DOCUMENT RESUME

ED 045 680 TE 002 193

TITLE	Cracy II.
INSTITUTION	Nebraska Univ., Lincoln.
PUB DATE	68
NOTE	25p.
AVAILABLE FROM	Nebraska Curriculum Development Center, Andrews Hall, University of Nebraska, Lincoln, Nebraska 68508 ($0.50). Make checks payable to Univ. of Nebraska
EDRS PRICE	EDRS Price MF-$0.25 HC-$1.35
DESCRIPTORS	Audience Participation, Discussion (Teaching Technique), Dramatics, Group Reading, Inservice Teacher Education, Language Development, *Listening Skills, *Oral Communication, Oral Reading, Preservice Education, *Sensitivity Training, Speech Education, *Speech Skills, *Teacher Education, T Groups

ABSTRACT

This volume on the Tri-University project contains three reports on the teaching of oracy. The chairman of the committee on oracy, Laura Chase, offers suggestions for the preservice and inservice training of teachers to prepare them to deal with discussion, the individual talk, oral reading, and dramatic role playing. She outlines a teacher education program which joins course content and practicum in three blocks: (1) the study of the biological bases of language and its further development in terms of cognitive and linguistic levels, (2) specific preparation in language stimulation, and (3) instruction in discussion, making talks, reading aloud, group reading, and drama. A bibliography for each block of study is included. Lillian Broome states that, through good example and a knowledge of the listening act and skills in varied situations, teachers can help students become the best possible kind of audience. Pat Gardner shows how participation in encounter groups or sensitivity training can benefit the teacher of oracy. Lists of references are provided for each report. (DD)

ORACY II

Tri-University Project in Elementary Education
University of Nebraska Center
1968

CONTENTS

ORACY

The belief that speaking and listening are two parts of one process which binds together ongoing daily life is a 'truth' which calls for occasional re-thinking if its implications are to be appreciated. After a time a truth or truism loses a certain vigor with repetition. A restatement often offers a sufficiently different focus to stir up renewed interest. For this purpose the coined word "Oracy," meaning general ability in oral skills of speaking and listening, has the virtue of freshness as well as freedom from inherited connotations which have become stereotyped (to be "Orate" is to be skilled in Oracy!). But as the originator suggests this only provides a name for a task "which is to define it in terms of particular skills and attainments, for different ages, groups, circumstances; to discover the best methods of teaching it; to bring it into synthesis with other work . . ."[1]

Oracy at the Pencil Sharpener

During the course of the practicum in Elementary Education at the University of Nebraska, one of the participating teachers in the first grade observed a child at the pencil sharpener who was taking his time about finishing the job. He was joined by several other first graders, one at a time, all sharpening pencils. During this process language was actively in use at a time when the children were supposed to be quiet. They were involved in a vivid serial conversation about something of importance to them at the time; but later on in the day one or two word replies were the most that could be elicited by the teacher from these children in another speech situation.

We are told that most children arrive at the school door with the ability to handle syntax orally, a syntax which has been acquired by speaking, listening, and responding. Along with this ability most children have an active interest in things around them. It is through this interest that the arts of language, listening, speaking, reading and writing, are developed and bound together from the outset by speech. Perhaps through reiteration the message that syntax and situations are what is required to evoke meaningful talk loses its impact. A new impetus might be gained by asking some questions such as "What were the viable elements of the speech situation at the pencil sharpener?" Or, "How can oracy taking place at the pencil sharpener be encouraged or allowed to operate in other situations?" How does a teacher identify and develop those skills involved in effective listening and speaking?

Answers to these questions have a familiar ring, and one may encounter the tendency to label them "the same old stuff." A little over a century ago concentrations in the big cities of the United States forced changes in public elementary education, and again, the acute contemporary needs in the metropolitan areas demand attention; their needs point up some needs throughout the entire country. There are several facets of language education making special demands upon schools for which scientific linguistic insights provide a new approach. The fact of a multiplicity of dialects presents itself in a new light when viewed with the special knowledge provided by linguists who regard these as complex variations of the English language rather than just a substandard variation of a standard dialect. From the linguists also comes

broadened knowledge about the levels at which various syntactic forms appear in children's speaking and writing. The development of language from its source is continuing to receive attention with resulting widening of interest to include very young children and their educational needs. The learning process is under constant study, and it is once more becoming academically fashionable to consider speech as a broad avenue to personality development. Although suggested answers to the question of how to teach and practice Oracy may seem familiar because they have a family resemblance to older concerns, the difference is an attempt to contemplate and state these continuing concerns with the added ingredients of current information, and from the point of view of the teacher as listener and organizer.

It is not our purpose to outline a specific curriculum for speech in the elementary schools, but to suggest classroom forms which place the child and his language firmly in the center of the activities of speaking and listening. Speaking and listening can develop when there are objects to look at and manipulate, to take apart, to 'find out how they go'; tales to concoct. Later, there will be things of individual and common interest to investigate in science, literature, and in current problems. There will be things to talk about, tell about, to listen to someone else tell about; finally, there will be encounters with the personal points of view of other people to consider along with one's own opinions. These will need support, development, modification. The teacher and the school help provide part of the context for this process.

There is a phrase now circulating which describes the teacher who has managed to lose his identity as authority figure.[2] He is the disappearing teacher, or the organizing teacher; his disappearing act implies that he is able to take planned, organized, but flexible risks which allow students to be safely vulnerable; to take increased risks orally. Listening is a basic part of the planning, each teacher developing his own style of 'hearing' students in order to observe and discover their idiosyncratic messages through their language, their own pictures, poetry, stories or drama. The interests and beliefs which children bring with them to school can then be developed for clarification and development; they can be stated in another way by means of books, stories and poems; or by means of discussion, music, pictures, drama and movement. The concepts and skills which children bring with them become the taking-off point for teaching.

There are several ways a teacher can pick up such verbal and non-verbal information. He can come up with his own intuitions as a result of knowing a child, or getting help for his insights by using a portable television set, sound camera, or a tape recorder. Too, concepts and attitudes elicited from each child in conversation with the teacher can be taped, studied, and from this study a point of departure determined for an individual child or for a particular group. In addition, from such a transcription points of dialect become clear and a gross evaluation of syntactical and grammatical habits can be made which show the grasp a child has of these forms.

As the teacher builds further on what a child already possesses, what does a child need to absorb from his school experiences about speaking and listening for his social purposes and for his own personal satisfaction?

The Child's Study[3]

One of the first things he needs to know is that when he is speaking there is an immediate audience whose interests, attitudes and ways of responding are to be taken into account when he is preparing to talk, tell a story, participate in a discussion, read aloud, or take part in drama. A second piece of knowledge which a child needs to possess at some level is that there is a switching of roles as one participates first as a speaker then as a listener; as a speaker he presents his own opinions, monitoring the response; as a listener he attends to what is being said, but with his own opinions measuring and evaluating what he hears. In some speech situations he alternates speaking and listening, as in discussion, Readers Theatre and drama; in others he thinks of the possible audience when he prepares as well as when he performs, and the public evaluation is often delayed until he has finished making a talk, telling a story, reading aloud, or taking part in group reading. The three constantly shifting relationships between the child when he is speaking, his listeners and what he is talking about as they are stitched together with language, can be taught more and more directly and specifically as a child progresses through the elementary school.

For example, discussion is an umbrella term implying the responsible mutual consideration of a subject of immediate interest to individuals who make up a particular group. It is a long-term process involving a broad subject which can surface as a public discussion at any time that a portion of it requires ventilation. Gathered together under the generic term of discussion are several ways of using this form for handling ideas. One form is the loosely organized talk of a class, led by the teacher or a student, ("What is the poem 'The Meadow Mouse' about?") as they explore a subject orally for clarification or in preparation for writing ("Why is there poverty?"). Or the discussion might have a smaller cast of a few children who follow an agenda in symposium form, (e.g. Book Reviews) or the give and take process of the true panel followed by an open discussion by the entire group. Older children can learn that the problem-solving form of discussion is a demanding one involving full consideration of the background of a subject, clear statement of the question, support for opinion, delayed judgment until the majority decision which respects minority views. ("What course of action shall we take?") Children could well absorb the terminology of discussion along with its concepts and purposes.

Another form of speaking is the individual talk which calls for narrowing a subject according to the time available for speaking and the interests of the audience; (Show and Tell, Reporting) selection of illustrations and evidence needed to carry the point of view from idea to idea vigorously and clearly with that audience. A teacher needs to have ways to communicate to children the concept of making a talk as not a written essay that is spoken, but an oral composition for a live audience. What James Britton has called transitional language[4] (a stage between informal and formal language) applies to both written and spoken language; transitional language being the bits of personal affect included by the speaker giving both light and warmth to provide a familiar basis of feeling between the speaker and the listener. Telling a story is similar in structure to that of an organized talk, except that the progression is from picture to picture; language serves imagination more completely than it usually does in talks. This relationship between these forms of speaking can be pointed out to children.

A teacher needs to understand and be able to help a child understand that reading aloud implies use of phrasing, intonation and pause so that the material being read is clearly understood by both reader and listener. Older children will be able to grasp the idea that this concept of reading aloud is the basis for effective oral interpretation; the technique of reading aloud applied to imaginative material with all of the selective and deep demands upon paralanguage and bodily response inherent in the material. Two specific techniques which can be used to stimulate children's language stem from oral interpretation. One is group reading, or choral reading, in which several students blend their speaking voices in a planned and rehearsed interpretation. While the material for group reading is usually verse, other literary forms can be used and interpreted by a grouping of voices. The other specific form growing out of oral interpretation, as well as being closely allied with group reading and drama, is that of Reader's Theatre, or Interpreter's Theatre. In this form several readers seated or standing read from a script held in their hands or placed on reading stands. Interpreters in a Reader's Theatre presentation engage the imagination of the audience by directing their reading to them instead of to each other as in a stage presentation. Reader's Theatre has been called "the theatre of the mind,"[5] because an audience is stimulated to participate actively from suggestions given to it through the readers' use of voice and body movement. Reader's Theatre though known in higher education and secondary schools is new to elementary schools; however, a successful reading of Kenneth Grahame's The Reluctant Dragon[6] in the practicum at the University of Nebraska encouraged reading skills well as well as listening and speaking.

Probably the most useful dramatic form for the teacher to build upon is the natural one for children, that of dramatic play. Dramatic role playing enables a child to get hold of the language and attitudes of people around him, or of characters in stories, by actually practicing the language and the stances. Children's own dramatic play is temporary and exploratory, beginning and ending spontaneously with the child's interest. The small child can be a bucking horse one minute, and the next moment might find him curled up as a kitten; story sequence does not enter in. For example, nursery school children set out to play The Three Bears, but their walk through the forest led them to a make-believe candy story rather than back home for a confrontation with Goldilocks. Older children could follow the sequence of the same story, developing character, action and dialogue on the basis of their own understanding in the process called Creative Dramatics. Upper grade children find this form of drama useful in understanding the underlying feeling in social situations of the present or those in history. Evaluating their own experience after playing a scene is a part of the valuable experience they have in empathizing with real or fictional characters.

These are the broad speech and listening activities involving language which could be encountered by a child as he progresses through elementary school. Each has its source within the child's own experience (to a greater or lesser degree, depending) which the school and the teacher can utilize as a basis for further work.

Content and Craft in Teacher Preparation

Oracy is not a course but a common medium which becomes a lively avenue of learning when engaged with ideas and artifacts of current interest. As the

binding agent between the arts of language, how can this common agency in all of its ramifications be manipulated to handle contemporary needs in teaching and in teacher preparation? How can a teacher's concept of dialect, language development, language stimulation, be changed and developed? What does a teacher need to know about speaking and listening?

In teacher preparation content and craft could profitably be merged, as actual experience with children in the school or in the community and the theoretical knowledge of the college complement one another ... following three blocks of general content together with practicum.

Block 1 Pre-service

This introductory material could be presented in several ways; as a cross-disciplinary offering taught by representatives from the areas of Speech, Speech Science, Linguistics, Psychology, Education and English; or the material could be taught by a team of two persons, or by one person if that improbable person were available. There might already be offerings in some of the areas described, and newly-designed studies could absorb the remainder.

The content of this block includes a study of the biological bases of language and its further development in terms of cognitive and linguistic levels. In this development can be seen the beginning of children's own verse, as well as the child's development of grammar, syntax and dialect. This information could be complemented by the study of non-verbal language including paralanguage and what is known about kinesics and proxemics,("the handling of space in different cultures."[7]) and the application of these new fields of study to teaching. Ideally a student would observe and work with children in school or other institutions (e.g. church, scout, community activities) as a part of his responsibility in this block. His work with children could include the use of tape-recorder, play back for evaluation and listening by both student and children; language stimulation with objects, materials, room organization. Each teacher in training could profitably have experience in construction of a grammar of one child's speech, or noting the pattern of his dialect.[8]

Selected Bibliography

1. Barbara Bateman, Remediation, Special Child Publishers, Seattle, Washington, 1968.

2. Ray L. Birdwhistell, "Communication: Group Structure and Process," Pennsylvania Psychiatric Quarterly, Spring, 1965, pp. 37-45.

3. _____ "Communication as a Multi-Channel System," International Encyclopedia of the Social Sciences, December 1964.

4. Roger Brown and Ursula Bellugi, "Three Processes in the Child's Acquisition of Syntax," New Directions in the Study of Language, edited by Eric H. Lenneberg, Cambridge: The M.I.T. Press, 1967, pp. 131-161.

5. Kornei Chukovsky, From Two to Five, Berkeley: University of California Press, 1966.

6. Susan M. Ervin, "Imitation and Structural Change in Children's Language," New Directions in the Study of Language, edited by Eric H. Lenneberg, Cambridge: The M.I.T. Press, 1967, pp. 163-189.

7. David Elkind, "Egocentrism in Adolescence," Child Development, December 1967, Vol. 38, No. 4.

8. Jerry A. Fodor, "How to Learn to Talk: Some Simple Ways," in The Genesis of Language, Cambridge: The M.I.T. Press, 1966, pp. 105-122.

9. Edward T. Hall, "A System for the Notation of Proxemic Behavior," American Anthropologist," Vol. 65, No. 5, Oct. 1963, pp. 1103-1026.

10. _____ "Proxemics," a paper prepared for the Conference on Medicine and Anthropology, 1961.

11. O. Michael Watson and Theodore D. Graves, "Quantitative Research in Proxemic Behavior," American Anthropologist, Vol. 68, No. 4, Aug. 1966, pp. 941-983.

12. Dorothy Howard, Folklore in the Elementary Schools, included in the 1968 report of the Tri-University Project, University of Nebraska, Salt Lake City Conference.

13. Susan Isaacs, Intellectual Growth in Young Children, New York: Harcourt Brace and Co., 1930.

14. Walter D. Loban, The Language of Elementary School Children, Champaign, Ill: National Council of Teachers of English, 1963.

15. Eric H. Lenneberg, Biological Foundations of Language, New York: John Wiley and Sons, Inc., 1967. Selected chapters.

16. David McNeill, "Developmental Psycholinguistics," in The Genesis of Language, Cambridge: The M.I.T. Press, 1966, pp. 15-84.

17. Roy C. O'Donnell, William C. Griffin, Raymond C. Norris, Syntax of Kindergarten and Elementary School Children: A Transformational Analysis, Champaign, Ill.; 508 S. 6th St., 1967.

18. Iona and Peter Opie, The Lore and Language of School Children, Oxford: Clarendon Press, 1960.

19. Jean Piaget, The Language and Thought of the Child, London: Routledge and Kegan Paul, Ltd., 1926.

20. T. A. Sebeok, et al, Approaches to Semiotics, The Hague: Mouton and Co., 1964.

21. S. Vygotsky, Thought and Language, Cambridge: The M.I.T. Press, 1967.

22. Ruth Hirsch Weir, Language in the Crib, The Hague: Mouton and Co., 1962.

In-Service Institutes and Practicums - Block 1

The introductory material in Block 1 could be offered in related groupings for Institutes. For example, the biological bases of language together with language development in terms of cognitive and linguistic levels as well as the development of grammar, syntax and dialect could be grouped together.

Another grouping could be made from children's rhetoric, their capacity for reasoning and argument as related to discussion and making talks. Another set could be a module concerned with children's own verse, storytelling and drama. These in-service institutes would also be accompanied by work with children. The offerings would be taught by regular staff and consultants.

Block 2. Pre-Service

A second block of specific preparation in language stimulation would be for the teachers themselves. The goal would be knowing and understanding some processes of listening and speaking by experiencing them.

A. One series of experiences would be discussion by the students in which they noted what they already know about the processes of discussion, making talks, storytelling and drama. Then theoretical bases for these language skills would be provided to supplement, deepen, and channel the information students find that they possess. The application of this knowledge in practice would be observed by directly seeing and hearing these forms as they are practiced by means of tape recording and video tape. The relationships between the speech forms could be pointed out. An important part of these experiences would be developing criteria for evaluation and criticism. Work with children would be concerned with noting their abilities in these same language areas, and developing ways of stimulating and implementing them.

Selected Bibliography

1. Jerome Bruner, The Process of Education, New York: Random House, 1960.

2. Jane Blankenship, Public Speaking: A Rhetorical Perspective, Englewood Cliffs: Prentice-Hall, 1966.

3. John Dixon, Growth Through English, Champaign, Ill.: National Council of Teachers of English, 1967.

4. Susan Grey, et al, Before First Grade, New York: Teachers College Press: Teachers College, Columbia University, 1966.

5. Alan W. Huckleberry and Edward S. Strother, Speech Education for the Elementary Teacher, Boston: Allyn and Bacon, Inc., 1966.

6. Margaret Lowenfeld, Play in Childhood, New York: John Wiley and Sons, Inc., 1967.

7. Bill Martin, Jr., et al, Sounds and Patterns of English, Teacher's Guide, Experimental Edition, New York: Holt, Rinehart and Winston, 1966.

8. Frank B. May, Teaching Language as Communication to Children, Columbus, Ohio: Charles E. Merrill Books, Inc., 1967.

9. James Moffet, Drama: What is Happening, National Council of Teachers of English, 508 S. 6th St., Champaign, Ill.: 1967.

10. Mardel Ogilvie, Speech in the Elementary School, New York: McGraw Hill, 1954.

11. Jean Piaget, Play, Dreams and Imitation in Childhood, New York: W. W. Norton and Co., 1962.

12. Joseph A. Wagner and Robert W. Smith, The Teacher's Guide to Storytelling, Dubuque: Wm. G. Brown Co., 1958.

13. Geraldine B. Siks, Creative Dramatics: An Art for Children, Evanston: Harper and Row, 1958.

14. _____ Children's Literature for Dramatization: An Anthology, Evanston: Harper and Row, 1964.

15. Ruth Sawyer, Way of the Storyteller, New York: Viking Press, Inc., 1957.

16. Marie L. Shedlock, The Art of the Storyteller, 3rd Edition, New York: Dover Publications, Inc., 1951.

17. Viola Spolin, Improvisation for the Theatre, Northwestern University Press, 1963.

18. Winifred Ward, Playmaking with Children, Revised, New York: Appleton-Century-Crofts, 1957, 2nd edition.

19. Wanna Zinsmaster, "Contributions of Creative Dramatics to Teaching Social Studies," Speech Teacher, Vol. XIV, No. 4, Nov. 1965.

Films

20. Creative Dramatics, First Steps, Northwestern University.

21. Poetry for Me, Grover Film Productions, P. O. Box 303, Monterey, California.

In-Service Institutes and Practicums - Block 2

This combination of speaking and listening experiences as outlined for pre-service training could be given in the same form in In-Service Institutes and Practicums by staff members and specialists.

(Block 2)

B. Before and after initial preparation a teacher needs to have opportunities of stimulating his own language and skills through the study of theory, then the preparation and performance in oral interpretation of poetry and prose in group reading and in Reader's Theatre. Criteria for evaluation of this subjective art could be developed. Most schools where teachers are prepared have such a course in Oral Interpretation, and some institutions offer experience in Reader's Theatre.

Selected Bibliography

1. Wallace A. Bacon, The Art of Interpretation, New York: Holt, Rinehart and Winston, 1966.

2. Wallace A. Bacon and Robert S. Breen, Literature as Experience. New York: McGraw-Hill, 1959.

3. Paul N. Campbell. Oral Interpretation, New York: The Macmillan Co., 1966.

4. Leslie Irene Coger and Melvin White, Reader's Theatre Handbook, Glenview, Ill. Scott, Foresman and Co., 1967.

5. Wilma H. Grimes and Alethea S.Mattingly, Interpretation-Writer, Reader, Audience, San Francisco: Wadsworth Publishing Co., Inc., 1961.

6. Marjorie Gullen, Choral Speaking, London: Methuen, 1957.

7. Lawrence Perrine, Sound and Sense, New York: Harcourt, Brace and World, 1956.

In-Service Institutes and Practicums - Block 2, B

This combination of techniques for developing a teacher's own skill in speaking and listening could be presented in the same form as for pre-service training. Taught by a regular staff member the focus could more readily be made on the use of these techniques for and with children.

Block 3. Pre-Service

The general suggestions given in Blocks 1 and 2, would most probably be included in a subject matter department's offerings of a major or minor in elementary education. In this case the major and minor emphasis would be quite broad and in some depth. However, experiences in speaking and listening are more often included in a Language Arts course or courses, along with reading and written composition. Instruction in discussion, making talks, reading aloud, group reading and drama might be a part of a team teaching effort involving a member of a Speech Department to work in the course with the regular instructor.

In-Service Institutes and Practicums - Block 3

The suggestions for continuing education for teachers would be the same as for Block 2, A and B.

Conclusion

Returning to the pencil sharpener and the vigorous talk taking place there, the question was asked "How does the elementary teacher identify and help develop those skills which are used so enthusiastically by children during the course of their own affairs?" A reply to this question involves using the interests, knowledge and skills children already possess when they come to school as they progress through school.

However, as David Hawkins reminds, a "eulogistic vision of children's capacities within the institution of the school requires a far greater cultivation of professional skill than we have so far acknowledged . . . . the freedom to learn must itself be taught, and to teach it requires all the arts of instruction."[9]

The points re-stated in this examination of the ways oral language is involved in children's affairs are not new, but the focus on listening and organizing is basic to the teacher's art of stimulating Oracy and understanding the processes in himself as a person, and then as a teacher of children. They are:

--Actually 'hearing' what children have to say by listening and observing through all channels of communication open to humans: verbal and non-verbal; through art, written composition, drama and poetry. Too, a listener is given a permanent record to refer to by a tape recorder, a sound camera, or the video tape;

--Blending this information with the subject matter of the classroom;

--The organizing teacher's imaginative devising of situations in which children can take the risks in developing their unique abilities in speaking and listening;

--Imaginative teaching of listening and speaking from a sound basis of knowledge when the time and place coincide for these techniques of training perception to be presented directly;

--Evaluation, criticism and modification as a vital part of the transaction between individuals which is the live and active process of speaking and listening.

The Committee on Oracy

Georgia Bishel
Lillian Broome
June Byers
Laura Chase, Chairman
Estella Clark
David C. Davis
Patricia Gardner
Jackie Hicks
Bobbie Hodge
Doris Young Kuhn
Sister Mary Jude Eddy
Dolores Mather
Ellen Supran
Winny Van Rest
Carma Weber
Evelyn Wiggins

FOOTNOTES

1. Andrew Wilkinson, et al, Spoken English, University of Birmingham: 1966, p. 14.

2. Jack Sheridan, "The Style of a Good Teacher and How to Make One," The Craft of Teaching and the Schooling of Teachers, First National Conference Tri-University Project in Elementary Education, September 1967, p. 147.

3. See "Speech Education in the Public Schools," adopted as official Speech Association of America document, 1965, reprinted from the January 1967, Speech Teacher: "Guidelines for the Preparation of Teachers of English," published by the Modern Language Association of America, October 1967; also statements by James Buys, Kenneth Brown and Marcella Oberle in "Report of the Committee on Speech," in The Arts of Language, report of the University of Nebraska U.S.O.E. Conference, University of Nebraska, 1966, pp. 109-127.

4. From notes taken on remarks made on the floor at the Second National Conference, Tri-University Project in Elementary Education in New Orleans, February 1968.

5. Leslie Irene Coger and Melvin White, Reader's Theatre Handbook, Glenview, Ill.: Scott, Foresman and Co., 1967.

6. Ibid. Permission to present Kenneth Grahame's Reluctant Dragon in Reader's Theatre form is given in footnote at bottom of p. 182.

7. Alfred S. Hayes, "Paralinguistics and Kinesics: Pedagogical Perspectives," Approaches to Semiotics, Thomas A. Sebeok, ed. The Hague: Mouton and Co., 1964.

8. See "Two Children" in collection of research done at the Tri-University Project University of Nebraska, 1967-68.

9. David Hawkins, "Teacher of Teachers," New York Review, Vol. X, No. 4, Feb. 29, 1968.

REFERENCES

1. Alameda County School Department, Find Time for Poetry, Grades K-6, 224 W. Winton Ave., Hayward, California.

2. Arts of Language, Report of the University of Nebraska U.S.O.E. Conference, 1966, Nebraska Curriculum Development Center, pp. 139-156 for a comprehensive bibliography for general areas included under Speech.

3. James Britton, "The Role of Language in Learning in the Elementary School," in Reason and Change in Elementary Education, Second National Conference, the Tri-University Project in Elementary Education, New Orleans, 1968, p. 53.

4. William C. Kvaraceus, "The Disadvantaged Learner: Some Implications for Teachers and Teaching," Sixth Work Congress on Curriculum and Teaching in Depressed Urban Areas, Teachers College, Columbia University, June 29, 1967, The Lincoln Filene Center for Citizenship and Public Affairs, Tufts University, Medford, Massachusetts.

5. Helen K. Mackintosh, editor, Children and Oral Language, Joint Statement of ACEI, ASCD, IRA, NCTE, 1964.

6. David Mallery, Imaginative Teaching in the Elementary Schools, A Description of Programs Dealing with Gifted Children, foreword by Edward Yeomans, Boston: National Association of Independent Schools, 1962.

7. Herbert J. Muller, The Uses of English, New York: Holt, Rinehart and Winston, Inc., 1967.

8. Report of the National Advisory Commission on Civil Disorders, New York: Bantam Books, Inc., 1968.

9. Research in Oral Language, A Research Bulletin prepared by the committee of the National Conference on Research in English, Walter T. Petty, Editorial Chairman, 1967.

10. Santa Clara Office of Education, The Power of Oral Language, Experimental, Santa Clara, California, 1965.

11. James R. Squire, Editor, A Common Purpose, the teaching of English in Great Britain, Canada, and the United States, National Council of Teachers of English, 508 South Sixth Street, Champaign, Illinois, 1966.

12. Edward Yeomans, Education for Initiative and Responsibility, Boston: National Association of Independent Schools, 1967.

Audience Participation: When and How Do We Teach It?
The Listening Aspect of Oracy -- Lillian Broome

Each side of the Speech Triangle--the speaker, the subject, and the audience--has its responsibilities, some are shared; others are unique for a given situation. A primary obligation of the audience is ascertaining or pinpointing the purposes for listening, whether it is to be analytical or appreciative, critical or creative. What is gained from listening differs when the audience is most concerned with examining the evidence presented with a cognitive as opposed to an affective attitude. In other words, not only the degree but the kind of attention the audience supplies will yield different results. Teachers can become sensitive to these differences themselves. They can be instrumental in helping their students heighten awareness of audience responsibility by bringing the purpose for listening in a particular instance to the conscious level for themselves and their students.

We are reminded that many high school graduates are not effective even in simple conversation or job interviews, not to mention more formal situations. And that although instruction in speech and written composition share certain goals, it does not always follow that instruction in one area will carry over to the other. Following this reminder we are admonished to "give each student an opportunity for concentrated work in oral skills under the guidance of a teacher who is well trained in this mode of communication."[1]

No one could possibly take exception to this wise recommendation. But problems of implementation arise. In many elementary schools the classroom teacher is responsible for all areas; therefore, elementary education programs frequently provide breadth rather than depth of knowledge. As a result, sometimes conscientious and well-prepared teachers may lack the highly specialized background which is most useful in teaching communication skills effectively. At best, pre-service education is only a stepping stone. In-service education is a continuing road to improved performance in the classroom. In addition, teachers, too, have the problem

---

[1] Speech Association of America, "Speech Education in the Public Schools," Speech Teacher XVI (January, 1967), pp. 79-82.

of transferring what they KNOW to what they DO. Perhaps a true anecdote will serve to illustrate these points.

One sincere and earnest teacher taught manuscript writing to her first grade class between 9:30 and 9:45 each morning. She chose that pe[illegible]cause the children were settled--at least a little. And their small m[illegible]s--poorly developed at their age, she'd read--were not yet fatigued. And so she labored diligently and patiently to have the children learn to make the circles and straight lines which educators said were easiest for her young charges to master. She had read the manual with care, and followed it step by step. "Place your pencil here; draw it straight down to the line. Raise your pencil. Place it here and make the curve. Look children! That's the way we make an 'r'," she said as she wrote a large example on the chalkboard.

They looked, and they listened, and they wrote. But they didn't raise their pencils for a new start to make the curve. Again and again she demonstrated; she cajoled; she scolded. "See, children, you must lift your pencil." Again she demonstrated as she spoke. "Otherwise you get a loop on the part of the "r" that should be its thin, straight back."

Suddenly one small voice piped up. "But teacher, YOU don't lift your pencil when you write r's!" There was a silence. What could this child mean? Surely he had seen the exaggerated lifting of her arm as she demonstrated and described the making of "r"! Suddenly she knew. He was quite right, for though from 9:30 to 9:45 she lifted here chalk with gross movements of her arm and commented as she wrote, she realized that during every other hour of the day as she made charts, wrote sight words, or put the "Morning News" on the board, she did indeed retrace the "thin, straight back" of the "r" without ever realizing that she was doing it. So when and how DO we teach?

Our particular concern at this point is Oracy (the general ability in oral skills of speaking and listening); to be more specific, the role of the audience in the speech situation. When and how do we teach children to be the best possible kind of audience, to acquire those skills which will help them most as adults to be good conversationalists, to make good impressions

during job interviews, and to have competency when Oracy is at work in life situations? We teach a great deal more by example than we know. We may direct instruction with conscientious exactitude as our penmanship teacher did, but unless we heed our own admonitions, much is lost. If the teacher is a good listener and observer himself, he is likely to have more success in developing listening skills in children in the classroom.

Just as the children learned to follow the penmanship teacher's example rather than her instructions, so boys and girls consciously or unconsciously assume their teacher's listening attitude and behavior. If students notice their teacher's eyes are alive as he knowingly nods encouragement or agreement when a story is told, a report is given, or an announcement is made, they sense his interest and attention and are likely to emulate it, thus employing the concentration which is essential for purposeful listening.

Need we only demonstrate a high level of concentration and attention? That and more. When we know and fully understand the role of audience in a wide variety of situations, we realize that just as we read in different ways, depending on our purposes, so we attend differently, according to the situation and purpose. Perhaps considering possible audience roles in two specific instances will be helpful.

When we hear a poetry reading or a science lecture most of us fill different roles because our purposes differ. If we are operating on the affective level we respond to the sonorous tones, the cadenced phrases. If we are functioning on the cognitive level, we note the manipulation of language and the information. Recognizing these modes of operation is helpful. As teachers we can attain a wide knowledge of the listening act and its varied concomitant skills. Knowledge of the components of the listening act in varied situations will enable the teacher to diagnose the needs of children. Having identified those needs, he can prescribe for each child, just as a doctor first diagnoses then prescribes for patients' ills.

How can the teacher acquire the necessary knowledge? Many educators such as Nichols (4), Strickland (6), Wilt (8), and others (7) have

studied, taught, and written about both the extent and types of listening actually necessary, not only in the classroom, but in life situations as well. Hundreds of experimental studies--some good, some poor--can be found in the literature (3). There are many publications suggesting activities for helping children to improve their ability to attend in particular ways for definite purposes (1:5). A few specific references of eac type have been included in an annotated resource list in the appendix of thi paper. By studying these and similar materials, one can equip himself with the knowledge about the role of the audience in the speech situation for every kind of purpose.

Such knowledge becomes pertinent only when it is applied in teaching learning experiences with children. The very essence of Deweyan philosop "Learn by doing"--applies to both the teacher and the students.

Every teacher can learn how to adjust whatever ingredients he may find in the writings, research, and suggested activities to suit particular children. Just as direct teaching planned to improve children's phonetic analysis differs from that intended to develop ability in structural analysis, so are exercises designed to enhance the ability to listen appreciatively to poetry reading unlike those devised to build competency in listening analytically to a science report. Being aware of these differences, both through reading and applying the knowledge about the complex act of listening, can equip a teacher to better fulfill his role in analyzing specific weaknesses and providing for the appropriate skill practice to improve various phases of listening.

When the diagnoses are complete and the prescriptions planned, a dash of imagination and provision for complete audience involvement can be added.

Many teachers have successfully attained such involvement. One who has published recently is Albert Cullum (2), who uses Shakespeare, Millay, Hughes, Sandburg, and other "greats" in his elementary classroom. He wrote:

No one loses his place when the murder scene of King Duncan from

> Macbeth is being read in whispers; no one is daydreaming when Juliet Capulet hesitates to drink the liquid that will make her appear dead . . . (p. 82)

Concerning another poet, he added sensibly:

> Of course, all children from six to eleven will not understand the full depth of Miss Millay, but they will understand her great sympathy and love for the fragile life of birds and animals. (p. 111)

In content areas, too, effective interaction among speaker, subject, and audience can be planned in order that students consider each aspect with careful thought and lively imagination. If teachers are knowledgeable, diligent, and original in the classroom, the children can function effectively in their dual role as speakers and audience.

1. Applegate, Mauree. Easy in English. New York: Harper & Row, 1960. Written with delightful humor, this book not only includes background for Oracy but also provides activities in the "Cupboard of Ideas" at the end of each chapter. (See Ch. 4 & 5)

2. Cullum, Albert. Push Back the Desks. New York: Citation Press, 1967. This paperback abounds in imaginative ideas which are presented in a pleasant style.

3. Duker, Sam. Listening Bibliography. New York: Abelard-Schuman, 1960. A more comprehensive bibliography of research and writing about listening would be hard to find.

4. Nichols, Ralph G. and Leonard Stevens. Are You Listening? New York: McGraw-Hill, 1954. The authors pinpoint reasons for good and poor listening, providing much information on the whole area.

5. Russell, David H., and Elizabeth Russell. Listening Aids Through the Grades. New York: Teachers College, Columbia University, 1959. From this collection of practice activities a knowledgeable teacher can choose many that would be appropriate for a given child or small group.

6. Strickland, Ruth. Language Arts in the Elementary Classroom. (2nd Edition) Boston: D. C. Heath, 1957. Both developmental aspects and classroom practices in speaking and listening are given considerable attention. (Ch. 5, 6, 7)

7. Tiedt, Iris M. and Sidney W. Tiedt. Contemporary English in the Elementary School. Englewood Cliff, N.J.: Prentice-Hall, 1967. The analysis and development of listening receive attention.

8. Wilt, Miriam E. "Children's Experiences in Listening" Children and the Language Arts. Edited by Herrick and Jacobs. (Ch. 7) The philosophy and pedagogy of listening in the elementary school are included.

Pat Gardner

Sensitivity and Oracy

Spoken English has a pre-eminent place in modern education; a place reserved for it by the pedagogical notion that teaching and speaking are inseparable. Whether it is the teacher or the pupil who is speaking more depends largely on the willingness of the teacher to allow a little noise in the classroom, on the successfullness of inductive teaching methods, and on her sensitiveness towards the need of her students to communicate with one another as well as with her. Sensitivity is, as J. W. Gordon states, "the quality of being acutely and penetratingly perceptive, fully aware."[1] The teacher who embodies this quality is the elementary school teacher who encourages her students to participate in communicative activities: dramatic play, group discussions, and interpretive readings. The classroom which is dominated by the sounds of "Be quiet!" and "Can't you work more quietly?" is a room in which the natural inclination for talk is being stifled and natural sources of information are severed. A busy hum of talk that indicates students are corresponding while actively engaged in the business of learning is certainly the noise that deserves encouragement as the teacher is in control of the situation; even with an occasional healthy outburst of class laughter, the teacher's role need not be threatened. The teacher may lose control when the raucous noise of play overwhelms and replaces the steady drone of productivity; the sensitive teacher, however, worries about the consistently quiet room and not the one that is periodically noisy.

One of the problems faced in encouraging oracy has been that for too long the classroom oral discourse has been limited to pre-reading activities. The child is encouraged to express his ideas and to tell stories in order to develop an increased vocabulary. After the desired pre-reading vocalizing and vocabulary building, the child is expected to become a reader and not to vocalize his ideas or tell stories except on the playground, in his home or elsewhere away from the elementary classroom; however, no matter the admonitions, corner conversations flourish and need to be recognized and utilized. The recognition that this is where the action is so far as classroom oracy is concerned gives the perceptive instructor the opening he needs to develop post-reading oracy.

How does a teacher come to recognize the need of the children for more oracy? How does she come to admit to herself that the children in her charge need to talk with one another? The answer may be as Gordon suggests in being "fully aware." He continues "When an intensely conscious human being /the teacher/ encounters his world /the classroom/ he sees not only the apparent surface features /the children sitting quietly in neat rows, responding only when called on/, but also new elements /the dissatisfaction, the squirming urge to talk, the surreptitious whispering/. He distills out of this encounter the very essence of the experience."[2] He sees the sterile classroom that needs revitalization and directs it into an oracy oriented class.

What may the teacher do in order to become this "penetratingly perceptive" person? Carl Rogers, the noted psychologist, would suggest T-group or basic encounter group training. This is an anxiety free group of approximately ten to fifteen adults (teachers) who meet together for four to six days, eight to ten hours a day in an effort to discover their inner selves by means of expressing their emotions freely about the other members of the group, and by

overcoming their inhibitions in the face of physical contact by touching, tweaking and cradling one another. In "A Plan for Self-Directed Change in an Educational System" Rogers expresses the belief that as a result of the basic encounter group work the teacher

> "---will be more able to listen to students, especially to the feelings of students;
>
> ---will tend to pay as much attention to his relationship with students, as to the content material of the course;
>
> ---will develop a more equalitarian atmosphere in the classroom, conducive to spontaneity, to creative thinking, to independent and self-directed work."[3]

If these are the results of basic encounter group meetings there is potential good for further development of oracy in the classroom. Resulting from this training the teacher may recognize not only that the arts of "conversation and discussion are . . . essentials for ALL Primary Education,"[4] but that interpretive oracy is a means of continuing sensitivity building. Even if a teacher has not the opportunity to be involved in a basic encounter group, drama is a means whereby she may raise her own level of sensitivity as she is attempting to raise that of her pupils. One of the values of dramatic work is as Peter Slade has stated, that

> The drama, dealing as it does with immediate situations in daily life, enlarges concepts of character and action and so deepens perception and increases sensitivity. The individual, seeking to identify himself with another person, is released from self-centered preoccupations.[5]

If the teacher has not had previous work with oral interpretation or creative dramatics, and she does not have time to take formal course work or to become involved with a community theatre group, her alternative is to become as a child and participate with the children in dramatic happenings. The best way for her to learn is by doing and by experimenting. Through her own involvement the "teacher learns to feel what is needed; this is part of the necessary sympathy and sensitivity which teachers can develop further from working with Children."[6]

Oracy and sensitivity are natural classroom companions, and everything the teacher can possibly do should be done to insure their continued relationship and development.

Footnotes

1. Gordon, J. W., "I Want My Children to be Sensitive," Instructor. 72 (March 1963) 60.

2. Ibid.

3. Rogers, Carl R., "A Plan for Self-Directed Change in an Educational System," Educational Leadership. May, 1967, p. 724.

4. Tompkinson, Vincent, "Spoken English in the Primary School," Some Aspects of Oracy, National Association for the Teaching of English. II(Summer 1965), 28.

5. Slade, Peter, Child Drama, London: University of London Press, 1954, p. 112.

References

Culbert, S. A., et al, "Measures of Change Toward Self-Actualization in Two Sensitivity Training Groups," Journal of Counseling Psychology, 15(June 1968), 53-57.

Delaney, D. J. and Hermann, R. A., "Effectiveness of Sensitivity Training on the Perception of non-verbal communications," Journal of Counseling Psychology. 13(Winter 1966), 436-440.

Fleck, H., "Development of Sensitivity," Practical Forecast, 10(March 1965), 174

Peterson, C. P., "T-Group Trainee," Wisconsin Journal of Education, 96(April 1963), 12-14.

Rogers, V. R., "Developing Sensitivity and Concern in Children," Social Education, 31(April 1967), 299-302.

Smith, Henry Clay, Sensitivity to People, New York: McGraw Hill, 1966.

Thomas, H. F., "Sensitivity Training and the Educator," National Association of Secondary School Principals, 51(November 1967), 76-88.

DOCUMENT RESUME

ED 045 681 TE 002 194

TITLE	Reading With Your Child Through Age 5.
INSTITUTION	Child Study Association of America, Inc., New York, N.Y.
SPONS AGENCY	Office of Economic Opportunity, Washington, D.C.
PUB DATE	70
NOTE	41p.
AVAILABLE FROM	Child Study Association of America, 9 East 89th Street, New York, N.Y. 10028 ($1.00)
EDRS PRICE	EDRS Price MF-$0.25 HC Not Available from EDRS.
DESCRIPTORS	Alphabets, *Annotated Bibliographies, Children, *Childrens Books, Family (Sociological Unit), Fantasy, Humor, *Preschool Children, *Reading Material Selection

ABSTRACT

This selective bibliography of over 175 children's books, most of which are annotated, lists fantasy, humor, and folk tales; collections, verse, songs, and Mother Goose stories; and inexpensive books; together with books dealing with children and families; animals; the city; "real things" and machines; and the ABC's and counting. An introduction explains why books are important for children age 5 and under, and suggests guidelines for choosing worthwhile books. A title index is also included. (DD)

$1.00

Reading With Your Child Through Age 5

Prepared by The Children's Book Committee

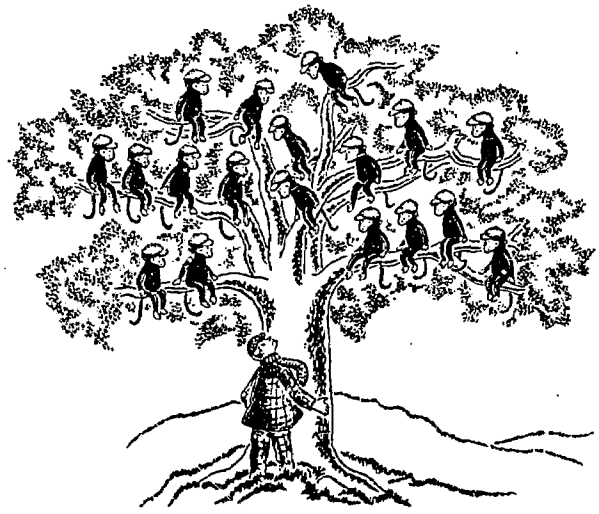
Child Study Association of America

A Note About This Book

This booklet was prepared by The Children's Book Committee of the Child Study Association in cooperation with members of the Child Study staff who work with Head Start programs in various parts of the country. The CSAA Children's Book Committee has a long history of dedicated service to the cause of good reading for children. For more than forty years, this committee has read and reviewed children's books and published recommended reading lists.

For the past three years, Child Study has been working with the federal Head Start program. *Reading With Your Child – Through Age Five* grew out of this experience with Head Start parents and children, but it is hoped that it will prove useful to *all* parents who want to help their young children know and enjoy books. The introduction is a basic guide to choosing books for children under five and helping them to discover a new world of learning and fun.
Happy reading!

James S. Ottenberg
Executive Director, CSAA



Library of Congress Catalog Card Number: 76-119715
Standard Book Number: 87183-210-0

Producted under a grant from the Office of Economic Opportunity.
Project Head Start — CB 8827 B/O

Designed by Roland A. Moch

Printed in United States of America

Contents

How To Use This Book

Books Are Important

Reading aloud with your child is fun for him and helps him learn. Storybooks with pictures help him know more about the world. He sees the pictures and learns the words that describe them – things, places, people, animals – and he hears the sounds of these words. Some are familiar, some new and strange.

The stories you read together may also awaken your child's curiosity. He discovers the shapes, sights, and colors of his world, or one that may be different. He may begin to think about words, too – the printed letters of his name or a funny rhyme. He begins to see that words are groups of letters with spaces between them – the first step in learning to read.

Your child's feelings may also be touched by some of the stories you read with him. Sometimes the stories are happy, sometimes funny, sometimes sad. These stories help your child understand his own feelings and those of other people.

When you read with your child, you are helping him get to know books and find pleasure in them. Perhaps you are also helping him want to learn to read.

But don't try to *make* him read. Encourage your preschooler when *he* shows an interest. Don't insist that he learn the alphabet or how to spell. Let him go at his own pace. Most important is his pleasure in books.

This does not mean that school will then be easy. Learning is hard work. It does mean that when your child begins school, books will not be new and strange. He will be likely to think of books as something he has already enjoyed.

You Don't Have To Be An Expert

Perhaps you are not an "expert reader" yourself. You may feel awkward about reading aloud because you cannot do it the way the teacher or the library storyteller does. But there is no "best" way to read. You don't have to be an expert to let your child see that you enjoy the story yourself or to help him get pleasure looking at the pictures while you read the story.

Neither do you need any special skill to show him pictures and tell him what the words are. You will probably find that the more you read with your child, the easier reading aloud becomes.

Parents who find reading difficult or who don't read English can make up stories about the pictures. Or they can show the pictures to their children and ask them to make up their own stories.

You Don't Need Much Time

You don't have to read with your child every day. Even a few minutes now and then or a little time spent reading with him on a weekend will help.

Nor is there any reason why you must be the only one to read with your child. In some families an aunt or uncle or a grandparent may be able to read with him when you can't. Often an older brother or sister will like to read aloud with the younger ones. If someone else takes care of your child, ask her to read with him sometimes.

Borrowing Books

Where do you get books for your child, and how do you choose the good ones?

Your Head Start, day care, or preschool center may have books that you can borrow for a few days. Most communities have a public library or a bookmobile with a librarian. Your child's teacher can probably also help you pick out books. Perhaps she will know one or two that you child already likes.

Usually your librarian can help you if you tell her your child's age and explain that you want books to read to him. She may show you a number of different books from which to choose. If you see a book that *you* like, chances are your child will enjoy having you read it to him: Your own pleasure in the book will be catching.

If possible, take your child with you when you are choosing books to read with him. Let him look at the pictures and tell him what the book is about. Letting him pick out the book he wants is one of the best ways of getting the "right" one for him.

Some parents hesitate to borrow books because they are afraid they may become damaged. Books are valuable – *but children and their feelings are more so,* and teachers and librarians expect young children to have accidents.

There are ways, however, that you can help to protect the books that you borrow. Explain to your child why you yourself handle books carefully. If he wants to scribble and color, give him scrap paper – a paper bag or a piece of wrapping paper. Help him understand that he can mark on these but not on the books. It's a good idea, too, to keep books where baby sister or brother can't reach them. But don't make books so precious that fear of their becoming dirty or damaged takes away from your child's pleasure in them.

Books You Can Buy

You may want to buy some books for your child. Most children take special pleasure in having books of their own and often look at them over and over, no matter how ragged they may become.

Among the books listed in this pamphlet are a number that are inexpensive (29 cents to 69 cents). Many are sold in supermarkets and dime stores.

School fairs and bazaars are good places to look for children's books, which you can often buy for as little as 10 or 15 cents. Thrift shops, too, sometimes

have children's books, as do many second-hand book stores. These, too, usually cost very little. In some places, books are distributed free by the "Reading Is Fun-damental" program.

Choosing Books

No matter how carefully you choose books for your child -- even when he has picked them out himself -- he may quickly lose interest once you sit down to read them to him. Perhaps he picked out the book because he liked the cover or the pictures – but the story is disappointing. Don't be discouraged. Just as there is no one "best" way to read, there is no one "best" book. You may have to try several different books before you learn which ones catch and hold his interest.

Young children, of course, are generally very active. Sitting still to listen to a story for too long a time is difficult. If your child seems impatient with regular storybooks, you may be able to hold his interest with a "participation book," such as one in which he must guess what is on the next page or under a flap, or one that has questions for him to answer.

If even these books don't catch his interest, don't insist that he sit still and pay attention. If his interest lags, put the book aside. You don't have to finish it. He may want to come back to it later. If he is not ready for books yet, wait until he catches up with them.

There are certain guides you can follow to help you choose books. Don't judge a book by its cover. Look inside to see that it has:

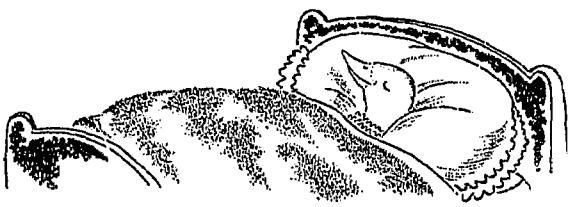
1. Good clear pictures that your child will recognize
2. Pages that are not too crowded
3. Short, simple sentences
4. A story that your child will understand
5. Action that is interesting or funny and with lots happening
6. A story and pictures that you will enjoy, too

Most children have a "favorite" book – one that they want you to read over and over until they have learned the story by heart. You may get tired of reading the same story time and again, but your child likes it exactly because it has become so familiar to him. It has become an old friend and has special meaning for him. So stick with it. Books that are fun for him will lead him to want more books as time goes on.

The following list of books was selected by The Children's Book Committee of the Child Study Association of America. Most can be found at your library and many of the less expensive ones at neighborhood stores. Scholastic paperback editions may be ordered from: SCHOLASTIC READERS' CHOICE CATALOG, 904 Sylvan Avenue, Englewood Cliffs, N.J. 07632.

Prepared by the members of the Children's Book Committee of CSAA with the editorial assistance of Clark Wiswell.

NOTE: When extra titles are listed at the end of the description of a book, these are other good books by the same author.



About Children and Families

ALL KINDS OF MOTHERS

By CECILY BROWNSTONE
IL. by Miriam Brofsky

Mothers look and act differently but they all love their children. A warm and jolly book. (McKay, 1969, $2.95)

BENJIE

By JOAN M. LEXAU
IL. by Don Bolognese

In his eagerness to help his grandmother find her lost earring, a shy little black boy makes friends and surprisingly finds his tongue. (Dial, 1964, $3.00)

BIG COWBOY WESTERN

By ANN HERBERT SCOTT
IL. by Richard W. Lewis

A five-year-old black boy, with his birthday gift of gun and holster, finds a city way to be a cowboy. (Lothrop, 1965, $2.95)

BLUEBERRIES FOR SAL

Written and IL. by ROBERT MC CLOSKEY

A little girl and her mother, and a little bear and his mother, go berry picking, with amusing results. (Viking, 1948, $3.50; paperback 65c

THE BOX WITH RED WHEELS

Written and IL. by
MAUD and MISKA PETERSHAM

A surprise is discovered by friendly farm animals in this simple and brightly colored picture book. (Macmillan, 1949. $3.95)

CHITO

By PETER BURCHARD
IL. by Katrina Thomas

Photographs and brief text tell how a young Puerto Rican boy overcomes his homesickness in the big city. (Coward-McCann, 1969, $3.49)

CORDUROY

Written and IL. by By DON FREEMAN

A toy teddy bear finds a home at last with a little black girl. An appealing picture-story. (Viking, 1968, $3.50)

DAYS I LIKE

Written and IL. by LUCY HAWKINSON

Child-like activities changing with the seasons. Pictures and brief text. (Albert Whitman, 1965, $2.95)

GOODNIGHT MOON

By MARGARET WISE BROWN
IL. by Clement Hurd

A loving go-to-sleep story. (Harper, 1947, $2.95) also: **THE RUNAWAY BUNNY; WAIT TILL THE MOON IS FULL**

GRANDFATHER AND I

By HELEN E. BUCKLEY
IL. by Paul Galdone

Grandpa's leisurely pace is right for a small boy's exploration of the world around him. (Lothrop, 1959, $3.25) also: **GRANDMOTHER AND I**

HOORAY FOR JASPER
BETTY HORVATH IL.
By Fermin Rocker

Jasper learns what growing up really means. A warm story of a black family. (Watts, 1966, $2.95)

IS THIS YOU?

By RUTH KRAUSS
IL. by Crockett Johnson

Fun-filled picture book asks child questions about himself and encourages him to draw his answers. (Scott, 1955, $1.50; Scholastic paperback 60¢)

LAURIE'S NEW BROTHER

By MIRIAM SCHLEIN
IL. by Elizabeth Donald

A little girl's feeling about her baby brother in a tender and realistic picture book. (Abelard, 1961, $3.50)

M IS FOR MOVING

Written and IL. by VELMA ILSLEY

Moving-day doings gaily pictured in a rhymed alphabet. (Walck, 1966, $3.50)

MY DOG IS LOST

By EZRA JACK KEATS and PAT CHERR

The neighborhood children break through the language barrier to help Spanish-speaking Juanito find his dog. (T.Y. Crowell, 1960, $3.50)

NICKY'S SISTER
By BARBARA BRENNER
IL. by John E. Johnson

Nicky discovers he is needed by his new baby sister. (Knopf, 1966, $3.25)

PAPA SMALL (English and Spanish Editions)
Written and IL. by LOIS LENSKI

Simple picture story about a little man and his family. (Walck, 1951, $2.75) also: **POLICEMAN SMALL; THE LITTLE AUTO;** others

PATRICK WILL GROW
By GLADYS BAKER BOND
IL. by David K. Stone

A boy grows too big to share a bed with his brothers in this realistic, amusing family tale. (Albert Whitman, 1967, 69¢)

PETER'S CHAIR
Written and IL. by EZRA JACK KEATS

A small black boy's resistance to the new baby is happily resolved in a sudden rush of generosity. (Harper, 1967, $3.95) also: **A LETTER TO AMY**

PLAY WITH ME
Written and IL. by MARIE HALL ETS

A small girl learns to wait for timid meadow creatures to come to her. (Viking, 1955, $2.75) also: **JUST ME** (Scholastic paperback, 45¢); **GILBERTO AND THE WIND** (English and Spanish editions)

PUMPKINSEEDS
By STEVEN A. YEZBACK
IL. by Mozelle Thompson

Pictures tell of a little black city boy who wants to share his seeds and finds no takers but the pigeons. (Bobbs-Merrill, 1969, $4.50)

THE REAL HOLE
By BEVERLY CLEARY

A Sturdy and determined little boy makes a gift for all the family. (Morrow, 1960, $3.36)

ROSA-TOO-LITTLE
Written and IL. by SUE FELT

A little girl does finally grow to be big enough to get her library card. (Doubleday, 1950, $3.50)

SAD DAY, GLAD DAY

By VIVIAN L. THOMPSON
IL. by Lillian Obligado

A child's fears and feelings about moving into a new home. (Holiday House, 1962, $2.95; Scholastic paperback, 50¢)

SEVEN IN A BED

By RUTH A. SONNEBORN
IL. by Don Freeman

When seven children arrived from Puerto Rico, Papa managed to get them home and to bed with a hilarious ending. (Viking, 1968, $2.95) also: **THE LOLLIPOP PARTY**

THE STORY GRANDMOTHER TOLD

Written and IL. by MARTHA ALEXANDER

A small black girl tells grandma exactly what story she wants to hear, in a gentle, warm story, with endearing pictures. (Dial, 1969, $2.95)

TEDDY

By GRETE JANUS
IL. by Roger Duvoisin

Primary colors clearly identified as Teddy Bear goes through his day's activities. (Lothrop, 1964, $1.95)

THE TWO FRIENDS

Written and IL. by GRETE MANNHEIM

Lively photographs record first school experiences and new friends in an inter-racial group. (Knopf, 1968, $3.95)

UMBRELLA

Written and IL. by TARO YASHIMA

A three-year-old's excitement about her first umbrella portrayed in a beautiful picture-story. (Viking, 1958, $3.50)

THE VERY LITTLE GIRL

By PHYLLIS KRASILOVSKY
IL. by Ninon

Delicate pictures show a little girl growing up until she's quite big enough. (Doubleday, 1963, $2.95) also: **THE VERY LITTLE BOY**

WELCOME, ROBERTO! BIENVENIDO, ROBERTO!

By MARY SERFOZO
IL. with photos by John Serfozo

Everyday phrases in two languages for classmates who speak either Spanish or English. (Follett, 1969, $2.95)

WHAT DO I SAY?

By NORMA SIMON
IL. by Joe Lasker

A small boy learns the routines and manners of a day at home and at nursery school. Delightfully pictured. (Albert Whitman, 1967, $2.95) also: **WHAT DO I DO?**

WHAT MARY JO SHARED

By JANICE MAY UDRY
IL. by Eleanor Mill

A little black girl makes an original contribution at sharing time in school. (Albert Whitman, 1966, $2.95)

WHERE DOES THE DAY GO?

By WALTER M. MYERS
Il. by Leo Carty

Children of various ethnic groups discuss with Steven's father their ideas of what makes night and day happen. Lovely pictures. (Parents' Magazine Press, 1969, $3.50)

WHISTLE FOR WILLIE

Written and IL. by EZRA JACK KEATS

Tender and understanding picture-book about a small black boy who learns to whistle. (Viking, 1964, $3.50, paperback, 75¢) also: **THE SNOWY DAY**; (Scholastic paperback, 60¢)

WHOSE LITTLE RED JACKET?

By MARY MCBURNEY GREEN
IL. by Tony De Lima

An outgrown jacket, passed along, has many wearers. (Watts, 1965, $2.95)

WILL I HAVE A FRIEND?

By MIRIAM COHEN
IL. by Lillian Hoban

A small boy's first day in kindergarten sets his fears to rest. (Macmillan, 1967, $3.50)

About Animals

ALEXANDER AND THE WIND-UP MOUSE

Written and IL. by LEO LIONNI

A real mouse befriends a toy mouse and achieves a magical change in an enchanting picture book. (Pantheon, 1969, $3.95)

ANYBODY AT HOME?

By H. A. REY

Find the surprise picture under the flap of each page. (Houghton Mifflin, 1954, $1.00) also: **FIND THE ANIMALS; WHERE'S MY BABY?**

BABY ANIMALS

By GYO FUJIKAWA

Enchanting animals and brief text in a hard page book easy for the youngest to handle. (Grosset, 1963, $1.95)

A BABY SISTER FOR FRANCES

By RUSSELL HOBAN
IL. by Lillian Hoban

When the new sister seems one too many, a little raccoon runs away, but not far. (Harper, 1964, $2.95) also: **BREAD AND JAM FOR FRANCES; BEST FRIENDS FOR FRANCES**

BEARS

By RUTH KRAUSS
IL. by Phyllis Rowand

Funny bears, solemn bears, in all sorts of amusing poses and places. (Harper, 1948, $2.50; Scholastic paperback, 45¢)

BUT WHERE IS THE GREEN PARROT?

Written and IL. by THOMAS and WANDA ZACHARIAS

Colors to identify in a gay picture-book inviting the listener to hunt for the parrot. (Delacorte, 1968, $3.50)

THE CIRCUS BABY

Written and IL. by MAUD and MISKA PETERSHAM

A circus elephant tries to be a boy with hilarious results. (Macmillan, 1950, $3.50)

CLIFFORD, THE BIG RED DOG

Written and IL. by NORMAN BRIDWELL

A very funny story about Elizabeth's oversized dog. (Scholastic paperback, 45¢) also: other "Clifford" books

EVERYBODY EATS AND EVERYBODY HAS A HOUSE

By MARY MC BURNEY GREEN
IL. by Edward Glannon

Attractive picture book about what animals do and eat. (Scott, 1961, $3.50) also: **EVERYBODY GROWS UP; IS IT HARD? IS IT EASY?**

HARRY THE DIRTY DOG

By GENE ZION
IL. by Margaret Bloy Graham

Hilarious story of a dog who finds that cleanliness has its own reward. (Harper, 1956, $3.25) also: **NO ROSES FOR HARRY; HARRY BY THE SEA**

I AM A BEAR

By OLE RISOM
IL. by John P. Miller

I AM A BUNNY

By OLE RISOM
IL. by Richard Scarry

I AM A MOUSE

By OLE RISOM
IL. by John P. Miller

Three tall hard-paged books with little text and bright pictures. (Golden Press, 1967, $1.95 each)

IF I WERE A MOTHER

Written and IL. by KAZUE MIZUMURA

Animal mothers, and a human one, too, in a fine mother-and-baby book. (T.Y. Crowell, 1968, $3.95)

INCH BY INCH

Written and IL. by LEO LIONNI

Unusual pictures trace the progress of an inchworm. (Astor-Honor Obolensky, 1960, $3.95) also in Spanish

NOTHING BUT CATS AND ALL ABOUT DOGS

Written and IL. by GRACE SKAAR

Large pictures of varieties of these pets. (Scott, 1966, $3.50)

OLD MACDONALD HAD A FARM

IL. by Abner Graboff

The folk song classic about a farmer and his noisy barnyard — with zestful illustrations. (Scholastic paperback 45¢)

SMALL PIG

Written and IL. by ARNOLD LOBEL

Funny adventures of Small Pig, who set out in search of nice squishy mud. (Harper, 1969, $2.50)

THE STORY ABOUT PING

By MARJORIE FLACK
IL. by Kurt Wiese

An endearing picture tale about a little lost duck in China. (Viking, 1933, $2.00; Scholastic paperback, 50¢)

THE TALE OF PETER RABBIT

Written and IL. by BEATRIX POTTER

Long time favorite tale of a disobedient rabbit and his punishment. (Warne, 1903, $2.50) also in Spanish

WADDY AND HIS BROTHER

Written and IL. by PATRICIA COOMBS

A small boy with a baby brother will see himself in this warm and funny story of a raccoon family. (Lothrop, 1963, $2.95)

WHAT ANIMALS DO

By RICHARD SCARRY

WORDS

By JOE KAUFMAN

Two tall, hardpaged books of easy-to-recognize pictures with simple words. (Golden Press, 1968, $1.95 each)

WHAT DO THE ANIMALS SAY?

Written and IL. by GRACE SKAAR

Repetitive animal sounds in an enlarged edition of a nursery favorite, invitingly illustrated. (Scott, 1968, $3.75)

WHAT WHISKERS DID

Written and IL. by RUTH CARROLL

An endearing dog has adventures in pictures with no text. Make up your own. (Walck, 1965, $3.00; Scholastic paperback, 50¢)

WHATEVER HAPPENS TO PUPPIES?

By BILL HALL
IL. by Virginia Parsons

Appealing picture book of puppies and their many worlds. (Golden Press, 1966, $1.00) also: **WHATEVER HAPPENS TO KITTENS? WHATEVER HAPPENS TO BEAR CUBS?**

THE WONDERFUL FEAST

Written and IL. by ESPHYR SLOBODKINA

When Farmer Jones feeds his horse enough oats are left to go around in the barn. Satisfying simple text and vivid pictures. (Lothrop, 1955, $2.95)

City Stories

BARTO TAKES THE SUBWAY
By BARBARA BRENNER
IL. with photos by Sy Katzoff
A first ride in the New York subway for a little Puerto Rican boy. (Knopf, 1961, $2.29)

BIG RED BUS
By ETHEL KESSLER
IL. by Leonard Kessler

Bright pictures and simple text combined in an entertaining everyday story. (Doubleday, 1957, $3.25)

CARLITO'S WORLD: A BLOCK IN SPANISH HARLEM
By VERONICA NASH
IL. by David K. Stone

Colorful pictures and simple text tell about the day-to-day activities of children, at home, in the streets and at school. (McGraw-Hill, 1969, $3.83)

CITY IN THE SUMMER
Written and IL. by ELEANOR SCHICK

How people live through the hot summer on crowded city streets – and what it means to a little city boy to visit the beach for a day. (Macmillan, 1969, $4.50)

CITY RHYTHMS
Written and IL. by ANNE GRIFALCONI

Big, beautiful pictures and poetic text tell of city sounds and children's doings in a mixed neighborhood. (Bobbs-Merrill, 1965, $4.95)

DEAR GARBAGE MAN
By GENE ZION
IL. by Margaret Bloy Graham
One man's garbage is another man's treasure in this funny picture story. (Harper, 1957, $3.25)

DEAR UNCLE CARLOS

JAMIE VISITS THE NURSE

ROUND THINGS EVERYWHERE

By SEYMOUR REIT
Photographs by Sheldon Brody and Carol Basen

Three simple books with clear color photographs of ordinary things children do and see. (McGraw-Hill, 1969, $3.83 each)

EMILIO'S SUMMER DAY
By MIRIAM ANNE BOURNE
IL. by Ben Shecter

Harlem is a little Puerto Rican boy's world, in a pleasant story with detailed pictures. (Harper, 1966, $2.50)

IN THE CITY
PEOPLE READ
Edited by The Bank Street College of Education
IL. by Dan Dickas

Two pre-primers showing all the sights and sounds of big cities. (Macmillan, 1965, $1.00 each)

REO LIGHT, GREEN LIGHT
By GOLDEN MACDONALD
IL. by Leonard Weisgard

Traffic lights and busy roads, delightfully pictured. (Doubleday, 1944, $3.50)

WAKE UP CITY
By ALVIN TRESSELT
IL. by Roger Duvoisin

The sounds, sights and smells of early morning in a big city, effectively pictured. (Lothrop, 1957, $3.50)
also: **WAKE UP FARM**

WHILE SUSIE SLEEPS
By NINA SCHNEIDER
IL. by Dagmar Wilson
Reassuring story about people and activities that go on during the night while children are asleep. (Scott, 1948, $3.25)

ZEKE ZOO KEEPER
Written and IL. by JOE KAUFMAN

ANOY ASTRONAUT
By DAPHNE DAVIS
IL. by Craig Pineo

FRED FIREMAN
Written and IL. by JOE KAUFMAN

PETER POLICEMAN
By CRAIG PINEO

Four inexpensive tall picture books show what those familiar workers do. (Golden Press, 1968, 69¢ each)

About Real Things and Machines

BIG BOOK OF REAL TRUCKS
BIG BOOK OF REAL TRAINS
BIG BOOK OF AIRPLANES
BIG BOOK OF FIRE ENGINES

Written and IL. by GEORGE ZAFFO

Large colorful pictures with brief text. (Grosset, $1.00 each)

THE CARROT SEED

By RUTH KRAUSS
IL. by Crockett Johnson

The surprise of how things grow from seeds. (Harper, 1945, $2.50; Scholastic paperback, 50¢) also: **THE GROWING STORY**

DO YOU SEE WHAT I SEE?
By HELEN BORTEN

A fresh way to look at familiar objects in photographs for the youngest. (Abelard, 1957, $2.95)

GIANT NURSERY BOOK OF THINGS THAT GO
Written and IL. by GEORGE J. ZAFFO

Large-scale pictures of many different tools and machines old and modern. (Doubleday, $4.50)

HOT AND COLD
LARGE AND SMALL
LIGHT AND HEAVY

By JANET MARTIN
IL. by Philippe Thomas

Three books presenting information encouraging the child to discover the world about him. (Platt & Munk, 1968, $1.50 each)

HOW A SEED GROWS

By HELENE J. JORDAN
IL. by Joseph Low

A simple explanation for the youngest. (Crowell, 1960, $3.50)

I SEE A LOT OF THINGS

By DEAN HAY

Familiar objects and activities of young children in clear colorful photographs. (Lion Press, 1968, $1.65)

LEARNING ABOUT SIZES
DISCOVERING SHAPES

By TINA THOBURN

Introduction to these concepts in two books with many bright pictures. (Golden Book Educational Services, 1963, $3.12 each)

LET'S FIND OUT ABOUT THE CLINIC

By ROBERT FROMAN
IL. by Joseph Veno

Helpful little book telling what happens in a visit to a clinic, reassuring the child about the unknown. (Watts, 1968, $2.65)

THE MAGIC OF EVERYDAY THINGS

By SEYMOUR REIT
IL. by June Goldsborough

Clear colorful pictures illustrate the things children use and see in their day-to-day living. (Golden Book Educational Services, 1963, $3.12)

QUIET LOUD

Written and IL. by VIRGINIA PARSONS

Silence and sounds with matching pictures in a boxed pair of small books. (World, 1967, $3.95)

THE SCHOOL

By DICK BRUNA

On the simplest level pictures and minimal text introduce this subject. (Follett, 1968, $1.00).

THE STORM BOOK

By CHARLOTTE ZOLOTOW
IL. by Margaret Bloy Graham

From the first rumble of thunder to the coming of the rainbow, in text and pictures; reassuring to children. (Harper, 1952, $2.95)

WHAT DO PEOPLE DO ALL DAY?

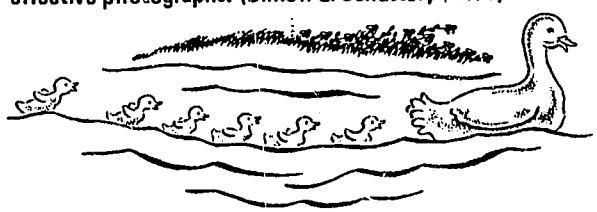
Written and IL. by RICHARD SCARRY

Animals behaving as people in all their daily activities, told and pictured with lively detail. (Random, 1968, $3.95) also: **THE SUPERMARKET MYSTERY**

WHAT IS IT FOR?

By HENRY HUMPHREY

The purposes and functioning of things you see on city streets, in houses and offices, clarified in text and effective photographs. (Simon & Schuster, $4.50)



ABC and Counting Books

ABC
COUNTING
By HELEN FEDERICO

Two bright tall books, hard-paged for very young hands. (Golden Press, 1969, $1.95 each)

ABC OF BUSES
By DOROTHY E. SHUTTLESWORTH
IL. by Leonard Shortall

All kinds of buses, what they do and where they go, in a gaily pictured book. (Doubleday, 1945, $3.25)

ABC OF CARS AND TRUCKS
By ANNE ALEXANDER
IL. by Ninon

Big, bold pictures and rhymes describe all sorts of cars. (Doubleday, 1956, $3.25)

ANT AND BEE AND THE A B C
By ANGELA BANNER
IL. by Bryan Ward
Ant and Bee search for their lost hats in a set of alphabetical boxes filled with surprises. (Watts, 1967, $1.50)

BRUNO MUNARI'S A B C

Bright pictures identify familiar objects in a big book. (World, 1960, $3.50)

COUNTING CARNIVAL
By FEENIE ZINER and PAUL GALDONE

An original introduction to numbers with lively pictures of children's doings. (Coward-McCann, 1962, $2.86)

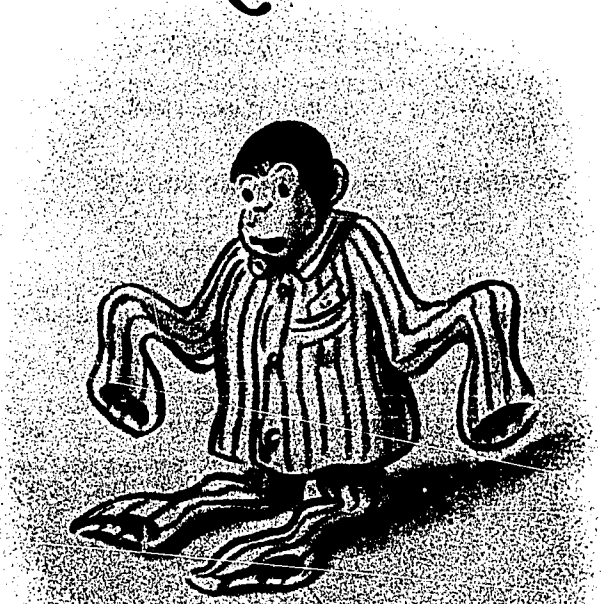
NUMBERS: A FIRST COUNTING BOOK
By ROBERT ALLEN
IL. with photos by Mottke Weissman

Introduces a young child to the idea of quantity, with photographs of things not usually found in counting books. (Platt & Munk, 1968, $2.50)

NUMBERS OF THINGS
Written and IL. by HELEN OXENBURY

Fine pictures in a number book encouraging the listener to look at the words, too. (Watts, 1968, $3.95)

Fantasy, Humor and Folk Tales



CAPS FOR SALE

By ESPHYR SLOBODKINA

Highly amusing tale of thieving monkeys imitating a cap vendor. (Scott, 1947, $2.75; Scholastic paperback, 45¢ each)

CURIOUS GEORGE

By H.A. REY

The hilarious adventures of an endearing, almost human little monkey. (Houghton, 1941, $3.25) also; **CURIOUS GEORGE RIDES A BIKE; CURIOUS GEORGE TAKES A JOB; CURIOUS GEORGE GETS A MEDAL** (all in scholastic paperback, 50¢, paperback, 75 ¢)

CURIOUS GEORGE GOES TO THE HOSPITAL

By MARGRET AND H.A. REY

His hospital experiences are funny but realistic too, including pain along with the fun.
(Houghton, 1966, $3.25; Scholastic paperback, 75¢)

FAVORITE NURSERY TALES

Selected by Jo Jasper Turner

The familiar stories and verses in good retellings, well illustrated. (Golden Book Educational Services, 1963, $3.12)

HENNY PENNY

Retold and IL. by PAUL GALDONE

Imaginative retelling of this old favorite with vivid illustrations. (Seabury, 1968, $3.50)

IF I RAN THE ZOO

Written and IL. by DR. SEUSS

Zany creatures and verse by a master of this kind of nonsense. (Random, 1950, $2.75) also: **THE NIGHT THE GRINCH STOLE CHRISTMAS**

THE LITTLE ENGINE THAT COULD

By WATTY PIPER

Little engine knew he could get the toys there on time, and so he did. (Platt & Munk, 1930, $1.50)

LITTLE RED RIDING HOOD

By THE BROTHERS GRIMM
IL. by Bernadette

The traditional tale with a few new twists – but the same old wolf – in a beautiful picture book. (World, 1969, $3.95)

MILLIONS OF CATS

Written and IL. by WANDA GA'G

An old man, an old woman, and their search for a cat make a classic tale of rich folk humor. (Coward-McCann, 1938, $2.95) also: **SNIPPY AND SNAPPY; THE FUNNY THING**

THREE BILLY GOATS GRUFF

By PETER C. ASBJORNSEN AND J.E. MOE
IL. by Marcia Brown

The classic folk tale with fine illustrations. (Harcourt, 1957, $3.25)

THREE LITTLE PIGS

IL. by William Pène du Bois

Attractive version of the old tale. (Viking, 1962, $2.50)

WHO TOOK THE FARMER'S HAT?

By JOAN NODSET
IL. by Fritz Siebel

Delightful nonsense about a farmer's hat blown away in the wind. Imaginative text and pictures. (Harper, 1963, $2.50; Scholastic paperback, 60¢)

Collections, Verse, Songs and Mother Goose

COMPLETE NURSERY SONG BOOK

Selected by Inez Bertail
IL. by Walt Kelly

A full collection of songs and pictures for the whole family. (Lothrop, 1954, $3.95)

HERE WE GO ROUND THE MULBERRY BUSH

IL. by Alice Schlesinger

Hard pages in a tall, gay picture book. (Grosset, 1964, $1.95)

LISTEN! AND HELP TELL THE STORY

By BERNICE W. CARLSON
IL. by Burmah Burris

Invites the child to participation in completing the tale. (Abingdon, 1965, $3.95)

MOTHER GOOSE

IL. by Gyo Fujikawa

Gay pictures illustrate this collection of familiar and less known verses in a big book. (Grosset, 1968, $3.95)

POEMS TO READ TO THE VERY YOUNG

Selected by Josette Frank
IL. by Dagmar Wilson

Large book of well-selected verses appealing to the youngest. (Random, 1961, $1.50) also: **MORE POEMS TO READ TO THE VERY YOUNG**

READ-TO-ME STORYBOOK

BY THE CHILD STUDY ASSOCIATION OF AMERICA
IL. by Lois Lenski

Selection of stories about children, creatures and things dear to the very young (T.Y. Crowell, 1947, $2.95) also: **READ ME ANOTHER STORY; READ ME MORE STORIES; READ TO ME AGAIN**

THE REAL MOTHER GOOSE

IL. by Blanche Fisher Wright

Brightly colored traditional pictures go well with the familiar rhymes. (Rand, 1916, $2.95)

TIBOR GERGELEY'S GREAT BIG BOOK OF BEDTIME STORIES

Selected and IL. by Tibor Gergeley

Thirty-two stories, most originally Little Golden Books, in a large, lively, colorful picture-book. (Golden Press, 1967, $4.95)

WAKE UP AND SING!:
FOLK SONGS FROM AMERICA'S GRASS ROOTS

Selected and adapted by Beatrice Landeck
and Elizabeth Crook
IL. by Bob Blansky

Simple, imaginative songs by Woody Guthrie and others. (Marks/Morrow, 1969, $5.95)

WHO AM I?

By LOIS RAEBECK
IL. by June Goldsborough

The natural interests of young children playing together and discovering themselves, in original songs, easy to learn and easy to play. Enchanting illustrations. (Follett; 1970, $2.95)

Inexpensive Books

ANIMAL FRIENDS

By JANE WERNER
IL. by Garth Williams
(Golden Press)

BABY ANIMAL FRIENDS

By PHOEBE ERICKSON
Wonder Books-Grosset & Dunlap)

THE BOY WITH A DRUM

By DAVID L. HARRISON
IL. by Eloise Wilkin
(Golden Press)

THE COLOR KITTENS

By MARGARET WISE BROWN
IL. by Alice and Martin Provensen
(Golden Press)

A DOG'S LIFE

By MIDO
IL. by Gerda
(Golden Press)

THE GOOD FRIENDS

By PAUL FRANCIS
IL. by Gerda
(Golden Press)

POKEY LITTLE PUPPY

By JANETTE SEBRING LOWREY
(Golden Press)

SHAPE BOOKS: THE BEAR BOOK
THE TURTLE BOOK
THE TIGER BOOK
THE ZOO BOOK
THE BUG BOOK: others
(Golden Press)

THE TAXI THAT HURRIED

By LUCY SPRAGUE MITCHELL,
IRMA SIMONTON BLACK
AND JESSIE STANTON
IL. by Tibor Gergely
(Golden Press)

WE LIKE KINDERGARTEN

By CLARA CASSIDY
IL. by Eloise Wilkin
(Golden Press)

Title Index

d Days I Like, Hawkinson, 3
Dear Garbage Man, Zion, 13
Dear Uncle Carlos, Reit, 13
Discovering Shapes, Thobum, 17
Do You See What I See?, Borten, 16
Dog's Life, A, Mido, 27
e Emilio's Summer Day, Bourne, 14
Everybody Eats and
Everybody Has a House, Green, 9
Everybody Grows Up, Green, 9
f Favorite Nursery Tales, Turner, 21
Find the Animals, Rey, 8
Fred Fireman, Kaufman, 14
Funny Thing, The, Ga'g, 22
Giant Nursery Book of
Things That Go, Zaffo, 17
g Gilberto and the Wind, Ets, 4
Good Friends, The Francis, 27
Goodnight Moon, Brown, 3
Grandfather and I, Buckley, 3
Grandmother and I, Buckley, 3
h Harry by the Sea, Zion, 9
Harry the Dirty Dog, Zion, 9
Henny Penny, Galdone, 21
Here We Go Round
the Mulberry Bush, Schlesinger, 24
Hooray for Jasper, Horvath, 3
Hot and Cold, Martin, 17
How a Seed Grows, Jordan, 17
i I Am a Bear, Risom, 9
I Am a Bunny, Risom, 9
I Am a Mouse, Risom, 9
I See a Lot of Things, Hay, 17
If I Ran the Zoo, Dr. Seuss, 21
If I Were a Mother, Mizumura, 9
In the City, Bank Street
College of Education, 14
Inch by Inch, Lionni, 9
Is It Hard? Is It Easy?, Green, 9
Is This You?, Krauss, 3
j Jamie Visits the Nurse, Reit, 13
Just Me, Ets, 4
l Large and Small, Martin, 17
Laurie's New Brother, Schlein, 3
Learning about Sizes, Thoburn, 17
Let's Find Out About the Clinic, Froman, 17
Letter to Amy, A, Keats, 4
Light and Heavy, Martin, 17
Listen! And Help Tell the Story, Carlson, 24
Little Auto, The, Lenski, 4
Little Engine That Could, The, Piper, 21
Little Red Riding Hood,
The Brothers Grimm, 22

Lollipop Party, The Sonneborn, 5
m M Is for Moving, Ilsley, 3
Magic of Everyday Things, The, Reit, 17
Millions of Cats, Ga'g, 22
More Poems To Read
To the Very Young, Frank, 24
Mother Goose, 24
My Dog Is Lost, Keats/Cherr, 3
Nicky's Sister, Brenner, 4
Night the Grinch Stole Christmas, The,
Dr. Seuss, 21
n No Roses for Harry, Zion, 9
Nothing But Cats and
All About Dogs, Skaar, 9
Numbers, Allen, 19
Numbers of Things, Oxenbury, 19
o Old MacDonald Had a Farm, Graboff, 9
p Papa Small, Lenski, 4
Patrick Will Grow, Bond, 4
People Read, Bank Street
College of Education, 14
Peter's Chair, Keats, 4
Peter Policeman, Pineo, 14
Play with Me, Ets, 4
Poems To Read To the Very Young,
Frank, 24
Pokey Little Puppy, Lowrey, 27
Policeman Small, Lenski, 4
Pumpkinseeds, Yezback, 4
q Quiet Loud, Parsons, 16
r Read Me Another Story, CSAA, 24
Read Me More Stories, CSAA, 24
Read To Me Again, CSAA, 24
Read-To-Me Storybook, CSAA, 24
Real Hole, The, Cleary, 4
Real Mother Goose, The, 24
Red Light, Green Light, MacDonald, 14
Rosa-Too-Little, Felt, 4
Round Things Everywhere, Reit, 13
Runaway Bunny, The, Brown, 3
s Sad Day, Glad Day, Thompson, 5
School, The, Bruna, 16
Seven in a Bed, Sonneborn, 5
Small Pig, Lobel, 10
Snippy and Snappy, Ga'g, 22
Snowy Day, The, Keats 6,
Storm Book, The, Zolotow, 16
Story about Ping, The, Flack, 10
Story Grandmother Told, The, Alexander, 5
Supermarket Mystery, The, Scarry, 16
t Tale of Peter Rabbit, The, Potter, 10
Taxi That Hurried, The, Mitchell *et al.*, 27

Acknowledgments

The Child Study Association acknowledges with thanks permission received from the following publishers to reproduce the illustrations appearing in this booklist:

The Dial Press, Inc. THE STORY GRANDMOTHER TOLD, Story and Pictures by Martha Alexander. 1969. (Cover, p.26)

Albert Whitman & Company DAYS I LIKE, Written and Illustrated by Lucy Ozone Hawkinson. 1965. (pp. i, iii, iv, 7, 22) LITTLE BOY WHO LIVES UP HIGH, Story and Pictures by John and Lucy Hawkinson. 1967. (p. 32)

Thomas Y. Crowell Company READ TO ME AGAIN, Compiled by the Child Study Association of America, Illustrated by Garry MacKenzie. 1961. (pp. ii, viii, 17, 25, 31, Back Cover)

The Viking Press THE STORY ABOUT PING, By Marjorie Flack, Lithographs by Kurt Wiese. 1933, Renewed 1961. (pp. 10, 11)

McGraw-Hill Book Company CARLITO'S WORLD, By Veronica Nash, Illustrated by David K. Stone. 1969. (pp. 12, 15)

Follett Publishing Company WHO AM I? By Lois Raebeck, Illustrated by June Goldsborough. 1970. (p. 18)

Houghton Mifflin Company CURIOUS GEORGE, By H. A. Rey. 1941. (p. 20)

Random House, Inc. MORE POEMS TO READ TO THE VERY YOUNG, Selected by Josette Frank, Illustrated by Dagmar Wilson. 1968. (pp. 1, 23)