The Funny Little Woman	Mosel	Dutton	Lent
1974	Duffy and the Devil	Zemach	Farrar	Zemach
1975	Arrow to the Sun: a Pueblo Indian Tale	McDermott	Viking	McDermott
1976	Why Mosquitoes Buzz in People's Ears	Aardema	Dial	Dillon and Dillon
1977	Ashanti to Zulu: African Tradition	Musgrove	Dial	Dillon and Dillon
1978	Noah's Ark	Spier	Doubleday	Spier
1979	The Girl Who Loved Wild Horses	Goble	Bradbury	Goble
1980	Ox-Cart Man	Hall	Viking	Cooney
1981	Fables	Lobel	Harper	Lobel

ADDITIONAL CALDECOTT MEDAL AWARD BOOKS

1982

1983

1984

1985

1986

Chapter 5

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

This project was initiated as a result of the concern for the lack of interest in the Caldecott books, the infrequent presentations by librarians and teachers, and the limited amount of material available to use with children in presenting these books. After an in-depth study of the limited research and resources available to teachers and librarians, it was determined that a handbook for expanding literary experiences using the Caldecott books should be developed.

The Caldecott books from 1961 to 1981, with selected books from 1938 to 1961, make up the core of this project. An introductory section provided information on literary qualities of a good book, tips for storytelling and reading to children, information on illustrations and definition of artistic terms used. Each of the thirty Caldecott presentations consisted of information on the authors, illustrators, the story itself, the illustrations, suggested activities, related materials and instructional resources. The final section included the Fry readability levels of all the Caldecott books and a list of all Caldecott winners since 1938.

Several conclusions were derived from this project. First, the handbook should be only a stepping-stone toward further development of literary tastes and interests of children. "If literature provided no other contribution than pleasure, it would still be sufficient,

for enjoyment is the key to continued reading" (Huss, 1972:140). Second, the Caldecott books should be introduced as part of the reading program, for they assist in broadening reading interests and influence the development of reading skills in the primary grades. Third, these books could also expand the listening skills of children at this age level.

It is recommended that this project be used with primary children in grades one through three. Evaluation of the activities would provide the opportunity for project modification. Further, it is recommended that the Caldecott books should become a part of every literature program in the elementary grades. Many of these books should be introduced in the intermediate grades for independent reading, as most of the reading levels are third grade or higher. Finally, it is recommended that teachers and librarians should continue to develop methods for presenting the Caldecott books to older children with the hope of building upon and expanding the literary experiences children have had in the primary grades.

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