THE APPLICATION OF CHILDREN'S DRAMA PRINCIPLES TO AN EDUCATIONAL TELEVISION SERIES

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ABSTRACT

THE APPLICATION OF CHILDREN'S DRAMA PRINCIPLES TO AN EDUCATIONAL TELEVISION SERIES

by Virginia Lee Fowler

This study was made to analyze and evaluate the effectiveness of the application of children's drama principles to an educational television book series. The series was called "Around the World in Eighty Books," and was designed to stimulate the leisure-time reading of fourth grade children. The basic method of presentation was that of dramatically reading book selections.

Sixty-two scripts were prepared by this writer for the series. Programs were produced by the Michigan State University Educational Television Station, WMSB-TV, and were viewed twice weekly by fourth graders of thirty-five Lansing, Michigan, Public Schools from September 1959 through June 1960.

The problems encountered in the application of children's drama principles to the television series were analyzed. A mail-questionnaire survey was conducted among fourth grade children, their teachers, and their school librarians in an attempt to evaluate the methods used for presentation of the program and the total effectiveness of the program.

Chapter I gives an introduction to the methods and purposes of the study. Chapter II discusses and defines some of the children's drama principles utilized in creative dramatics and children's theatre which were applied in this study. Chapter III presents a detailed description of the television program as it was planned and presented. Chapter IV discusses the application of children's drama principles to the program and the problems resulting. Chapter V reveals the results of the

questionnaire survey, and Chapter VI contains the summary and conclusions of the study, as well as recommendations for developing future programs of this type.

The general conclusion of the study, based on the questionnaire survey and the author's experience with the program, was that the application of children's drama principles to the program was effective in stimulating reading and interest in books among fourth grade pupils. Other conclusions regarding this type of program were the following:

a) Television represents a strong authority to many children, and programs therefore should be carefully planned.

b) Dramatically read book selections provide enjoyable experiences for children.

c) The content of a selection creates a deeper impression on children than the method of presentation or visual aids accompanying it.

d) Selections presented should contain a conclusion or ending.

e) The use of participation pantomines via television can be highly stimulating.

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By

Virginia Lee Fowler

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CHAPTER I

INTRODUCTION

From September 1959 through June 1960, fourth grade classrooms of thirty-five Lansing, Michigan, Public Schools viewed a series of television programs designed to stimulate interest in leisure-time reading. The series was sponsored by the Lansing Public Library; scripts were prepared by the present author who was employed in the Children's Department of the Library; and the programs were produced through the facilities of Channel 10, WMSB-TV, the Michigan State University educational television station.

The educational television program series was called "Around the World in Eighty Books." It was a fifteen-minute program viewed twice a week, during school hours, by fourth graders in the Lansing Public Schools. The over-all aim of the program was to stimulate the leisure-time reading of fourth graders.

This thesis is a study of the television series, its methods, and effects. It is hoped that it will contribute to the present limited knowledge about programs of this type. It is also hoped that the knowledge gained will aid producers, directors, and writers in creating more stimulating and effective television "book series" programs for children, as well as suggest some basic principles which might apply to general television programs for children.

The purpose of this thesis is (a) to analyze the problems encountered in the application of children's drama principles to an educational television book series, (b) to evaluate the methods used for presentation of the program, (c) to evaluate the total effectiveness of the program

itself on a select child audience, and (d) to suggest possible principles for children's television programming.

This study is limited to (a) an analysis of the problems encountered in the writing and production of this particular program series, (b) an analysis of the results of the questionnaire survey made concerning the program's effectiveness, and (c) the study of a program series designed specifically for fourth grade viewers.

Since television is becoming more and more widely used for educational purposes, there is a great need for good children's programs with high standards and high content appeal. The type of program scripts considered in this study and the discussion of problems pertaining to the development of the program are intended to aid in the fulfillment of this need. Children's television programming is considered so important by the Children's Theatre Conference, a national organization for furthering the cause of children's theatre in America, that it has established a Radio and Television Committee, dedicated to the study and improvement of television programs for children. May Seagoe says, in an article summarizing a Children's Theatre Conference workshop group:

> The problem [of providing good television programs for children] is not one of added limitations, but of studying the child audience and its reactions to television, of improving the shows now offered for children, and of using television wisely.[1]

Because of this great need to know more about children's reactions to various techniques and program effects, the questionnaire survey for this study was made.

It was found, in a survey of the Master's Degree theses listed in the Educational Theatre Journal, 1949-1958, that very few studies of children's television programs exist. This study should prove valuable

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[1]May Seagoe, "Issues and Criteria for Children's Television," Educational Theatre Journal, IV (1952), p. 232.

to undergraduate students in the field of children's theatre, for it demonstrates a practical relation of this field to that of television. C. Harshbarger and W. R. Reardon, of the State University of Iowa Speech and Dramatic Arts Department, have said:

> To realize that the [speech and drama] students' best opportunities for a start in their careers may be through the avenue of television, and then to fail to familiarize them with this avenue, is almost criminal in its blindness.[2]

In this thesis study, the children's theatre graduate will see one way in which he can apply his training and experience to the development of television programs for children.

The audience and type of program involved in this study fit well into the prupose of the study. A dramatically imaginative theme for the program made it possible to utilize many types of children's drama principles. The selection of fourth grade children to receive the program was appropriate since (a) their reading level enables them to read complete books which have dramatically involved plots, (b) they are young enough so that it is possible to stimulate their creative imagination to some extent, and (c) they already were receiving other educational television programs, so television sets were readily available to them. Mail-questionnaires, sent to fourth graders, their teachers, and their school librarians, appeared to be the best means possible for determining the effectiveness of the program and its methods.

Since this thesis concerns the principles of children's drama as applied to an educational television series, the term "children's drama" refers to two specific types of dramatic activity for children, as defined by the Children's Theatre Conference Committee Report:

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[2]H. C. Harshbarger and W. R. Reardon, "For the Integration of Television, Speech, and Dramatic Arts," Educational Theatre Journal, VIII (1956), p. 307.

A. CHILDREN'S THEATRE, in which plays, written by playwrights, are presented by living actors for child audiences.

. . . . . .

B. CREATIVE DRAMATICS, in which children with the guidance of an imaginative teacher or leader create scenes or plays and perform them with improvised dialogue and action.[3]

Children's theatre aims at presenting a professionally artistic entertainment experience for the child audience, in a formal situation. Creative drama strives for expression, participation, and development of the group members themselves, in an informal situation. The principles and techniques utilized in children's theatre and creative dramatics are those which have been applied to the development of this educational television program series.

Chapter II of this study contains a review of children's drama literature, and a discussion of children's drama principles, such as those involving creative imagination, pantomine, and storytelling in the area of creative dramatics; and those involving exposition, dramatic situation, plot, complication, characterization, identification, suspense, dialogue, and climax in the area of children's theatre.

Chapter III contains a detailed description of the program as it was planned and presented. This includes its content, presentation methods, and special features.

Chapter IV discusses the application of children's drama principles to the program and the problems encountered in the basic formation of the program.

Chapter V includes a discussion and evaluation of the program and its presentation techniques, based on a mail-questionnaire survey

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[3]Ann Viola, "Drama With and For Children: An Interpretation of Terms," Educational Theatre Journal, VIII (1956), p. 140.

conducted among school librarians, teachers and six classes of children who viewed the program.

Chapter VI contains the summary and conclusions of the thesis, as well as recommendations for applying children's drama principles to future television programs for children.

CHAPTER II

CHILDREN'S DRAMA PRINCIPLES

Children's drama principles include those elements and techniques involved in the processes of creative dramatics and theatre for children.

Creative Dramatics

Definition

Creative dramatics has been defined as drama designed specifically for the child participant.[1] Sometimes "playmaking" is used to describe this technique. It includes various dramatic activities which involve creating words and actions, spontaneous make-believe, and story dramatization. All of these activities are carried on in an informal situation with children. Geraldine Siks has defined the process thus:

> Creative dramatics is an art for children . . . a group experience in which every child is guided to express himself as he works and plays with others for the joy of creating improvised drama. Improvised drama means children create . . . characters, action, and dialogue as they are guided by a leader to think, feel, and become involved in the issue at hand.[2]

Purposes

The chief aim of creative dramatics is to provide the child with many varying life experiences in a stimulating form through the medium

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[1]See page 4 of Chapter I.

[2]Geraldine Brain Siks, Creative Dramatics (New York: Harper & Brothers, 1958), p. 19.

of dramatization. It is vital in creative dramatics to give the child experiences which will develop him ". . . socially, emotionally, intellectually, physically, and spiritually."[3] In playmaking sessions with children, leaders strive:

1. To provide for a controlled emotional outlet.
2. To provide each child with an avenue of self-expression in one of the arts.
3. To encourage and guide the child's creative imagination.
4. To give young people opportunities to grow in social understanding and co-operation.
5. To give children experience in thinking on their feet and expressing ideas fearlessly.[4]

It should be remembered that creative dramatics is conducted for the sole benefit and development of the child participant.

Elements and techniques

Three of the elements and techniques vital to the existence of a creative dramatics program were utilized in this study: the development of a child's creative imagination, the art of pantomime, and the techniques of storytelling.

Creative imagination.--Stimulating the child's creative imagination is one of the most important processes connected with creative dramatics. A dictionary definition of imagination states that: "Imagination is a . . . mental synthesis of new ideas from elements experienced separately."[5] A more poetic explanation of it is this:

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[3]Ruth Lease and Geraldine Brain Siks, Creative Dramatics (New York: Harper & Brothers, 1952), p. 2.

[4]Winifred Ward, Playmaking With Children (2d ed. rev.; New York: Appleton-Century-Crofts, Inc., 1957), pp. 3-8.

[5]Webster's New Collegiate Dictionary (Springfield, Mass.: G. & C. Merriam Co., 1960), p. 414.

". . . imagination . . . is a power of the soul which out of itself produces forms. . . ."[6] Creative drama strives to develop the child's imagination as he participates in pantomimes, characterizations, and story-acting. Children are encouraged to think of new and different ideas for planning and carrying out their dramatic activities. Winifred Ward says childhood is the ideal age period to develop the imagination:

> Childhood, when imagination is fresh and strong, is the time to begin cultivating it; and there is no school experience which gives better opportunity for creativity than playmaking.[7]

Pantomime.--One of the first techniques utilized by creative dramatics is that of pantomime. Children learn to create believable and meaningful bodily actions by using both large and finely detailed pantomimes. Pantomime has been defined as ". . . the expression of thoughts, feelings, and emotions through bodily action."[8] Group pantomiming encourages children's interest and participation in creative drama activities.

Storytelling.--The principles of storytelling also come into use in creative dramatics. When the children are ready to analyze and develop their own scenes from a story, the leader must tell or read the story to them, so that they begin working from one common version of it. And "if they get the tale plus the deep appreciation of the storyteller, they will see more in it than they ever would have dreamed was there."[9]

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[6]Pico Della Mirandola, On the Imagination, trans. Harry Caplan (New Haven: Yale University Press, 1930), p. 33.

[7]Ward, op. cit., p. 7.

[8]Madame Eva Alberti, A Handbook of Acting (Samuel French, Inc., 1932), quoted in Ward, Playmaking With Children, p. 10.

[9]Ward, op. cit., p. 117.

It is a widely accepted belief that it is more effective to tell a story than to read one. However, the great storyteller Ruth Sawyer advises, in the event that there is not enough preparation time for telling a story well, it is better to read a story well than to tell it poorly. She says, "Reading can be made as delightful as storytelling, if the reader makes an art of it."[10]

Whether reading or telling a story, the leader should convey a sincere love and appreciation for the story. Its mood should be captured--gay and light, slow and stately, bold and strong--all should be felt by the storyteller and the audience. Sawyer says:

> To be able to create a story, to make it live during the moment of the telling, to arouse emotions--wonder, laughter, joy, amazement--this is the only goal a storyteller may have.[11]

When the storyteller truly makes a story come alive for the listeners, a contribution is being made to their deep appreciation of the story and to their vitality and interest in acting out the story.

Children's Theatre

Definition

Children's theatre implies a dramatic production that is staged specifically for a child audience. The script is written for children, the characters appeal to children, and the direction of the actors is meaningful to children. Charlotte Chorpenning, a pioneer in the field of children's theatre, has stated:

> . . . Every good play for children as well as most plays for adults, has three organic elements:

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[10]Ruth Sawyer, The Way of the Storyteller (New York: The Viking Press, 1957), p. 147.

[11]Ibid., p. 148.

1.--A story with a beginning, middle, and end . . .
2.--A character whose play it is.
3.--Meaning.[12]

Children's theatre embodies the techniques and aims of good adult theatre, but utilizes them in a way especially oriented toward the child audience.

Purposes

There are many purposes and objectives which children's theatre attempts to fulfill. These include providing worthwhile entertainment, sharing new experiences, satisfying psychological needs, and developing discriminating audiences. In providing worthwhile entertainment, the play for children gives joy, beauty, and laughter to the child audience. The relationship of entertainment and education should be clearly understood. It has been said that:

> . . . entertainment should not be considered as sheer amusement, which is only a possible element of entertainment, but as agreeable and refreshing thought and mental activity exemplified by identification of children with characters in situations they understand.[13]

Thus it would seem that entertainment and education may go hand in hand. "Children's Theatre . . . grows out of a desire to delight, as well as to instruct. . . ."[14] The instruction must be completely submerged in the plot and characters of the play, so that obvious

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[12]Charlotte B. Chorpenning, Twenty-One Years With Children's Theatre (Anchorage, Kentucky: The Children's Theatre Press, 1954), p. 34.

[13]Kenneth L. Graham, "An Introductory Study of Evaluation of Plays for Children's Theatre in the United States" (unpublished Ph. D. dissertation, University of Utah, 1947), p. 67.

[14]Muriel Mawer, Hazel R. Patten, and Minnette F. Proctor, comp. by Seattle Junior Programs, Inc., Children's Theatre Manual (Anchorage, Kentucky: The Children's Theatre Press, 1951), p. 7.

moralization does not stamp out the children's interest. It is possible to teach, through characterization and character relationships, ideals of justice, loyalty, courage, honesty, and good sportsmanship. These ideals may leave lasting impressions on the minds of the children in the audience.

A children's play provides many opportunities for ". . . bringing new and delightful experiences to boys and girls--experiences which broaden interests and bring about a finer understanding of people."[15] In the broadening of interests it would be hoped that children might discover some new and worthwhile use of their leisure time. Or they may meet and become familiar with the existence and problems of a foreign people in a play, thus aiding their understanding of others in the real world.

Through vicarious experiences with scenes of adventure, excitement and suspense, the children's play can satisfy many of the child's psychological needs. If the play's hero is surrounded by loving friends, so is the child in the audience. If the hero dashes through a series of exciting adventures, the observing child is also going through these experiences with him. By identifying with the hero, he may experience triumph and success through acts of bravery and fortitude. If a child's environment is one of poverty, the children's play can offer him, through imaginative scenery and costumes, visions of beauty and grandeur. Thus an audience filled with children of many varying needs may find momentary satisfaction for these needs in the unfolding of the play.

Certainly children's theatre can develop discriminating audiences of the future. When adults have been exposed to good theatre constantly

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[15]Winifred Ward, Theatre for Children (3d ed. rev.; Anchorage, Kentucky: The Children's Theatre Press, 1958), p. 78.

throughout their childhood they are acquainted with theatrical effects and fine characterizations, and will be more selective in their choice and approval of radio, television, movie, and stage presentations.

Elements and techniques

Specific elements and techniques of children's theatre principles discussed here will include the play's exposition, dramatic situation, plot, complication, characterization, identification, suspense, dialogue, and climax.

Exposition.--Exposition refers to the ". . . imparting of information necessary for an understanding of the story as it proceeds."[16] It tells us what we need to know about the characters and the situation before we can grasp the meaning of the play's beginning. In a children's play, identifying information is conveyed to the audience as quickly but as subtly as possible. The audience needs to quickly know who, what, where, and when--but in a concise form and meaningful way.

Dramatic situation.--The dramatic situation involves a character or group of characters and the circumstances which surround them. In a dramatic situation, something is happening to someone. A series of situations makes up a play. John Dietrich says: "The situation may be defined as the pattern of circumstances affecting behavior at a given moment."[17] The dramatic situations in a children's play should be based on experiences and incidents which the children are interested in and which they care about.

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[16]Frank H. O'Hara and M. H. Bro, A Handbook of Drama (Chicago, New York: Willett, Clark & Co., 1938), p. 228.

[17]John E. Dietrich, Play Direction (New York: Prentice-Hall, Inc., 1953), p. 14.

Plot.--The plot of a children's play has been defined as: ". . . the arrangement and amplification of its story in terms of the playwright's purpose. . . . The manner in which the story is told. . . ."[18] The plot indicates a precise arrangement of events, planned in such a way as to offer the best dramatic effect.

Every good children's play should contain ". . . a story with a beginning, middle, and end, or to use another wording, a problem, complication, and solution."[19] After the characters are introduced and the problem is revealed, ". . . the story must never stop."[20] This means the main character and his problem must constantly be followed as closely as possible, with every new event adding to the complication or solution of his problem. Long scenes unnecessary to the main plot line must be avoided. A story plot line will be stopped by too much descriptive or explanatory talk, by prolonged absence of the main character from the scene, or by the development of an involved secondary theme.

Complication.--A complication is ". . . the bringing together of the protagonistic and antagonistic forces."[21] It may involve a conflict within the hero himself, or it may be represented by a physical obstacle which prevents him from obtaining his desired goal. If complications did not occur in a children's play, the basic situation would be more narration than drama. There would be no conflict to hold the attention and interest of the child audience.

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[18]Jed H. Davis, Roger M. Busfield, Jr., and Mary Jane Watkins, Children's Theatre (New York: Harper & Brothers, 1960), p. 52.

[19]Chorpenning, op. cit., p. 34.

[20]Ibid., p. 13.

[21]Dietrich, op. cit., p. 33.

Characterization.--"Characterization is the bringing out of personality by means of setting, physical action, personal appearance, description. . . ."[22] It involves all the various ways by which a playwright makes his characters known to the audience.

A children's play must contain at least one character who is the protagonist--the children care about him and want him to gain his objectives. The minor characters may be one-sided or types; this enables the audience to more clearly follow the play.

Identification.--". . . Recognition of audience identification with a leading character on the stage is a basic necessity in the Children's Theatre."[23] Children quite easily identify themselves with a main character in the play, providing they like and believe in him. They feel his emotions, think his thoughts, and share his struggles and triumphs. A play without this effective main character, or protagonist, will result in restlessness and inattention among its child audience.

Suspense.--"Suspense is the sense of continuing uncertainty which gives drama its impetus."[24] In a children's play, suspense makes the audience almost hold its breath, waiting to see what will happen next.

A good children's play will alternate spots of suspense with spots of relaxation.[25] The audience will be highly excited one moment, and lulled into peace the next. This is because the audience becomes extremely involved in tense emotional scenes, and ". . . a steady

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[22]O'Hara and Bro, op. cit., p. 226.

[23]Chorpenning, op. cit., p. 13.

[24]O'Hara and Bro, op. cit., p. 232.

[25]See Chorpenning, op. cit., p. 17.

and unrelieved increase of tension could tax the emotions to the breaking point."[26]

It has also been stated that a children's play needs a good suspenseful "carry-over" and "pick-up" from one act to the next.[27] As the curtain falls on one act, a short scene presenting an unanswered question such as--Will the hero escape this danger? Will he solve this problem? What will happen?--leaves the audience with enough suspense to return their undivided attention to the next act as it begins. This act must quickly present a "pick-up" scene which answers the question or furthers the hero in his adventures.

Dialogue.--Dialogue is the exchange of speeches between characters. In a children's play it must be concise and to the point. "Dialogue must do three things: clarify the situation, tell the story, show the character."[28] Actors and playwrights must make the dialogue in children's plays as natural as possible.

Climax.--"The climax of the play is the point of highest tension."[29] It is important that a children's play contain a concluding climax, which solves the problem of the play and releases the tension which has been built up during the play. The climax ". . . should come either at the very end or within a few speeches of the final curtain."[30]

The preceding discussion has explained the definitions and purposes of the two areas of children's drama: creative dramatics and

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[26]Davis, Busfield, and Watkins, op. cit., p. 74.

[27]See Chorpenning, op. cit., p. 13.

[28]Ward, Theatre for Children, p. 131.

[29]O'Hara and Bro, op. cit., p. 226.

[30]Ward, Theatre for Children, p. 127.

children's theatre. The principles governing creative drama and children's theatre which apply to this study have been defined and interpreted.

Chapter III will now provide a complete description of the educational television program, "Around the World in Eighty Books," as it was planned and presented.

CHAPTER III

THE EDUCATIONAL TELEVISION PROGRAM

Background

In the summer of 1959, the Lansing Board of Education gave the Lansing Public Library (which falls under its financial and supervisory jurisdiction) the opportunity to plan and present an educational television program series for children. Lansing school children had already been receiving educational television programs in their classrooms during the previous year, and this new program would be an addition to their television schedules.

The Children's Department of the Library was requested to create "something new, something different, and something exciting." Preparation of the program scripts was to fall to the present author, who was an Assistant in the Children's Department, and who had previous training and experience in the field of Children's Theatre.

Three types of programs relating to books were considered for presentation: a child-participation program, a library instruction period program, and a dramatic-styled program. The child-participation type of program was eliminated because the program was to be presented twice weekly, and would consume an extensive amount of the children's school time for preparation and participation. The library instruction type of program was ruled out, because children were already receiving in-school training from their school librarians concerning the use of school library facilities, such as finding books on shelves, using card catalogues, checking books in and out, etc. Hence, the third choice of a dramatic-styled type of program was selected.

It was decided to gear the program toward the fourth grade child's reading level and interests for three reasons. One, this is the reading level at which a wide selection of books with a strong dramatic content can be found, in contrast to the limited number of full-plotted books available to first, second, and third grade readers. Fourth graders can read books containing funny, exciting, sad and happy incidents, which are excellent material for dramatic presentation; and fourth graders are at a good stage of reading readiness and interest to be led into fine literature experiences.

Two, since it was the desire of the author to utilize some creative drama techniques on the television program, the choice of a fourth grade audience was a good one. Fourth graders are still young enough to lose themselves, to some extent, in imaginative thought and pantomime. Fifth and sixth graders have a somewhat more sophisticated attitude toward this type of thing and are not as easily suggestible to imaginative activity as are fourth graders.[1]

Three, technically, this choice was a good one, because the fourth graders were to receive other educational television programs, and had access to television sets in their schools.

Content of Program

The educational television program was called "Around the World in Eighty Books." Its overall aim was to stimulate the leisure-time

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[1]In Playmaking With Children, by Winifred Ward, (1st ed.; New York: D. Appleton-Century Co., Inc., 1947), p. 43, Miss Ward says, "When boys and girls have not been introduced to dramatics until they are past ten, . . . they have lost some of the spontaneity they had at six, seven, and eight and do not enter into dramatic play so freely. . . ."

reading of fourth graders. It was a fifteen-minute program viewed twice a week, during school hours, by fourth graders in thirty-five Lansing Public Schools. It was produced through the facilities of Channel 10, WMSB-TV, the Michigan State University educational television station, with Mr. Charles Ruffing as producer. The program was in effect from September 1959 through June 1960.

Selection of books

It was necessary to select a basic list of eighty books to be featured on "Around the World in Eighty Books." The selections were based on recommendations from reliable children's book lists,[2] on the experience of Mrs. Beulah Bock, Lansing Public Library Children's Librarian, and upon the fact that the program would be viewed by a combination of poor, average, and excellent readers in the fourth grades.

Mrs. Bock and the author selected the final titles, and book lists were prepared and distributed to school librarians. It was necessary that school librarians had knowledge of the books featured on the programs, since school libraries were located in most of the Lansing Public Schools, and children had direct access to library services sometime within a week following the viewing of the television programs.

The original idea of the program was to take trips around the world to hear stories from or about foreign lands. Many books in this category were selected. However, there were many other books not connected with foreign lands which were popular and excellent reading material

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[2]Children's Catalogue, comp. M. L. McConnell and D. H. West (9th ed.; New York: H. W. Wilson Co., 1956).

Best Books for Children, comp. Junior Libraries and Library Journal (New York: R. R. Bowker Co., 1958).

Nancy Larrick, A Parent's Guide to Children's Reading (New York: Doubleday & Co., Inc., 1958).

for fourth graders. Therefore additional book categories were selected with the idea that space ship trips could be made to imaginary places as well as to those existing on maps. Accordingly, the book categories included: "Stories from Foreign Lands," "The World of Space Stories," "America Then and Now," "The World of Animals," "The World of Funny Stories," and "The World of Holiday Stories." Each of the eighty books was then listed under the most appropriate category (See Appendix I).

Each book listed was to be featured on one television program. As the programs were planned throughout the year, additional titles were chosen to be used with each feature book, and a few books not included on the original list were featured. The additional books were mentioned on each program as supplementary reading material to stimulate interest in more than one book.

Some books on the original list were not featured on the program and were replaced by others because they showed a lack of dramatically appealing portions suitable for fourth graders, for example, Daniel Boone: Wilderness Scout, by S. E. White;[3] or they were too long to present, for example, one of Grimm's fairy tales.[4] A few of the books listed were not used because some program time was lost by a power failure at the television station, school free days for conferences or holidays, and similar occurrences.

Method of Presentation

Basic method

The basic method of presentation was to have edited book selections dramatically read.

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[3]S. E. White, Daniel Boone: Wilderness Scout, (Garden City, New York: Doubleday, Doran and Co., Inc., 1922).

[4]The Brothers Grimm, Grimm's Fairy Tales, trans. by Crane, Edwardes, and Lucas (New York: Grosset and Dunlap, 1945).

Space hostess.--A college girl experienced in drama was employed to present the program. In a space ship setting, she appeared as a Space Hostess, wearing a large cape and pert hat (see Appendix II), and took her viewers on "trips around the world" to hear stories from or about other countries. Sometimes, when they "arrived" in a particular country, she would remove her cape and display a costume typical of the country.

Two girls appeared as Space Hostesses during the school year. From September through December, Lynda Myles, known to her viewers as "Miss Lynda," conducted the program. In January, Martha Jane Parisian, known as "Miss Jane," replaced her and appeared regularly through June, 1960.

Creative pantomimes.--In the first programs, the youthful audience was invited to press "magic buttons" on their desks so they would turn into flying saucers and carry them around the world also. They were led through another pantomime of packing an imaginary suitcase and placing in it special costumes for the countries they might visit. Then, throughout the year, the suitcase was unpacked periodically in order to don a costume for this country or that one.

Other procedures.--Following this type of introduction, the hostess would then read an edited selection from a fiction book concerned with the country they were visiting that day. Sometimes the selections were read directly from the original book, and sometimes they were read from typed copy placed in a large book called the "Around the World Book." The musical theme of "Around the World in Eighty Days" was played at the opening and closing of each program.

Use of visual aids

The visual aids used for the television program were numerous and varied. They included costumes, properties, book illustrations,

and other pictures, all relating in some way to the story which followed.

Costumes.--Almost always, one familiar costume was used on the program: the cape and hat worn by the Space Hostess. The cape was very long, very full, and had one snap at the neck to facilitate removal during the opening of the program. The hat was in the style of a pert WAC cap, also easily removable. Because of the cape's fullness, it was possible to wear almost any type of foreign costume underneath, such as a full Spanish skirt or a long-sleeved Swiss peasant blouse.

In a few cases the Space Hostess did not wear the cape and hat, but simply appeared in a foreign costume in the beginning of the program. For example, one time she was wearing a Japanese kimono, with a large obi. Another time she wore an Eskimo parka, which had to be removed after a brief display, due to its warmth. Sometimes costumes were presented in extremely complete authentic detail, and sometimes only suggestive costuming was provided to establish atmosphere, such as a Spanish shawl draped over the shoulders, or a French beret perched on the head.

At times the Hostess appeared in regular street clothes, for stories which suggested no particular costuming. These were mainly stories dealing with animals, holidays, and typical stories of modern America.

Properties.--In addition to the costumes of foreign lands, items from foreign countries which held particular interest for the children or which were related to the story were shown. An authentic pair of wooden shoes introduced one of the stories from Holland. Japanese dolls, fans, and lanterns set the mood for a fanciful Japanese tale.

Other properties which bore a direct relation to the story selection were used. One of the most fitting of these was a real "egg tree," hung with beautifully decorated Easter eggs, used to illustrate Katherine

Milhous' book, The Egg Tree.[5] The popular Dr. Seuss books were featured,[6] using a personal picture Mr. Geisel had given to one of the Lansing school librarians. Also displayed were several of the Dr. Seuss book characters now available in plastic animal statues.

Books, titles, and jackets were other important properties used. Sometimes all or parts of programs were occupied with brief book reviews followed by the display of each book. As the series progressed, some of the viewing children requested that the book title and author be shown after each story selection. Thus they could write down these items for future reference. A method was devised whereby the book was always displayed at the end of the program, and the title and author were spoken two or three times as a close-up camera view of the book was provided. At times it was necessary to place a printed title-and-author slip on the cover of the book, because the originally printed titles were not always visible by television camera.

For added visual interest, books in their original jackets were shown as often as possible. However, two factors limited their use. First, jackets of older books were not always available. Second, the glossy surfaces of many book jackets caused a bad glare under the television lights.

Illustrations. -- The type of visual aid most heavily depended upon for this program series was book illustrations. Limited preparation time and the twice-a-week frequency of the show dictated the need for these close-at-hand visual aids. If chosen with care, the pictures enhanced the charm of the story and provided an added stimulus to the children for obtaining the book.

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[5]Katherine Milhous, The Egg Tree (New York: Scribner, 1950).

[6]Theodor Seuss Geisel writes popular humorous books under the name, "Dr. Seuss." See Program Book List for two of these, Happy Birthday to You, and If I Ran the Zoo.

Illustrations were of two types: actual book pictures, or hand-drawn pictures. More frequently, the actual book pictures were used. But a few times, hand-drawn illustrations were prepared by this author or the television studio artist. This occurred in one case when the appealing story, Why the Chimes Rang,[7] was used and no book illustrations were available; and once when a Winnie-the-Pooh[8] story was used, and the book illustrations were extremely desirable but too small for effective use.

Illustrations were shown either during the reading of the story or at the end of the story selection. During the reading of the story, two techniques were used for showing the pictures: one, a few pictures were shown at intervals in the story; two, a group of pictures were shown constantly throughout the entire story. These techniques applied to the use of both book illustrations and hand-drawn pictures.

When only a few pictures were shown during the story, the following procedure was used. One television camera focused on the reader holding her book, and a second camera focused on another copy of the book placed on a stand with someone standing by to turn the pages and show the pictures in order. As the story was read, the viewers saw alternately the reader and then a close-up illustration of a point in the story as she continued reading. Hand-drawn pictures, mounted on individual pieces of cardboard, were also used in the same way. Usually a total of four to eight pictures were shown in this manner.

A more complicated procedure was followed for the showing of pictures during the entire story. No views of the reader were shown between pictures. The reader then served as a type of narrator.

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[7]Raymond Alden, Why The Chimes Rang, and Other Stories (Indianapolis, New York: The Bobbs-Merrill Co., 1945).

[8]A. A. Milne, Winnie-the Pooh (New York: E. P. Dutton & Co., 1926).

Three books were necessary for this procedure: one for the reader, and two for two cameras to focus upon. The pictures in this type of book were usually located on both sides of every page, such as in Andy and the Lion,[9] or Wee Gillis.[10] Therefore as one camera showed one book picture, the second camera prepared to show the second book picture on the next page. This process required one person for each of the two books, so that the pages could be quickly turned.

A script was always prepared for each program, but an especially detailed one was necessary when pictures were shown during a story. Places in the script were marked where the camera should go "on" and "off" a picture during the reading. Two copies were typed. One was used by the program director in the control booth. The marked script gave him a definite guide, but he could spend more or less time showing each picture if he wished. The other script might or might not be used by the Hostess, instead of reading directly from the book. When used, the script was placed inside the "Around the World Book." Generally there were two reasons for reading the story selection from a script: one, it facilitated reading and recognition of the picture-showing spots; two, there were not enough copies of the book available for reading and showing pictures.

The pictures were identified in the script according to their book page number or else by "picture #1, picture #2, etc." If the latter system was used, then small numbers were paper-clipped to the pictures in the book. This aided the person turning the book pages so that he could quickly co-ordinate the pictures with the story. The clipped numbers had to be placed carefully on the pages so that they would not be visible to the camera.

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[9]James Daugherty, Andy and the Lion (New York: The Viking Press, 1938).

[10]Munro Leaf, Wee Gillis (New York: The Viking Press, 1938).

At times book illustrations were shown by the Hostess at the conclusion of a story. In this case, she would display several illustrations in the book, usually relating to the selection she had read, and comment on each picture. She did this by resting the book on the desk in front of her and tilting it towards one camera for a close-up shot, while another camera was used for distance shots of her.

Other pictures.--The use of general pictures was employed occasionally to stimulate interest in a story. Large mounted photos or scenes related to the current program theme were shown. They were either held up in front of a camera by the Hostess or placed on a stand apart from her, in the same manner that book illustrations were shown. Pictures could be obtained from the Public Library Picture File or the Lansing Board of Education's Audio-Visual Department. A few of the pictures used included a large stork for The Wheel on the School,[11] a frozen canal scene for Hans Brinker,[12] a Swiss mountain scene for Peterli and the Mountain,[13] and some pictures of Ireland for The Cottage at Bantry Bay.[14]

Sample program

A typical "Around the World in Eighty Books" program was presented on January 5, 1960. It opened with a short strain of music

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[11]Meindert DeJong, The Wheel on the School (New York: Harper, 1954).

[12]Mary Dodge, Hans Brinker (Cleveland, New York: The World Publishing Company, 1946).

[13]Georgia Engelhard, Peterli and the Mountain (Philadelphia: Lippincott, 1954).

[14]Hilda Van Stockum, The Cottage at Bantry Bay (New York: The Viking Press, 1938).

from "Around the World in Eighty Days." The announcer said, "Come with us as we join Miss Jane in her magic space ship, as she travels most anywhere with books." During this time, an illustrated slide appeared showing children standing on a book on top of a world globe, reaching into the universe. Then the Space Hostess, Miss Jane in this case, whirled into camera view in her cape and hat. She greeted her viewers:

> Hi, boys and girls. Welcome to a new year of travels on Around the World in Eighty Books. Remember when you packed your imaginary suitcase last September? Well, I hope you have it with you, because today we'll want some special clothes to wear in China! [She removed her cape to display a Chinese robe she was wearing.] You may wear a richly embroidered robe of long ago, or a plain robe over long full trousers for the boys and full skirts for the girls. And you boys might imagine how you'd look with your hair braided into a long pigtail! Girls may wear their hair like mine, with bangs in front and a bun in the back. Now are we all set? Are your flying saucers warmed up? Then off we go into the World of Stories from China. [She sat behind her space ship desk and picked up the Around the World Book.] Our story today is taken from a book about a boy called "Little Pear." And it is a most appropriate story, for it takes place during the time of the Chinese New Year's Celebration![15]

Throughout the reading of the story selection from the script, eight pictures were shown from the book of Little Pear.[16] At the end of the story, Miss Jane displayed the Little Pear book as well as Little Pear and His Friends[17] and Peachblossom.[18] She briefly described the latter two books, and closed with comments about obtaining them from the library. Her closing remarks were, "On Thursday, we'll return

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[15]Contained in Script #22 of the program series.

[16]E. F. Lattimore, Little Pear (New York: Harcourt, Brace and Co., 1931).

[17]E. F. Lattimore, Little Pear and His Friends (New York: Harcourt, Brace and Co., 1934).

[18]E. F. Lattimore, Peachblossom (New York: Harcourt, Brace and Co., 1943).

to China for more stories on Around the World in Eighty Books. Until then, have fun reading!" Theme music from "Around the World in Eighty Days" and name credits concluded the program.

Means of Varying Program

The basic method of program presentation was sometimes changed or varied to suit special needs. Many of the programs were supplemented by quizzes, contests, and choral speaking. A few shows featured collections of books as their main content material. Special themes, such as holidays and Book Week, influenced some programs. Literary guests visited for two programs, and three programs featured dramatic presentations by visiting actors. The number of programs which used one particular style of presentation for the major portion of the program broke into the following categories:

Basic Presentation Method	Number of Programs Using this Method
Dramatically read selections	55
Actors' presentations	3
Visiting authors	2
Contests featured	2

The number of programs which used variations in combination with dramatic readings were as follows:

Type of Variation	Number of Programs Using this Variation
Special themes	11
Quizzes	10
Choral speaking	5
Collections of books	5

These methods and means of varying the programs will now be discussed.

Quizzes and contests

The use of quizzes and contests added variety and group participation to the programs. The Hostess presented the questions, and then directed her viewing audience to answer them with paper and pencil or by raising their hands. She read the correct answers immediately after the quiz or carried them over to the following program. Picture quizzes were used by showing various scenes from books and asking for their identification. "Who-Am-I" book character sketches were quite popular. Book-title quizzes were given, in which some person or incident in a book was described and its title was guessed.

Two contests were held: one for Children's Book Week in the Fall, and one for National Library Week in the Spring. Children's Book Week was observed with a "My Favorite Book" contest. Children could enter by writing a paragraph about their favorite book. Entries were collected by school librarians and brought to the Public Library for judging. Portions of winners' selections and their names were read on the program.

For National Library Week children were invited to submit colored or black and white pictures of scenes from books they had heard about on "Around the World in Eighty Books." So many excellent pictures were received that almost two full programs were devoted to showing the winning pictures and reading the "Honorable Mention" names.

Choral speaking

A few times choral speaking techniques were utilized on the programs. At Halloween, a hand-printed card showing the words to Shakespeare's passage, "Double, double, toil and trouble,"[19] was

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[19]See Act IV, Scene I in Macbeth, by William Shakespeare.

televised, and children were asked to speak these lines alternately as Miss Lynda read other parts of the passage. Sometimes the children were asked to join in saying foreign words during a particular "foreign lands" program, such as the Japanese "Ohiogoziamas" (good morning) and the Dutch "klompen" (wooden shoes).

Book collections

Collections of books on various topics were presented several times. In these collections the length of the individual book sketches ranged from a few sentences to three or four minutes. Often a short story selection by a particular author was supplemented by thumb-nail sketches of several other books by the same author. When writer-illustrator Dirk Gringhuis visited, several of his books were discussed.[20] Another time portions from many Dr. Seuss books were read, and each book was shown.[21] Collections of numerous books were presented during Halloween, Christmas, and Scout Week.

Special themes

Some programs were entirely built around the use of a special theme, such as a particular week or holiday. The special themes utilized throughout the year included: Halloween, Book Week, Thanksgiving, Christmas, Scout Week, St. Patrick's Day, Easter, National Library Week, Tulip Week, Michigan Week, and Memorial Day. Usually a book selection or an entire story on the prevalent theme was presented. A few times poetry or a song was used. Contests and special guests also were featured.

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[20]See books listed by Dirk Gringhuis in List of Program Books, Appendix I.

[21]See books listed by Theodor Seuss Geisel in List of Program Books, Appendix I.

Literary guests

In the Spring, interest was aroused by the visits of two children's authors, Dirk Gringhuis and Dorothy Bird. Both are listed as "Michigan authors," and both reside in the Lansing area. In preparing program scripts for these interviews as much information as possible was gathered about each author. Brief discussions were held with them. Then many questions were prepared in script form. Answers were not scripted. The scripts were mailed to the authors and the program Hostess. In this way, they knew what questions to expect, but the length and content of the answers could be flexible.

Author-illustrator Dirk Gringhuis visited during Holland, Michigan's celebration of Tulip Week, and his book, Tulip Time,[22] was discussed. A few pictures from the book were shown, and questions pertinent to his life and work were asked. Several brief comments were made about his other books, as each one was displayed at the conclusion of the program.

During Michigan Week the program interview with author Dorothy Bird was conducted in the same manner. In addition to questioning her and discussing her books, a brief portion of one of the books, Granite Harbor,[23] was read at the end of the program.

Dramatic presentations

The programs featuring dramatic presentations by visiting actors included a third grade girl from a Lansing school, a group of children from the Michigan State University Toyshop Theatre, and some college students from the Michigan State University Children's Theatre.

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[22]Dirk Gringhuis, Tulip Time (Chicago: A Whitman, 1951).

[23]Dorothy Bird, Granite Harbor (New York: Macmillan Co., 1944).

The third grade girl, Betsy Fuller, was a special guest for a Thanksgiving program. She was widely known throughout her school for her original and creative dramatic presentations. For the Thanksgiving program she was dressed as a Pilgrim girl, and gave her own "personal account" of the Thanksgiving Feast Day. Her narration included a small hand puppet dog, which "had belonged to the Pilgrim girl." She was rehearsed several times in different places and once in the studio immediately preceding the program. At the end of the program Miss Lynda discussed Thanksgiving books which the children could read.

The two visiting groups of actors were presented in connection with formal theatre productions which they were rehearsing. These productions of Mr. Popper's Penguins[24] and The Emperor's New Clothes[25] were based on books of the same title[26] which were appropriate for featuring on "Around the World in Eighty Books." The television studio was small, and therefore it was not possible to use a microphone boom. Because of this factor and the high cost of play script copyrights, neither group presented actual scenes from their plays.

The children's group pantomimed a story scene from Mr. Popper's Penguins[27] while Miss Lynda, the Space Hostess, narrated the story. The selection was taken almost directly from the book, but was similar to a play scene and so was familiar to the children. They were given

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[24]Rosemary Musil, "Mr. Popper's Penguins" (unpublished play manuscript).

[25]Charlotte B. Chorpenning, The Emperor's New Clothes (New York: Samuel French, Inc.).

[26]Richard T. Atwater, Mr. Popper's Penguins (Boston: Little, Brown and Co., 1938).

Hans Christian Andersen, The Emperor's New Clothes, trans. Erik Blegvad (New York: Harcourt, Brace, 1959).

[27]Atwater, op. cit.

scripts and rehearsed with the narrator in the television studio prior to the day of the program. Technical aspects of the presentation were kept as simple as possible. Full costumes were used since they had been made for the play, but otherwise only suggestive props and a curtain backdrop were used.

When the Children's Theatre group visited, no rehearsal prior to the day of the program was held. It was decided to select several appealing characters from their play, The Emperor's New Clothes,[28] and have them give individual character sketches in full costume. Actors were instructed to prepare two to three minute soliloquies about their characters. During the program they stepped into camera view one at a time and spoke their pieces. In this way no extra scene rehearsals were imposed upon the busy college student performers. A curtain backdrop with one hanging Oriental scroll was used in addition to the elaborate costumes which had been made for the play. Supplementary "filler" material was prepared for the Hostess in case the actors did not use the entire program time, but it was not needed. For both this presentation and the children's pantomime the viewing audience was urged to read the books upon which the plays were based.

Now that a description of "Around the World in Eighty Books" has been provided, and its contents, presentation method, and means of variation have been discussed, an examination of the application of children's drama principles to the program and the problems encountered will be made.

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[28]Chorpenning, op. cit.

CHAPTER IV

APPLICATION OF CHILDREN'S DRAMA PRINCIPLES

In every phase of development of the educational television series the high standards of children's drama were applied. It was the aim of the script writer to produce a program as effective and appealing as possible, utilizing the principles of creative dramatics and children's theatre. The planning of the programs, preparation of scripts, and actual presentations all made use of these principles.

Creative Dramatics

Purposes related

The television program attempted to fulfill many purposes similar to those of creative dramatics. It endeavored to vicariously provide the child with "life experiences" by the presentation of dramatized story readings. Through use of pantomiming an attempt was made to provide each child with an avenue of self-expression and to encourage and guide his creative imagination. "Around the World in Eighty Books" was conducted for the main benefit and development of the child, as is creative drama.

Application of elements and techniques

Creative imagination. --The entire idea behind the planning of "Around the World in Eighty Books" was to present a program that was imaginatively stimulating. The use of costumes, properties, a set and a performer all aided in creating an imaginative mood.

The children were taken on "trips around the world" to hear stories from other countries by means of a space ship, the inside of which served as a background setting. The Space Hostess who conducted them on these trips was dressed in an outfit suggestive of space travel. When they arrived in various countries, they were invited to use their imaginations and picture themselves in a costume typical of the country. A minimum of visual elements were used and the child was encouraged to fill in details with his creative imagination. This was an attempt to lift the program as far as possible out of the realm of the "ordinary classroom" teaching situation, and to cast an imaginative mood over its viewers.

Pantomime. --Once the use of creative imagination had helped establish a mood, the children were directed into creative pantomimes. On the first program of the series, the Space Hostess led them in a pantomime of packing a suitcase full of the costumes they would need when visiting various countries throughout the year: mountain hiking clothes for Switzerland, peasant clothes for Spain, a kimono for Japan, pioneer clothes for Early America, and so on.

Then they were told that there was a magic button on the edge of their desks. If they pressed it very hard, they could change their desks into magic flying saucers, which would carry them through time and space to a setting for a particular story.

Throughout the year they were directed to unpack various costume pieces and put them on as they visited one country or another. For the stories about space, they were invited to climb into a space suit and helmet. The Space Hostess often had an actual costume piece herself, or she led the children in a pantomime of putting on an imaginary item.

Several problems and questions arose in connection with the use of pantomiming. In planning the program, the first reaction from

some adults regarding its use was that it would never work. It was believed that children would not participate in such an activity carried out via the television medium. It was the belief of the present writer that pantomiming could be a means of stimulation in this situation. However, there was a question as to whether or not the entire space theme and pantomiming would be too juvenile or uninteresting to fourth grade children. It was very important for the Space Hostess to carry out the pantomimes without "talking down" to the children. Also, if the pantomiming was effective in the classroom, how detailed should the Hostess be in initiating it and how far should she carry it out? All of these were problems to be dealt with in preparing and presenting the script material. The success of the writer's solutions to these problems could only be judged in time by return comments from teachers and children.

Storytelling. -- The application of storytelling principles and techniques to the television program was of vital importance. Since the basic method of presentation was the dramatic reading of a story selection, it was necessary that the Hostess utilize every storytelling technique possible.

The first question considered in this regard was whether the story selections should be told or read. In the planning stages some persons hoped that all the selections could be told. But both girls who were employed to present the program found this to be impossible. The program Hostess was employed on a twenty-hours-per-week basis. Within this twenty hours she had to practice her material for two fifteen minute programs, rehearse them in the studio, and present them. The amount of time necessary to memorize material for two fifteen minute programs is tremendous, and twenty hours per week did not allow adequate time for memorization. Therefore, it was necessary to

"dramatically read" the selections. This was desirable and in accordance with storytelling principles, since the selections could be presented effectively if read, but not if told.

One problem arose because there were two different persons preparing and presenting the material. The selections which this writer chose and edited did not always appeal to the Hostess who presented them. This was a definite hindrance to the overall effect of the story presentations, since it was quite important that the storyteller feel a strong liking for her material. Little could be done about this problem, other than for the script writer to observe which types of material the Hostess "warmed to" and to choose as many selections of this type as possible. The ideal solution would have been to have had only one person preparing and presenting the program.

It was desirable that the Hostess be a person experienced or trained in performance and voice work. In order to effectively interpret a story selection, she needed to have a pleasant voice and to utilize good speaking techniques. She also needed to be able to convey some degree of warmth and liking toward her stories. It was interesting to note that each of the Hostesses excelled in a different area. The first Hostess, Miss Lynda, had some dramatic experience and training but lacked a certain degree of warmth toward her stories. The second Hostess, Miss Jane, was not experienced in dramatic presentations but conveyed a warm and pleasant attitude toward the stories. Some attempt was made to help both girls improve in their deficient areas.

Children's Theatre

Purposes related

The educational TV series attempted to fulfill several purposes similar to those of children's theatre. These included the provision of

worthwhile entertainment, the sharing of new experiences, the satisfaction of psychological needs, and the development of discriminating audiences.

The intent of children's theatre to provide worthwhile entertainment for children was a strong goal for the television series also. Since "Around the World in Eighty Books" was an educationally sponsored program, the value of striving for its high entertainment value might be doubted. However, it has been pointed out by many educators and children's theatre leaders that entertainment and education go hand in hand. May Seagoe, Professor of Education at the University of California, has said: ". . . the best entertainment programs are somewhat educational, and the best educational programs are good entertainment."[1] It was intended that the program's story selections be as entertaining as possible, thus creating a strong impression with a happy, sad, funny, adventurous or exciting experience. If this impression were strong enough, it would cause the child to continue the "entertainment experience" by obtaining the book from which the story was derived and reading it in its entirety. Thus entertainment would lead to the educational experience of reading fine, worthwhile literature.

The sharing of new experiences and the satisfaction of psychological needs was aimed for by presenting a variety of dramatic readings involving different environmental and emotional experiences.

Children's theatre attempts to develop discriminating audiences; the television program attempted to develop discriminating readers. By exposing the children to a large number of good, appealing books, it was hoped that through this association they would choose other books of similar merit by using their own judgment.

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[1]May Seagoe, "Issues and Criteria for Children's Television," Educational Theatre Journal, IV (1952), p. 232.

Application of Elements and Techniques

Exposition.--In lifting a short portion from a book and presenting it as a story selection, one of the first problems was to determine how much exposition was necessary for the listeners to understand the situation? Secondly, did the exposition belong within the selection itself or in the brief introduction preceding the story?

The listeners had to know something about the characters and their relationship to each other; they had to know where and when the story was taking place; and there had to be some degree of mood establishment. Since a story incident was often taken from the middle of a book, there was little of this information present in the selection. Some selections were more self-explanatory than others, so that only a small amount of exposition had to be added. If the characters' relationships were immediately clear within the selection, then little needed to be said about them.

Sometimes the characters possessed unusual qualities which had to be stressed before the selection opened. This was evident in a selection used from The Borrowers.[2] The relationship between the father and daughter was clearly shown within the story. But these people happened to be of very tiny size, no taller than grass blades. The touching conversation which developed between the tiny daughter and the normal-sized boy would never have been understood unless the family's small size was emphasized in the very beginning.

The place and time in which an incident occurred almost always had to be added to a story selection. This was usually achieved with the program's introduction of flying off to a certain country and using or seeing its typical costumes. This in turn led directly to the location of the story, and the comments of the Hostess established a gay,

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[2]Mary Norton, The Borrowers (New York: Harcourt, Brace, 1943).

exciting mood for The Story of Ferdinand,[3] or a thoughtful appreciation for the strange world of Charlotte's Web.[4]

It was always a problem to decide how much exposition needed to be used in introductory comments preceding the story, and how much could be woven into the story itself. If the story opened on an exciting, active scene, it seemed advisable to provide the information beforehand and then plunge right into the scene, without slowing its tempo with explanatory material. If the story selection opened slowly and built a mood bit by bit, then some exposition could be made a part of the opening portion. It was important not to overburden either place with unessential exposition.

Any information which revealed itself within the story was not emphasized or repeated except under special conditions. In the case of The Borrowers[5] the small size of the family was mentioned before the story as well as again within the selection, because the strong appeal of the story hinged on this important fact.

It was quite important to carefully analyze the story selection for any bits of information vital to the plot which might have been revealed in an early part of the book. Again, in The Borrowers,[6] two important facts essential to understanding the climax of the story selection were found missing. The fact that the tiny daughter was older in age than the large-sized boy she encountered, and the legend that any small Borrower might die if "seen" by a human being had to be inserted between the lines of the selection.

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[3]Munro Leaf, The Story of Ferdinand (New York: The Viking Press, 1936).

[4]E. B. White, Charlotte's Web (New York: Harper and Brothers, 1952).

[5]Norton, op. cit.

[6]Ibid.

Dramatic situation.--One of the most difficult tasks in preparing a program was the selection of the dramatic situation. First, it was necessary to decide which books held the greatest appeal for the largest number of children. A group of eighty books had originally been chosen for use on the program, but as time went by some of them proved unsuitable.

Some books appealed more to girls, or to boys, or to animal lovers, or to others interested only in particular subject areas. A few books which held wide appeal proved too difficult for the majority of the readers; others which suited the slow readers appeared juvenile to the viewers as a whole. An attempt was made to offer a wide variety of selections so that all would find something of interest within a period of several programs. An easy book such as The Story of Ferdinand[7] was introduced with the comment, "This is an old familiar book we'll hear today; but sometimes it's fun to renew old friendships!" A difficult book such as Hans Brinker[8] was preceded by the statement, "This is a book that you who are very good readers will enjoy." In this way the very slow readers and the very good readers were exposed to material that was challenging and comprehensible.

A great deal of time was consumed by this writer in poring through books trying to find just the right dramatic situation to present. An attempt was made to choose a selection that: (1) concerned the main character of the book; (2) involved some type of emotional experience, such as intense happiness, sadness, excitement, or tenderness; and (3) lasted the right length of time.

It was possible in some books to find appealing incidents which were centered around one or more minor characters. These were often

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[7]Leaf, op. cit.

[8]Mary Dodge, Hans Brinker (Cleveland and New York: The World Publishing Company, 1946).

discarded in favor of an incident involving the main character. It was believed that an experience about the main character would better represent the book to the viewing audience and would stand a better chance of forming a lasting impression on them, so that they would select the book later and read it.

To insure the interest and appeal of the selection to a large number of children, it was advisable to find a situation which involved an emotional experience. All children identify with a protagonist when he is experiencing some form of emotion, providing the situation is a believable one. This was a difficult task at times, since books are narratives and do not always abound in emotion-based scenes. Typical situations finally selected included an excitement-packed discovery-of-treasure scene in The Cottage at Bantry Bay,[9] a humorous thousands-of-donuts event in Homer Price,[10] and a tender scene between Mary and Colin in The Secret Garden.[11]

Sometimes dramatic situations from two or three different books were presented on one program to offer variety and to stimulate interest in more than one book. This created problems in the selection of the dramatic situations. Fifteen minutes was too short to introduce, present, and conclude three or even two selections. The suitable time length for one selection was eight to ten minutes; two selections had to be four to six minutes each. Often exposition had to be added and slow-moving passages cut in order to meet these time limits. Therefore, much time was consumed in editing and timing selections so they would be the proper length.

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[9]Hilda Van Stockum, The Cottage at Bantry Bay (New York: The Viking Press, 1938).

[10]Robert McCloskey, Homer Price (New York: The Viking Press, 1943).

[11]Frances Hodgson Burnett, The Secret Garden (Philadelphia, New York: J. B. Lippincott Co., 1938).

Plot.--Not every dramatic situation used contained a beginning, middle, and end--or problem, complication, and solution. A few times, part of one selection was joined with part of another selection in order to establish a problem or complication. This process usually involved two parts of the same chapter, so that the author's interpretation of his study remained the same. Sometimes no ending or solution was provided for the selection. The story was closed on a high point of excitement or on an unanswered question. This proved to be an unwise process, and will be more fully discussed under the topic, "Suspense."

Sometimes boring, undesirable, or difficult-to-understand passages or words were cut from the selections because they delayed or distracted from the main story line. If an exciting event was occurring, and the book deviated for a long descriptive passage, all or part of the passage was cut in order to maintain the scene of excitement.

Now and then a few words were encountered which seemed undesirable for reading aloud, and these were changed or omitted. A few times words with archaic or difficult meaning were simplified, when it was necessary to the dramatic situation for their meaning to be clear. All of these changes were held at a minimum and were dictated only by a need for understanding the selection being read.

Complication.--Many books, due to their narrative nature, did not develop complications within every few pages. For a program selection to be vital and interesting to its listeners some sort of conflict needed to occur within the selection. Heidi wanted to see her mountains but couldn't;[12] two boys tried to hide Honk the Moose but he refused to stay hid;[13] Wilbur the pig's safety was threatened in

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[12]See Johanna Spyri's Heidi (Cleveland, New York: The World Publishing Company, 1946).

[13]See Phil Stong's Honk the Moose (New York: Dodd, Mead and Company, 1935).

Charlotte's Web.[14] In order to bring one or more complications into an eight or ten minute selection, some portions of a chapter had to be omitted, shortened or combined in some instances.

Characterization.--The first characterization to be developed was that of the Space Hostess. She was dressed to "look the part," in her cape and hat. The personality desired for her was one of friendliness, attractiveness, and effectiveness in reading. The quality of friendliness seemed to be a difficult one to master for television. According to some reactions from the viewing children "Miss Lynda" was not friendly enough, and "Miss Jane" was sometimes too friendly. This caused some children to dislike both girls. If Miss Lynda could have warmed up to her audience more and put across a feeling of sincere liking for her audience and her story, she would have been more effective. If Miss Jane could have drawn the line between friendliness and being overpatronizing or "talking down," to her audience, she would have been more acceptable. Miss Jane did work to accomplish this latter process, and improved in this area a great deal.

Both girls attempted to maintain neat and attractive appearances, and tried to be as effective as possible in their dramatic readings. The over-all aim of their "characterization" was to create a likable Space Hostess who was associated in the minds of the viewers with memorable experiences in the world of books.

The second problem of characterization related to the interpretation of book characters. How far should the reader go in vocal and visual book characterizations? One general answer was "as far as she feels right in going, but not overdoing it." To be more specific, there were a few practices advised.

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[14]E. B. White, op. cit.

A definite vocal characterization added to the interpretation of the story: the use of a deep voice for a large man, a light voice for a fairy, or a natural voice for a child. This was governed by an attempt to make the voice as closely and naturally portray the character represented as possible. A sincere person had to sound sincere, a flippant person sound flippant, a cruel person sound cruel, and so on through all the personality traits. This applied whether the character was a person or an animal, as is often the case in many children's books.

As many facial and visual gestures as the reader felt right in using were added. Sometimes more gestures than she "felt right in using" were attempted, in order to improve her presentation. Because the Hostess was reading her material, it was necessary for her to develop a knack for maintaining eye contact with the camera, in addition to utilizing special expressions and gestures. Since television is an extremely visual communication process, visual variety in the reader's appearance was important. The eyes, eyebrows, and mouth were used extensively in characterizations, to take on the qualities of the character being portrayed. But it was necessary to accomplish this as naturally as possible.

It was advantageous to use the hands expressively also, but in the beginning programs, reading from a book prohibited the Space Hostess from using them. Later it was decided to prop the book on the desk in front of the Space Hostess so that she did not need to hold it. Hands were still needed for turning pages, but this rarely dominated their use when needed for expression.

Identification.--Every dramatic situation needed a strong protagonist or main character with whom the children could identify, such as a dashing hero like Robin Hood,[15] a tomboy like Caddie Woodlawn,[16] or the

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[15]See Howard Pyle's The Merry Adventures of Robin Hood (New York: Grosset and Dunlap, 1952).

[16]See Carol Brink's Caddie Woodlawn (New York: The Macmillan Company, 1935).

clever mouse in Ben and Me.[17] Whoever or whatever the protagonist was, the dramatic situation had to concern him and his goals or desires, in order for the child to strongly identify with him.

Suspense.--An effort was made to select an incident each time which contained some element of suspense. If a complication or conflict was present in the selection, suspense usually accompanied it.

No attempt was made to alternate scenes of tension with scenes of relaxation. A ten minute selection allowed little time for this much variation. If suspense over one basic situation was developed and concluded, that was sufficient. Secondly, it was not desirable to cause such drastic changes in the author's original story.

There were times when no ending or solution was provided for the selection. This was an attempt to leave a high degree of suspense with the child audience so they would have strong motivation for reading the book and finding out how the dramatic situation was concluded. For instance, in the first script selection from Space Cat and the Kittens,[18] at the end of the reading the two kittens were left trapped in a low crater, glaring ". . . at the brutes which were gathering round the rim of the crater, gnashing their yellow teeth and blinking their little pink eyes."[19] The children were then told to read the book and find out what happened to the kittens.

The use of this "no ending" procedure proved effective to the point of being undesirable. It caused a large demand for the books which the libraries were unable to meet. Usually one copy of a well-known book was available, which meant one child could continue the

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[17]See Robert Lawson's Ben and Me (Boston: Little, Brown, and and Company, 1939).

[18]Ruthven Todd, Space Cat and the Kittens (New York: Scribner, 1958).

[19]See Script #1 in Appendix III.

story immediately while twenty-five to forty others had to wait. Because no ending was provided, a general feeling of unrest developed among the children in some of the classrooms to the extent that one class refused to watch the program. When these reactions became known to this writer, the scripts were promptly supplied with solutions and endings for the dramatic selections. It appeared most advisable for selections to be completed for the peace of mind of the viewing audience.

Another procedure which involved the use of suspense was to begin a selection on one program and conclude it two days later on the second program of the week. This procedure was abandoned because of an adverse reaction by the children to the sustaining of suspense beyond the end of the program.

Dialogue.--Many dramatic situations were chosen which contained a great deal of dialogue. It was felt that dialogue offered variety within the situation and enhanced the appeal of the selection. Actually dialogue offered one of the best avenues of dramatic expression available to the Hostess. While speaking the thoughts of story characters, she could do much in assuming and conveying the various personalities in the selections.

It was often necessary to add or delete identification phrases connected with each speech, depending on the amount of clarity to be gained. For instance, if several phrases of "he said" and "she said" repetitiously followed each other, most of them were deleted by identifying the speakers with voice characteristics. On the other hand, some dialogue which was clear to a reader of the book needed identification for those who were hearing the selection read aloud. In this case identifying phrases were added.

Climax.--It was quite difficult to locate a good dramatic situation containing a climax. Often a story provided an adventurous chapter which only led into the adventure of the next chapter, or exciting incidents were presented which were left unresolved until later parts of the book. Sometimes a whole chapter which built to a good climax was too long to be contained in one program. In this case an attempt was made to delete some of the unnecessary material.

When two dramatic situations were presented on one program, it was felt by this writer that the dramatic impact of each selection's climax was weakened. If the selections were similar in subject matter, such as two animal stories, they seemed to blend in substance or to cancel out each other's climactic ending. If they were extremely different in subject matter, such as a tender story and an adventure story, one selection tended to dominate the other in its climactic ending. The weaker selection would, therefore, lose some of its appeal or lasting influence. This was another reason in favor of using one dramatic situation with a good climax for each program.

The application of children's drama principles to the educational television program and the resulting problems have been discussed up to this point. At this time some consideration will be given to the other problems encountered in the formulation and presentation of the program series.

General Problems

The two most important problems connected with this entire program series were (1) the lack of preparation time allowed, and (2) the lack of planning and coordination which existed between the library, the television station and the schools. Some of this was because the decision from television, library and educational administrators to present the program

was not ascertained until the last minute. Consequently, only three weeks of detailed planning took place preceding the televising of the first program, instead of six months' to a year's planning which could have been utilized.

Lack of preparation time

This situation permitted the program planner a brief time allowance for initial program planning. In addition, the writer was assigned to two other areas of library duties throughout the year. This created a lack of adequate preparation time for the programs.

Also it was not possible to prepare program guide sheets for teachers receiving the educational TV series, as was customarily done. Other teachers who presented similar programs on the WMSB-TV Educational Television Series were allowed full-time employment by the Lansing Board of Education for the execution of their programs. It would have been advantageous if a similar arrangement had been made for the library TV program.

Lack of planning and coordination

In the opening months of the program series, the general desire of library representatives was to present a good program as simply as possible, without taking extra time from the school librarians, television personnel, or teachers. Had there been more planning and coordination between the library and these groups, a smoother and more effective program series may have resulted.

With school librarians.--There was no planning session arranged between the Public Library Children's Department personnel and the school librarians. Since they were directly involved by the book requests from children who viewed the program, they should have had some part in

the program planning and in the selection of books for the program.

Because of the lack of planning with this group, two problem situations existed. The first was a feeling among some school librarians that the program was duplicating their efforts and "intruding upon their territory." In some ways this was true. There were times when the program presented books which the school librarians had just used with the children or which they were planning to use in the near future. Had the librarians been included in the planning of the program series, a better attitude of "working together" might have been established.

The second problem was that quite often the books presented on the programs were not available in the school libraries. Therefore, the school librarians received a flood of requests for a book which they did not have. This created poor relations between the librarians and the children. Many of the books used on the programs were ordered, but often they arrived late, and even then they did not supply all of the school libraries. If the books had been ordered far in advance, and if the librarians had been consulted as to their needs, a more effective program might have been executed.

With television personnel.--Some consultation prior to the first show was carried on by library representatives with the television personnel in regard to the setting and format of the program. But following the opening of the first program, there was little contact between the script writer and the program producer, director or Hostess, regarding the aims and methods of presentation for the program.

This imposed limitations upon the script writer. She had no previous experience with television methods and techniques with which to guide the preparation of scripts. Discussions with the director or Hostess as to the interpretation of the scripts were lacking. Scripts were mailed to the television station and Hostess. Consequently, there was some

confusion and misinterpretation of the planned scripts on the part of the director and Hostess, because of the difficulty of communicating by typewritten explanations.

In later months, meetings were held between the script writer and the television personnel, and better programs resulted. Monthly meetings which should have been held by the script writer, director and program Hostess never materialized. Had they existed, a smoother execution of the programs might have been accomplished.

With teachers.--As mentioned previously, teachers did not receive periodic guides to the program series. More preparation time would have permitted the script writer to recommend book activities and discussion topics to be used in the classrooms preceding or following the programs. This type of program guide was distributed by all other persons presenting classroom educational television programs on WMSB-TV.

Also, there were no visits to any classrooms by the script writer or the Hostess. Had the script writer visited classrooms at the time children were viewing the program, an excellent observation of reactions to various presentation techniques could have been made. A vital contact could have been established between the Space Hostess and the children, had she visited and talked with them personally.

This discussion has attempted to present some of the preparation and planning problems which arose in the presentation of "Around the World in Eighty Books." Perhaps many of them were typical problems, and some of them were unique. Nevertheless, they directly affected the quality of the program series, and had to be dealt with as effectively as possible.

Recommendations for the production of future television programs of this type will be made in Chapter VI.

Chapter V will now examine and evaluate the results of the mail-questionnaire survey which was conducted to test the effectiveness of the program series.

CHAPTER V

THE QUESTIONNAIRE SURVEY

In an attempt to evaluate the methods used for presentation of "Around the World in Eighty Books" and the total effectiveness of the program series, questionnaires were mailed to children, teachers, and school librarians at the end of the 1959-60 school year.

Three different forms of questionnaires were prepared.[1] One form was mailed to seventy-two fourth grade teachers; one was mailed to seventeen school librarians, and one was distributed among six representative fourth grade classes. The classes were chosen by arbitrary selection of one "average" socio-economic school district, one "above average" district, and one "below average" district. Two classes in each school participated.

The questionnaires were made as short and simple as possible, according to the needs of each group being contacted. Opportunities were provided for making "check" answers as well as writing out "general opinion" expressions. Before being distributed the questionnaires were submitted to several persons for judgment of form and content. Jed Davis, Art Weld, and Jean LePere, Michigan State University professors at the time and authorities in the fields of children's theatre, television, and children's literature respectively, were each consulted. Other assistance was offered by Beulah Bock, Lansing Public Library Children's Librarian, Doris Sutherland, Acting Head of Lansing School Libraries, and Grace Van Wert, Director of Elementary Instruction for Lansing Public Schools.

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[1]See sample questionnaires in Appendix IV.

A large number of questionnaires were returned. The fourth grade classes participated completely, since their teachers administered the questionnaires during school hours. A total of one-hundred-and-seventy-one children filled in the questionnaires. Fifty-nine of the seventy-two teachers' questionnaires were returned, and twelve of the seventeen librarians' questionnaires were returned.

Response of Questionnaire Survey

	No. of Sample	Questionnaires		
		Sent Out	Received	% Returned
Fourth Grade Teachers	72	72	59	82
School Librarians	17	17	12	70
Fourth Grade Children	171	171	171	100

Children's Questionnaire

A total of 171 children from six classes took part in the children's questionnaire survey. Five of the classes were fourth grades and one was a mixture of third and fourth grades. Of the 171 children, 77 were girls and 94 were boys.

It was decided that questions #10, #12, #14, #16, and #18B would not contribute significantly to the study and they were therefore omitted.

Table 1 reveals the attitude of the children toward the general theme of the program as stated in Question #3. The large number which answered "yes" indicates widespread approval of the program's general theme, as well as showing that the program seemed to appeal equally well to boys and girls.

One of the most debated issues concerning the program was the question of whether the dramatic incidents should be completed or left incomplete. The children were asked: "Did you like the program better (a) When it did not tell the ending of an exciting story? (b) When

Table 1.--Response to Question #3: Did you like going "Around the World in 80 Books" to hear different stories?

Answer	Girls	Boys	Total
Yes	65	73	138
It's O.K.	9	18	27
No	3	3	6

it did tell most of the ending of the story?" Table 2 shows that the children's response to this question was almost equally divided with 87 preferring an ending and 84 preferring no ending. This was a surprising result, considering the many adult comments concerning the "negative reactions" which stories with no endings caused among the children. It is interesting to note that more boys preferred having an ending (52) than did girls (35).

Table 2.--Response to Question #4: Did you like the program better
(a) When it did not tell the ending of an exciting story?
(b) When it did tell most of the ending of the story?

Answer	Girls	Boys	Total
(a) When it did not tell the ending	42	42	84
(b) When it did tell the ending	35	52	87

To determine the children's own judgment regarding the reading level of program books, they were asked: "Did you think the books used on the TV program were (a) Mostly too easy for you to read? (b) Mostly just right for you to read? (c) Mostly too hard for you to read?"

Table 3 shows that a large majority of 135 children classified the books as "Mostly just right." This was an encouraging response from the children, since a few adults throughout the year had maintained that the books were too easy or too hard for their groups.

Table 3.--Response to Question #5: Did you think the books used on the TV program were (a) Mostly too easy for you to read? (b) Mostly just right for you to read? (c) Mostly too hard for you to read?

Answer	Girls	Boys	Total
(a) Mostly too easy	8	13	21
(b) Mostly just right . . .	64	71	135
(c) Mostly too hard	5	10	15

Question #6 was aimed directly at finding out whether the children liked the creative drama "space" pantomimes. In Table 4, their response is indicated.

Table 4.--Response to Question #6: Did you like pretending that you had a magic flying saucer to take you places to hear stories?

Answer	Girls	Boys	Total
Yes	54	43	97
It's O.K.	13	19	32
No	9	30	39
No answer	1	2	3

It is worth noting that more girls liked having the saucers (54) than did boys (43), and more boys definitely disliked having the saucers (30) than

did girls (9). Since boys are generally more interested in space ideas than girls, a possible explanation might be that fourth grade boys do not accept and enter into active pantomiming in this type of situation as easily as fourth grade girls. Perhaps the girls of this age are more inclined toward make-believe play than the boys, who seem to enjoy more active and physically strenuous out-door play.

Question #7 again sought to determine interest in the pantomimes by asking: "Did you like pretending you had a suitcase with different costumes of the countries you visited?" The response shown in Table 5 indicates that the boys were less enthusiastic than the girls. This might be expected in this instance, since generally girls like to play at "dressing up" more than boys do. However, both Table 4 and 5 show more positive than negative responses toward the pantomimes.

Table 5.--Response to Question #7: Did you like pretending you had a suitcase with different costumes of the countries you visited?

Answer	Girls	Boys	Total
Yes	55	42	97
It's O.K.	12	22	34
No	9	29	38
No answer	1	1	2

To test the children's reactions to choral speaking via television, they were asked: "Did you like speaking the lines of the Witch Poem on the Halloween-Time program last fall?" On this occasion, the Space Hostess spoke part of the poem and then led the children in the chorus lines as they were flashed on the video screen. Table 6 shows their response, which would seem to indicate great interest in choral

speaking activity. Only 84 children's responses were tabulated in Table 6 because three of the classes (87 children) had not seen this particular program in the fall.

Table 6.--Response to Question #8: Did you like speaking the lines of the Witch Poem on the Halloween-Time program last fall?

Answer	Total
Yes	53
It's O.K.	15
No	11
No answer	5

Again testing the reaction of the children to a particular form of program presentation, they were asked: "After seeing the children on the TV program act out part of Mr. Popper's Penguins, did you want to read the book?" The responses are listed in Table 7.

Table 7.--Response to Question #9: After seeing the children on the TV program act out part of Mr. Popper's Penguins, did you want to read the book?

Answer	Total
Yes	99
No	37
No answer	6

One class of 29 children missed this program and so was not included in the tabulation. Assuming that if the children liked the presentation

they would be interested in reading the book, it may be stated that a majority of the children felt their reading desires were stimulated by it.

The children were then questioned about another dramatic presentation, but this one was performed by trained college actors giving individual character sketches: "After seeing the actors on the TV program of The Emperor's New Clothes, did you want to read the book?" In Table 8 the response is shown. A class of 31 children did not see this

Table 8.--Response to Question #11: After seeing the actors on the TV program of The Emperor's New Clothes, did you want to read the book?

Answer	Total
Yes	89
No	48
No answer	3

program and their answers were not tabulated. Again interest in a specialized presentation seems to have stimulated reading desires; however, this presentation did not receive as much favorable response as did the Mr. Popper's Penguins' presentation. This was a little surprising since The Emperor's New Clothes utilized older and more experienced actors as well as lavish costumes. Several explanations might be valid: (1) the dramatic form of soliloquies used for The Emperor's New Clothes might not have been as appealing as the action-pantomime used for Mr. Popper's Penguins; (2) the viewers might have enjoyed watching children their own age performing Mr. Popper's Penguins more than seeing the college students in The Emperor's New Clothes; or (3) the theory that Hans Christian Andersen's stories are too adult for children may be true.

Question #13, "Have you read any of the Space Cat stories?" and Question #15, "Have you read Eddie and Gardenia or any of the other Eddie books?" were originally asked in order to compare the drawing power of an incomplete incident (The Space Cat selection) with that of a completed incident (The Eddie and Gardenia selection). It was later decided that many varying factors prevented this from being a valid comparison. More school libraries carried the Eddie books than the Space Cat books, and the Eddie books were generally more popular. The response to these questions is therefore included only to give a sampling of the children's reading accomplishments with two books featured on the program. In Table 9, of 78 children who read Space Cat stories, 42 read them after hearing about them on TV.

Table 9.--Response to Question #13: Have you read any of the Space Cat Stories?

Answer	Total
Yes	78
No	89
No answer	4

In Table 10, of 109 children who read Eddie books, 45 read them after hearing about them on TV. This would seem to indicate that there was some amount of reading stimulated by the program, even though many other children read these books before hearing about them on TV.

Question 17, "What program on 'Around the World in 80 Books' did you like best?" was intended to determine if there was any noticeable favor of the children for one particular presentation method or another. In a later analysis it was decided that one factor prevented

Table 10.--Response to Question #15: Have you read Eddie and Gardenia, or any of the other Eddie books?

Answer	Total
Yes	109
No	62

such a conclusion from being drawn. It seemed that the basic appeal of the book selection itself created a deeper impression on the children than the method of presentation. The method of presentation could enhance the story selection, but the actual content of the material was a primary factor in the amount of interest and appeal contained in a program.

Therefore, the children did not necessarily list their favorite program but their favorite book featured on the program. Nevertheless, interesting results from this question may be seen in Table 11.

The suggestion list provided was intended to stimulate recall for the children of the various types of programs presented. However, a large number of the children chose books from this list. A better plan would have been to list all of the books featured on the program. Eleven of the 21 titles listed by the children were not among those suggested.

No definite conclusions as to which presentation method held favor over another may be drawn from Table 11, but the most popular favorites listed may be examined. The five most popular program book-titles, the number of children choosing each one, the type of book selection, and the method of presentation used are as follows:

1. Charlotte's Web (48 choices), an extremely warm and poignant animal story about a spider named Charlotte and a lovable pig named Wilbur, dramatically read.

Table 11.--Response to Question #17: What program on "Around the World in 80 Books" did you like best? (Some suggestions: Anatole and the Cat, Heidi, Little Pear, Charlotte's Web, Ferdinand, Wheel on the School, The Egg Tree, Space Ship Under the Apple Tree, Andy and the Lion, or any other program you remember.)

Program Listed	Number of Children Listing This Program
Charlotte's Web	48
Andy and the Lion	24
The Space Ship Under the Apple Tree.	24
Little Pear	15
Anatole and the Cat	11
Ferdinand the Bull	9
Heidi	8
Mr. Popper's Penguins	6
The Egg Tree	6
The Wheel on the School.	3
The Secret Garden	3
Ben and Me	2
Space Cat and the Kittens	2
Curious George	2
Eddie and Gardenia	2
Sal Fisher at Girl Scout Camp	1
Betsy and the Boys	1
Space Witch	1
Honk the Moose	1
Tiger in the Cherry Tree	1
Jo-Ji and the Dragon	1

2. Andy and the Lion (24 choices), an enjoyable easy book based on Androcles and the Lion, the entire took of pictures used with Hostess' voice in background.

3. The Space Ship Under the Apple Tree (24 choices), a humorous and suspense-filled story of a funny little space man who lands in a boy's apple orchard, dramatically read.

4. Little Pear (15 choices), an appealing book about a Chinese boy named Little Pear who has many adventures in his native land, dramatically read with a few pictures shown during the reading.

5. Anatole and the Cat (11 choices), a humorous story about a mouse who is a cheese-taster, read half of the story and used accompanying pictures.

Question #18 was designed to determine if a pleasing program could stimulate reading of the book featured. The children were asked if they had read the book featured on the program they liked best. Table 12 shows their response.

Table 12.--Response to Question #18A: Did you read the book that you heard about on this program?

Answer	Total
Yes	112
No	55
No answer	4

Out of 112 who answered "yes," 51 said they read the book after hearing about it on the program. These figures seem to indicate that a pleasing program does stimulate active reading.

Question #19 asked the children, "What book did you like reading best, after hearing about it on the TV program?" This question received a much larger variety of answers than did Question #17, and Table 13 shows the wide range of answers given. It should be noted that the five most popular books listed in Table 13 are identical with the five most favorite programs listed in Table 12, although the order is slightly reversed.

Table 13.--Response to Question #19: What book did you like reading best, after hearing about it on the TV program?

Book Listed	Number of Children Listing This Book
Charlotte's Web	25
Andy and the Lion	17
Little Pear	15
The Space Ship Under the Apple Tree.	11
Anatole and the Cat	11
The Egg Tree	8
Eddie and Gardenia	7
Ferdinand the Bull.	7
The Secret Garden	6
Heidi	6
Space Cat and the Kittens	4
The Wheel on the School.	4
Ben and Me.	3
My Father's Dragon.	3
Mr. Popper's Penguins	2
The Five Chinese Brothers	2
Space Witch	2
A Tiger in the Cherry Tree.	2
Stuart Little	1
The Cat-in-the-Hat	1
The Moffats	1
Dr. Seuss	1
The Hundred Dresses	1
The Cat Who Went to Heaven	1
Copper-Toed Boots	1
This is the Christmas	1
The Emperor's New Clothes	1
Honk the Moose	1
Madeline	1
Jo-Ji and the Dragon	1
The Tulip Tree.	1

Also it is interesting to note that the wide reading-range represented by the books listed included easy books, such as Andy and the Lion and Ferdinand the Bull, as well as more difficult books, such as The Secret Garden and The Wheel on the School.

Question #20 attempted to determine whether or not the children enjoyed the program, "Did you enjoy watching the program?" Judging from the answers in Table 14, it may be said that the program did provide pleasurable experiences for a great many of its viewers.

Table 14.--Response to Question #20: Did you enjoy watching the program?

Answer	Total
(a) Most of the time	131
(b) Some of the time	31
(c) None of the time	7
(d) No answer	2

Question #21 asked the children, "Do you think the program helped to interest you in reading more books?" Table 15 shows that 142 children out of 171 answered "Yes."

Table 15.--Response to Question #21: Do you think the program helped to interest you in reading more books?

Answer	Total
Yes	142
No	26
No answer	3

Question #22 was asked in order to determine the amount of reading actually accomplished by stimulation from the program. It asked: "Did you read the books that you heard about on the program?" As can be seen in Table 16, very few children felt they read a great many of the books. The greatest number of children felt they had read "Some of them."

Table 16.--Response to Question #22: Did you read the books that you heard about on the program?

Answer	Total
(a) Most of them	21
(b) Many of them	22
(c) Some of them	111
(d) None of them	17

Because there was a shortage in the school libraries of many of the books featured on the program, it was desirable to know how the children felt about this situation and whether or not they might have read more of the books had they been available. Therefore, Table 17 shows their response to the question, "Did you want to read more of the books that you heard about on the program, but you weren't able to get them in your school library?" Judging from the results, it would be possible to assume that at least the children were interested in reading more books than they actually did, and that perhaps if more books had been available the children might have read them.

Question #24, "Which girl did you like best reading stories on the TV program?" was asked in order to determine the children's attitude toward the two widely different types of Hostesses who presented

Table 17.--Response to Question #23: Did you want to read more of the books that you heard about on the program, but you weren't able to get them in your school library?

Answer	Total
Yes	134
No	35
No answer	2

the program. As seen in Table 18, 100 chose "Miss Jane," 19 chose "Miss Lynda," and 52 wrote in an answer of "Both." Those preferring Miss Jane were choosing the less talented but warmer and more friendly of the two girls. Only a few chose the more experienced and talented Miss Lynda. It is possible that some preferred Miss Jane because she was currently presenting the program and that memories of Miss Lynda were vague. However, the 52 children who liked "both" seemed to have remembered Miss Lynda well enough to rank her equally with Miss Jane.

Table 18.--Response to Question #24: Which girl did you like best reading stories on the TV program?

Answer	Total
(a) Miss Lynda Myles (she read stories last fall)	19
(b) Miss Jane Parisian (she is reading the stories now)	100
Both	52

As part of Question #24, the children were asked, "Why did you like her best?" Most of their comments were very expressive, and some of them are quoted here. In commenting on liking "both" girls best, the children said:

"I like both ladys. Both read good and are pritty."

"They read good stories and are fun."

"They suggested lots of interesting books to read."

Two strongly worded comments against the Hostesses were these:

"I hate Miss Jane Parisian."

"Miss Lynda Myles read to babies on TV."

In reference to Miss Lynda they said:

"I liked the stories she picked."

"She did not tell the ending of the exciting ones."

"She reads with good expression."

"Because we did a lot more moving in the space ship."

The latter three comments were quite perceptive. The selections which Miss Lynda read generally did not tell the ending of exciting stories, she did have good reading expression, and there was much more space pantomiming during her programs than Miss Jane's.

The bulk of the children's comments concerned Miss Jane. Those statements repeated most often are recorded first, with the number of children who expressed the same thought put in parentheses afterwards.

"She is pretty." (20 children expressed the same thought.)

"She is nice." (12)

"I like her voice." (8)

"She reads with good expression, clearly." (6)

More individual comments describing Miss Jane's personal attributes were these:

"She is very beautiful."

"She looked nice when she came on the air."

"Because she talked in a nice way."

"I love her."

"She has a good figure."

"Because most of the time she smiles."

"She laughed more."

Comments regarding her reading talents were also numerous:

"She makes you see things in your mind and she looks like she is talking to you too."

"She makes you see the story happen."

"'Cause it's making me feel like the person is me in the story."

"She makes you want to hear more and more."

"Because she could read that story excitingly."

"She acts out more."

"She expressed feelings and emotions."

"I liked her because she always finished the stories and she imitates the characters."

"Miss Jane made the story sound more like making me want to read them."

"Because she shows names of books."

"She gave the author's name"

"She is good and sometimes bad."

"I like Mrs. Parisian because I can't remember Mrs. Myles."

Judging from these comments, it would seem that Miss Jane had many qualities which impressed her viewers more favorably than Miss Lynda. She was pretty, warm and friendly, and smiled a great deal. Apparently because of her pleasant personality, the children rated her higher as a dramatic reader. Although her performance abilities were not as extensive as Miss Lynda's, the children liked what she gave to them in her stories. And apparently because they liked her, they wanted to read the stories she presented.

The child who liked her "because she always finished the stories" was correct in this analysis, because the selections provided Miss Jane almost always had endings.

It was interesting to note that two children liked her because "she shows names of books" and "gave the author's name." These were two things that were concentrated on more during Miss Jane's programs than Miss Lynda's.

In the concluding statement of the questionnaire, the children were given an opportunity to express themselves generally: "If there is anything else you would like to say about the program, you may do so below." Their responses again were various and numerous. Because one of the objectives of this study is to gain more knowledge of children's reactions to television programming, many of their spontaneous comments are included here. It is felt that this is a small but valuable portion of this study. The number of children who expressed the same thought have been totaled in parentheses at the end of various comments.

The first group of comments expresses the children's approval of the program, and reveals various things they liked about it:

"I like the show very much." (14)

"The show is a famous success."

"I just love the show."

"I think it is a wonderful program."

"I like 'Around the World in 80 Books' because the storytellers make you feel the way it might look if you go there someday."

"I think it was a very good program because both of the nice ladies read the stories so understandingly."

"I think it has been a wonderful, wonderful story."

"The program is fun!"

"I like the contests and drawing pictures." (8)

"I like it more when the children acted out stories." (2)

"I especially liked it when Jane Parisian showed or wore clothes we read about."

"I just loved the books!"

"I enjoyed it very much. And thank you!"

"You have helped me very much in reading." (2)

The spontaneous pleasure which many children expressed over the program was a good indication of their general reactions toward it. The contests, picture-drawings, acting, costumes, and stories themselves were all mentioned as particular things the children liked. Two of the children recognized and cited the program as a definite reading aid for themselves. There were only two children from the entire group who made negative comments about the program in general:

"I think the show should go off the air for a little while."

"I would not like to have the TV program again."

The children offered many suggestions for improving both the content and the techniques of the program:

"I wish they would take off in their rocket ship more."

"I'd like to see both Hostesses next year in person." (3)

"I want you to have more plays." (3)

"I would like more old time stories."

"I wish you wood read horse storys." (4)

"They should have more cowboy books on and more mystery storys."

"I would like to have puppets act on the program." (5)

"I would like more authors on the program."

"Have more contests." (6)

"You should send a book list to every room."

"Show the books longer."

"Less pictures and more stories."

"You should complete the stories."

The child's wish for more "rocket ship" action was quite interesting; perhaps more space pantomimes could have been utilized. Some of the children expressed desires to meet the Space Hostesses, to have the book-titles shown longer (so they could copy them down), to have book lists sent to their rooms, and to have endings provided for the stories. Certainly all these are valid requests. Many types of stories were mentioned as good reading material, and suggestions for having more plays, contests, authors, and some puppets on the show were given. These suggestions seemed to represent thoughtful and useful interest on the part of the children.

Several children expressed a desire to see more of "Around the World in Eighty Books":

"I think the program should be on offener and longer." (10)

"I would like to see it in the summer." (5)

"I would like to have the program next year, please." (8)

Having examined and discussed the results of the children's questionnaire, the responses to the teachers' questionnaire will now be considered.

Teachers' Questionnaire

Seventy-two questionnaires were mailed to fourth grade teachers in the Lansing Public Schools. Fifty-nine were returned and forty-seven were filled out. Twelve were returned blank for the following reasons:

1. Six teachers noted they had split classes (3rd and 4th grades or 4th and 5th grades) and had no time to view the TV program.
2. Four teachers simply noted they "didn't have time" for the program.

3. One teacher noted that her class didn't view the program because "the children listened to Spanish less attentively when we had library." (The Spanish TV program immediately followed it.)

4. One teacher offered no reason.

Teachers were free to answer questions as frankly as they wished, since no identification was asked in returning the questionnaires. The purpose of the survey was explained, and voluntary comments were invited at the end of the specific questions.

Part I of the Questionnaire gathered the following information from 47 teachers concerning their classes.

The grade levels of the classes were as follows:

2nd-3rd grade	1 class
3rd-4th grade	6 classes
4th grade	35 classes
4th-5th grade	5 classes
	47 classes

The number of pupils falling into the socio-economic groupings were as follows:

Upper and Middle Class	220 children
Middle Class	434 children
Middle and Lower Class	491 children
Lower Class	220 children
	1365 children

The number of fourth grade classes falling into the socio-economic groupings were as follows:

Upper Class	0 fourth grades
Upper and Middle Class	7 fourth grades
Middle Class.	15 fourth grades
Middle and Lower Class. . . .	17 fourth grades
Lower Class	8 fourth grades

The general level of the fourth grade classes' reading ability was as follows:

Above Average Classes	10 fourth grades
Average Classes	30 fourth grades
Below Average Classes	7 fourth grades

The frequency with which fourth grade classes viewed the television program was as follows:

Viewed Regularly . . . . . 36 fourth grades
Viewed Sometimes . . . . . 8 fourth grades
Viewed Rarely . . . . . 3 fourth grades

Part II asked the teachers to answer the questions to the best of their ability according to their classes' reactions to the TV program.

Table 19 shows the response to the question, "Were the books used on the program (a) generally too difficult for your class to read? (b) generally too easy? (c) a balanced mixture?" Almost all of the teachers felt the books were a balanced mixture of easy, average, and difficult books.

Table 19.--Classification of reading level of program books.

Classification	Total
(a) generally too difficult	3
(b) generally too easy.	2
(c) balanced mixture	42

Table 20 shows the response to the question, "Did your class generally enjoy the selected story-readings?"

Table 20.--Evaluation of whether class enjoyed the story-readings.

Answer	Total
Yes	44
No	2
No answer	1

Judging from these responses, it would seem that the teachers felt that the program definitely provided enjoyable literature experiences for the children.

Table 21 shows the response to the question, "Did most of your class read the books?"

Table 21.--Evaluation of amount of program books read by classes.

Answer	Total
(a) Read many	13
(b) Read some	24
(c) Read a few	10
(d) Read none	0

According to these figures, it would seem that the program did stimulate more than a little reading in 37 out of the 47 classes being recorded in this study.

When asked, "Did the beginning programs, using exciting and uncompleted incidents from books, cause an undesired dissatisfaction among your pupils?" it was surprising in Table 22 that 27 out of the 47 teachers did not think so. However, when asked, "Did they appear

Table 22.--Were classes affected unfavorably by uncompleted incidents?

Answer	Total
Yes	19
No	27
No answer	1

to have more satisfied reactions and favorable attitudes towards the later programs, in which the story selections were presented as completed incidents?" the answers as shown in Table 23 were overwhelmingly positive. This reveals that in the opinion of the teachers the programs were better received by a majority of the children when completed incidents were presented.

Table 23.--Were completed incidents received more favorably?

Answer	Total
Yes	35
No	8
No answer	4

Next the teachers were asked, "In the first programs, did your class participate in the pantomime game of 'pressing desk buttons' and turning their desks into flying saucers for book trips?" From the results in Table 24, it may be seen that "some" or "many" children participated in the space pantomimes in 34 out of 47 classes. All of the grades in the mixed upper and middle class socio-economic group contained "some" or "many" participants. The 11 grades participating as "few" or "none" fell into the middle, mixture of middle and lower, or lower class socio-economic groups.

In order to ascertain whether the space idea itself stimulated interest, the teachers were then asked, "Regardless of whether they participated or not, did the idea of a space ship setting and space hostess seem to stimulate interest in the program?"

Table 24.--Did your class participate in the space pantomimes?

Answer	Total
Many did	21
Some did	13
Few did	5
None did	6
No answer	2

In Table 25, 33 out of 47 teachers felt the space idea did stimulate interest.

Table 25.--Did the space idea stimulate interest?

Answer	Total
Yes	33
No	9
No answer	5

The results of the question, "Throughout the programs, did your class participate in the pantomime of packing a suitcase of costumes to 'visit' other countries, and of unpacking the special costumes?" may be seen in Table 26. Again all of the grades in the mixed upper and middle class socio-economic group contained "some" or "many" participants. The 16 grades which contained "few" or "none" participants were in the middle, mixture of middle and lower, or lower class socio-economic groups. Thus it might be said that children of a mixed upper and middle class socio-economic background generally tend to participate in pantomime activities more readily than those from other backgrounds.

Table 26.--Did your class participate in the costume pantomimes?

Answer	Total
Many did	12
Some did	16
Few did	11
None did	5
No answer	3

Teachers were asked next, "Regardless of whether they participated or not, did the idea of talking about and seeing some of the costumes from foreign countries seem to stimulate interest in the program?" As seen in Table 27, a large majority of the teachers felt that the costumes stimulated interest.

Table 27.--Did the costumes stimulate interest?

Answer	Total
Yes	39
No	5
No answer	3

The question concerning choral reading was omitted because a large number of classes did not view the program.

Guessing games and quizzes were rated high in providing pleasure for the children. In Table 28, the response indicates much interest in the use of these activities.

Table 28.--Did your class enjoy the guessing games and quizzes?

Answer	Total
Yes	39
No	3
No answer	5

When asked if there were times when the children were bored with the program, 22 teachers said "Yes," 23 said "No," and 2 teachers gave no answer. Some of the reasons listed for boredom included: the books were occasionally too mature; the program was "far-fetched"; the children wanted to do something themselves; some stories didn't catch their interest; the program was too simple; children were "talked down to"; and they were bored with TV in general at the end of the year. All of these comments indicate aspects of the program which might be improved.

In order to determine whether or not the children were able to record book titles shown on the TV program, the question was asked, "When the book titles were shown, did they write them down?" 39 teachers answered "Sometimes," and 8 teachers answered "Never." Reasons given for difficulty in recording the titles were the following: the titles were read too fast; the children were poor spellers; too much confusion developed in getting out paper and pencils; not enough time was allowed for writing them down; the author's name was not shown often or long enough; and the children became discouraged when the books weren't available. This latter comment is a good indication of the need to have school libraries well stocked with books featured on the program. It would seem advisable, considering the other comments, to provide teachers with program book lists, and to show book titles

and authors for adequate lengths of time at the end of each program. In this way teachers could repeat information for the children or write it on the blackboard if necessary.

The last question asked of the teachers was, "Do you think the program stimulated interest in books and reading among your pupils?" According to the response of the teachers recorded in Table 29, "Around the World in Eighty Books" was successful in the stimulation of leisure time reading within almost half of the forty-seven fourth grade classes included in this study. In all but one of the remainder of the classes, "Some" reading stimulation was apparently achieved.

Table 29.--Did the program stimulate interest in books and reading?

Answer	Total
A great deal	21
Some	25
Little	1

The voluntary comments made by the teachers at the close of the questionnaire were detailed and revealing in many cases. Some of them are quoted here, with the general opinions of the program being given first.

> "This has been a very nice additional service of the library. The children have enjoyed it. They have been interested in finding the books to read."

> "I thought the program very well-done and worthwhile."

> "I think the stories read and the plays acted will give the children a 'familiar' feeling about the book and they will be more apt to read it when they can. I think the program will stimulate summer reading."

"We rarely watched the program--too stimulating, books simple."

"Generally, the children enjoyed the program. Personally, I wanted time to read to them, and have them read aloud, but we could not because of TV and a librarian!"

Some of the teachers expressed the opinion that the TV program was duplicating the services of the school librarians.

"We are fortunate in having an excellent librarian and I feel this is something your type of program overlooks."

"We felt that since we have a school librarian, this type of program was a duplication of experiences for the children."

"I feel the library program in our school is sufficient."

Several comments were made in regard to using complete or incomplete story selections on the program. One interesting observation was that the good readers seemed to like incomplete story selections, whereas the slow readers preferred having them completed.

"My pupils liked the programs both ways." (complete and incomplete incidents.)

"The better students enjoyed the stories that were not completed. The slower ones seemed a bit disappointed with this type and liked the completed ones."

"Incompleted incidents undesirable because children couldn't get books."

"The children didn't like unfinished selections."

"Class listened rarely because stories not completed."

All of the teachers commenting on the use of the space pantomimes seemed to feel they were definitely over-stimulating for the children. Teachers making these comments represented children from the

socio-economic groups of upper-and-middle, middle, and middle-and-lower classes. No comments were made by teachers of the lower class children. Each comment is classified in parentheses at the end.

> "I felt the space idea clever at first, but the children took advantage and went 'wild' with the pantomimes." (middle-lower class)
>
> "Many of my children seemed overly stimulated by the pantomime and space ship setting and did not want to settle down and be good listeners." (middle class)
>
> "They were so stimulated by putting on suits, etc., it was difficult to get them settled down to listen." (middle class)
>
> "Space ship idea stimulating to the point of 'show off.' Not desirable." (upper-middle class)
>
> "Space stimulation was wrong kind." (middle class)
>
> "Space pantomimes had a tendency to overexcite and disorganize the group." (middle-lower class)
>
> "Space pantomimes were too stimulating." (upper-middle, also middle-lower class)

There were many specific criticisms and suggestions for improvement offered. One of the teachers felt quite strongly about the lack of coordination between the program planners and the school librarians.

> "I think the program was well done and interesting except for the fact that the school librarians and the classroom teacher never knew what to prepare. It seemed to be too unplanned. The children would get all excited about a book and rush to the library only to find we didn't have it. It's ridiculous to continue the program unless you <u>coordinate with the school librarians</u>."

A few of the teachers felt that the program should have been more educational in library skills or the actual process of writing books.

"Telling about authors, book publishing, reasons for writing would have held their interest."

"Feel that library skills should be taught."

Two teachers expressed a need for book lists or a program outline of the series.

"Could we have a list of books to be used?"

"I would appreciate a list of the books that are to be read; also an outline of the stories or questions I might ask. Often I might lose the theme when I have to discipline a child."

Three final comments are of interest.

"I would like to see the program continue with some changes, such as talking 'up' rather than down to the children."

"Many children thought the costume pantomimes could be cut."

"Many of the children showed greatest interest only when familiar books were presented."

The request for omitting the costume pantomimes came from a teacher of upper-middle class children. The children who showed great interest only in familiar books were from a lower class group. The latter comment indicates the need for presenting familiar stories in addition to new and advanced ones on this type of program.

Having recorded the results and comments found in the teachers' questionnaire, consideration will now be given to the school librarians' questionnaire.

School Librarians' Questionnaire

Questionnaires were mailed to 17 school librarians, and 14 librarians returned them. Two did not fill them out because (1) one librarian had a school in which no grades viewed the program, (2) one librarian had been employed as an emergency substitute for only two months of school. Therefore 12 questionnaires were filled out and their results were tabulated for this study.

Questions #1 and #2 were asked in order to determine the effect of complete and incomplete story selections upon the children's demands for the books. In Table 30 it may be seen that there were demands for the books with incompleted incidents and that half of the librarians felt a great deal of dissatisfaction occurred when the books were not available. Eleven stated there were "many" or "some" requests for the books a few weeks after the program.

Table 30.--Response to Question #1: In the first two or three months of the fall programs, when story selections were cut off at exciting points, was there:

Part	Answer and Total		
a) a demand for the books immediately following the program?	great deal 5	some 7	none 0
b) dissatisfaction upon not getting a requested book?	great deal 5	some 5	none 2
c) continued requests for those same books two to three weeks later?	many 2	some 9	none 1

The figures in Table 31 show that when completed incidents were presented, the demands for the program books remained in the same

quantities, but that the amount of dissatisfaction occurring upon not receiving the books dropped considerably. Also the number of "continued requests" remained the same with completed incidents.

Table 31.--Response to Question #2: In the later winter and spring programs when the story selections were presented as completed incidents, was there:

Part	Answer and Total		
a) a demand for the books immediately following the program?	great deal 5	some 7	none 0
b) dissatisfaction upon not getting a requested book?	great deal 1	some 7	none 4
c) continued requests for those same books two to three weeks later?	many 2	some 9	none 1

Table 32 shows that half of the librarians felt that completed incidents were much better than incompleted ones for stimulating interest and positive attitudes towards reading. Only one librarian felt that incompleted ones were best.

Table 32.--Response to Question #3: Which method do you think was most effective for stimulating a continued interest and positive attitude towards reading books:

Answer	Total
a) presenting exciting, uncompleted book incidents	1
b) presenting completed chapters or incidents	6
c) both methods	2
d) don't know	3

Because it was so difficult to supply program books to the large number of children requesting them, it was important to know whether or not children would accept "related" substitute books from their librarians. The results in Table 33 show that substitutes were accepted "Often" in the opinions of 9 out of 12 librarians. Thus the program was effective in stimulating interest not only in its featured books but in related ones as well.

Table 33.--Response to Question #4: Generally, would a child accept a "related book" (another Japanese story; another book by Carolyn Haywood, etc.) as a substitute for a requested "program" book that was not available?

Answer	Total
Often	9
Sometimes	3
Seldom	0

The librarians were requested to classify the number of requests received for various books following their use on the TV program. Each book listed represented a particular presentation technique, and it is interesting to note the results in Table 34. The book which the largest number of librarians felt received "many requests" was Charlotte's Web, which was presented as a straight dramatic reading and utilized no special props or techniques. The book placed in this category by the second highest number of librarians was Space Cat and the Kittens, which also was a dramatic reading preceded by space pantomimes. It is interesting that two librarians stated they received no requests for this book. The child actors who presented Mr. Popper's Penguins seemed to have stimulated many more requests than the college students who

Table 34.--Response to Question #5: When these books were featured on the TV program, were there requests for them following the program?

Book	Number of Requests			
	Many	Some	Few	None
Space Cat and the Kittens (Dramatic reading, space pantomimes)	7	1	2	2
Mr. Popper's Penguins (Visiting child actors)	5	5	2	0
Anatole and the Cat (Reading with many pictures)	5	3	4	0
Little Pear (Reading with a few pictures)	3	7	2	0
The Emperor's New Clothes (Visiting college actors)	3	3	6	0
The Egg Tree (Egg tree visual aid)	1	3	7	1
Charlotte's Web (Dramatic reading)	8	4	0	0
Tulip Time (Visiting author)	0	6	6	0

presented The Emperor's New Clothes. Anatole and the Cat, which used many appealing book pictures, received 5 ratings of "many requests."

Both The Egg Tree and Tulip Time received low ratings of "many requests," although The Egg Tree program devoted some time to a small tree hung with Easter eggs, and Tulip Time featured an interview with the book's author, Dirk Gringhuis. However, both of these books are somewhat weak in good dramatic reading content, and this may have been the determining factor in whether or not the children were influenced to request the book in their school libraries. Judging from the results in

this table, it would seem appropriate to state that the quality of the content of each reading selection was probably the strongest factor which operated in the stimulation of the children's reading interests and desires.

The school librarians were next asked, "What five books featured on the TV program would you list as being among those 'Most requested' by the children?" Table 35 lists these books in order according to how many librarians chose each book. Charlotte's Web, Mr. Popper's Penguins, Space Cat and the Kittens, The Space Ship Under the Apple Tree, and Little Pear were the five books most frequently rated among those "most requested." Three out of the five used only the basic presentation method of dramatic reading.

Table 35.--Books featured on the TV program listed as "most requested"

Book	Total Ratings as "most requested"
Charlotte's Web	9
Mr. Popper's Penguins	5
Space Cat and the Kittens	4
The Space Ship Under the Apple Tree	4
Little Pear	4
The Haywood books	3
Ben and Me	3
The One Hundred Dresses	2
Little Witch	2
Anatole and the Cat	2
Madeline and the Gypsies	2
Curious George Gets a Medal	2
The Five Chinese Brothers	2
The Dr. Seuss books	2
Aesop's Fables	1
Hans Brinker	1
Winnie-the-Pooh	1
Thimble Summer	1
My Father's Dragon	1
Caddie Woodlawn	1
The Secret Garden	1
Homer Price	1
JoJi and the Dragon	1

When asked, "Do you think the books used on the program were (a) Generally too difficult for your fourth grade groups? (b) Generally on their average reading level? (c) Generally too easy for them?" 8 out of 12 school librarians felt they were "average." Total results are seen in Table 36.

Table 36.--General reading level of program books.

Answer	Total
Too difficult	2
Average	8
Too easy	2

The opinions of the librarians regarding the effectiveness of the TV program may be seen in Table 37. Ten out of 12 librarians felt it

Table 37.--Response to Question #8: Do you feel that the TV program was effective in stimulating fourth graders' reading interests?

Answer	Total
a) Very effective	4
b) Generally effective	6
c) A little bit effective	2
d) Not effective at all	0

was "very effective" or "generally effective."

Some of the voluntary comments of the school librarians at the close of their questionnaires are listed below. Their more general views are first.

"On the whole, I think that the show stimulated a lot of interest and that the story-tellers interpreted the stories with a fond feeling for them--an enthusiasm which made each show interesting."

"I think fourth grade is the best choice for the TV series. Fourth graders, in general, begin to discover the scope of their abilities in reading."

"Almost always the books selected for TV were those that circulate anyhow, but I did have to blow the dust off of some."

"I believe the program was very effective and if there were more cooperation, . . . more communication, between the librarians and the program planners, perhaps something even more effective could be brought about."

"I have never been able to watch the program (except the first one in the fall), as I have always had a class in the library."

The latter comments represent the unfortunate situation which existed: librarians were not familiar with the over-all planning of the program, and many of them never had the opportunity to view the program. But they realized a need to work more closely with the educational television series.

The following comment is interesting because in Table 34, the librarians indicated that there were only "some" and "few" requests for Tulip Time, which was featured during the program visit of its author, Dirk Gringhuis.

"I noticed that the children were very interested in seeing Dirk Gringhuis (author) on TV and asked for all his books, and wanted anything written by him."

The librarian making the next statement revealed some further after-effects caused by the presentation of exciting, incomplete story selections.

"Regarding the question of cutting off story selections at exciting points: When a child isn't able to get a copy of the book immediately to learn the outcome of the story, often he becomes dissatisfied with the program and with the services his library is giving him."

Two librarians offered specific suggestions regarding the content of the program.

> "I would like to have more 'series' books presented . . . or at least those whose authors have written several. This keeps children from getting too discouraged if a book is out."

> "I would like a little fuller attention given to outstanding authors."

In these last comments, the librarians expressed the opinion that the TV program was a duplication of their services.

> "The children seemed to enjoy the program a great deal. However, school librarians do much the same thing to stimulate reading."

> "Most in the schools felt the little stimulation resulting only overcrowded a satisfactory program."

> "Our school has two fourth grades. One teacher seldom tuned in on the program. She did, however, read consistently to her class. The personal contact between teacher and child stimulated far better reading among this class than the other had. Small children are most receptive to the personal approach which is difficult to achieve via any mechanical device."

> "I feel the program presented to Lansing children outside of school hours would have much greater possibilities, since you could reach all grades and all children--those in parochial schools, for example, who have no school library service."

The opinion of one librarian that "the personal approach . . . is difficult to achieve via any mechanical device" may be correct in regard to one fourth grade class. However, the voluntary comments made by many children in their questionnaire (in reference to Miss Jane: "I love her," "She is nice," "She is beautiful," "She makes you want to hear more and more") indicate that it is quite possible for a "warm personality" to establish strong personal contact with a television audience.

One of the most practical suggestions offered by a school librarian was that the program would have great value if presented after school

hours to an unlimited audience containing many children who did not have school library services.

The final chapter of this study will form conclusions and make suggestions in regard to this type of educational television program.

CHAPTER VI

SUMMARY AND CONCLUSIONS

In making a study of the educational television book series, "Around the World in Eighty Books," an attempt has been made to fulfill the following purposes: (1) to analyze the problems encountered in the application of children's drama principles to an educational television book series; (2) to evaluate the methods used for presentation of the program; (3) to evaluate the total effectiveness of the program on a select child audience; and (4) to suggest possible principles for children's television programming.

Application of Children's Drama Principles

Generally speaking, the application of children's drama principles to this educational TV series was effective in stimulating interest in books and some degree of leisure-time reading among fourth grade pupils. It did create a duplication to some extent of the services offered by school librarians. However, it was "something special" in comparison with the school librarians' program, because it presented a concentrated program of coordinated visual aids and drama-centered reading. The following factors contributed to the effectiveness of the program as a result of the application of children's drama principles.

1. The choice of dramatically reading book selections as a basic presentation method for the program was a good one. This can be concluded because it was the most frequently used method and the program was consequently generally effective.

2. Dramatic selections were chosen and edited by using as many elements and techniques of children's theatre as possible. Since the selections aided the program in its general effectiveness, it may be said that the use of these elements and techniques was effective. A listing of them and their most satisfactory form of application to the selections, based on the survey results and the author's experience, includes the following:

a) Adequate exposition.

b) A dramatic situation that contained some sort of solution or ending, concerned the main character, involved an emotional experience, and was eight to ten minutes in length.

c) A plot which developed without undue delay or deviation.

d) A complication or conflict which involved a main character.

e) Characterization of a Space Hostess and also within the selection.

f) Identification of the child viewers with some character in the selection.

g) Suspense which was generally relieved at the end of the selection.

h) Dialogue which increased the appeal of the selection.

i) A climax which occurred within the selection.

3. The stimulation of the children's creative imagination by use of the space theme itself was generally effective. According to the survey results, the children liked the idea of traveling "Around the World in Eighty Books" to hear stories from and about other lands. The use of foreign costumes and invitations for the children to "imagine their own costumes" proved appealing also, although not as much as the space idea.

4. The use of storytelling principles and techniques enhanced the appeal of the Hostesses' presentations, as evidenced by many of the children's comments.

The application of some children's drama principles to the program proved ineffective or unsatisfactory. Among these were the following.

1. The use of space pantomimes was highly successful in stimulating class participation. However, they proved to be over-stimulating, and therefore lost their value for a dramatic-styled reading program. The costume pantomimes were less stimulating but did not seem to hold as much appeal as the space pantomimes.

2. The use of incomplete book selections proved over-stimulating and too suspenseful. Because not all of the children could quickly obtain the book and read the ending, many of them reacted unfavorably to this type of presentation.

Some general aspects of the program's development and production proved undesirable. These are included below.

1. The theme, "Around the World in Eighty Books," was somewhat limiting in the types of books that could be presented. In order to carry out the theme, many books from or about foreign countries were used. Some of the children would have been more interested in books in other categories, such as mysteries or horse stories.

2. The lack of planning time resulted in some poorly prepared programs, and in no provision of program outlines for fourth grade teachers.

3. The planning which existed between those concerned with the program proved insufficient. School librarians were not familiar with the format of the program nor did they have enough books featured by the programs. The absence of periodic meetings between television personnel and program planners resulted in complications of presentations.

4. The use of two persons, one to prepare and one to present the program, proved unsatisfactory. Various dramatic selections held different appeals for each of the two persons, and therefore the Hostess

was sometimes given material which did not appeal to her. If the Hostess had also prepared her material, she would have been more familiar with the books from which her selections were taken, and could more easily have cut or ad-libbed material at the last minute or on the air, as was often necessary. Also less time would have been required for script consultations if the Hostess had prepared her own material and could interpret the script for the director at rehearsal time.

Evaluation of the Questionnaire Survey

A general evaluation of the program's presentation methods and its total effectiveness on a select child audience was made, based on the results of the questionnaire survey. According to their response, a majority of the children, teachers, and school librarians felt that "Around the World in Eighty Books" was effective in the stimulation of fourth graders' leisure time reading. In addition to stimulating reading and interest in books, the program provided enjoyable viewing experiences for fourth graders. The choice of fourth grade classes for receiving the program seemed to be a good one. The children were at various levels of reading development, and the TV program offered books on a variety of levels for them.

Fifty-five of the total sixty-two programs used the presentation method of dramatically read book selections, either by itself or in a combination form with other methods. Since this was the most frequently used method of presentation, and since the program was considered generally effective, it may be concluded that this was an effective presentation method.

In addition, the top five books listed by the children (1) as being on the program they liked best, and (2) as being the book they liked reading best, were all presented as dramatically read book selections, which also indicates the effectiveness of this method.

According to the response received in the questionnaire survey, the following variations added interest and some stimulation to the program: presentations by visiting actors, use of quizzes and contests, use of choral speaking, and programs featuring visiting authors.

In regard to the use of complete or incomplete story selections, general opinion seems to indicate a preference for completed incidents.

Response from teachers and children indicates that the use of creative pantomimes was effective to the extent of being over-stimulating. Space pantomimes proved more popular with the children than the costume pantomimes. However, a large majority of the teachers felt that the ideas alone of space travel and costumes seemed to stimulate interest, without the use of the accompanying pantomimes.

Recommendations for Future Program Presentations

The results of this study, based on responses from the questionnaire survey and the author's experience with the program series, suggest certain recommendations for future presentations of this type. The recommendations fall into four categories: production, planning, performer, and content. The first regards the production of the program.

1. It is possible for this type of television program series, which features dramatic readings, to be advantageously presented either within the classroom situation or after school hours to an unlimited audience.

The next two refer to the planning of the program.

2. There should be at least six months or more of planning prior to the first program. School librarians should aid in plans for the program, and should be contacted periodically throughout the year for comments and suggestions. Television personnel should aid in initial planning, and monthly consultations should be held by the program planner, studio director, and program performer.

3. A complete book list for the year's programs should be prepared and distributed among school librarians and fourth grade teachers. Teachers should also receive monthly or bi-monthly program outlines, containing suggested pre-program and follow-up activities and discussion topics.

Three recommendations regarding the performer of the series are as follows.

4. The person selected as performer of the program should possess knowledge of, experience with, and a sincere liking of children. This person also should have dramatic talent and experience, a warm personality, and a pleasing appearance.

5. The Hostess should make concentrated efforts to be imaginative but straightforward with her audience, never "talking down" to the children.

6. It is preferable that one person be employed full time to plan the program, write the scripts, and present the program.

The final recommendations concern the contents of a program of this type.

7. The use of the space idea as a theme only and the costumes as visual aids would be advisable if the program were repeated in fourth grade classrooms. However, if the program were presented after school hours to children in their homes, the use of space and costume pantomimes might prove enjoyable and stimulating. There would possibly be less over-stimulation for the child in his home environment, with the absence of classroom group participation.

8. If the program were to be presented again to fourth graders in a school system utilizing school librarians, it would be advisable to feature some puppetry, some special informative types of presentations, and more contests, games, quizzes, and visiting authors and actors, in addition to the dramatic readings. These items represent suggestions by children and teachers for adding variety to the program, and would also relieve some duplication of school librarians' story-telling services.

9. It is preferable to offer only one stimulating dramatic selection per program, in contrast to two or three. To provide a wider selection of suggested books, related book-titles can be mentioned or shown at the conclusion of each program.

10. Story selections should be presented as completed incidents, containing some sort of ending or conclusion.

11. More different categories of stories should be presented, such as horse stories, mysteries, and others.

Principles for Children's Television Programming

Some general principles which may be drawn from this study, usable in television programming for fourth grade level children, are provided below.

1. Television represents a strong authority to many children. Sometimes it takes only one comment or the brief display of one item to produce an immediate response from them. Therefore, programs should be carefully planned and materials and commentary should be carefully selected, in order to create desired responses.

2. The proper application of children's drama principles to a children's television series can contribute to its total effectiveness and appeal.

3. Children enjoy selected readings presented in a dramatically expressive style.

4. Generally speaking, the actual quality of the content of a reading selection makes a deeper impression on the child than any method of presentation or visual aid used to enhance the appeal of the selection.

5. Suspense-filled readings should, in general, be resolved at the conclusion of each program.

6. Contests, quizzes, guessing games, and visiting authors and actors can provide variety for a children's TV book program, but all of these do not necessarily stimulate strong interest.

7. The use of participation pantomimes via television can be highly stimulating.

8. A television performer who possesses a knowledge of children, a warm personality, imagination, a pleasing appearance, and straightforwardness is successful in capturing children's interest and attention, and often their devotion.

Recommendations for Further Study

The need for further study in the field of children's television programming is great. Detailed surveys should be made of children's likes and dislikes in regard to particular programs. Studies of which kinds of television incidents amuse, frighten, please, and anger them should be made, both according to specific age groups and children in general.

An analysis of books containing good material for dramatic reading selections should be made, according to the needs of various age groups. Many "graded" and "recommended" book lists for children are available, but these books do not always contain material that is appealing when used as a dramatic reading.

In general, presentation methods and techniques need to be experimented with and analyzed for the development of more effective and worthwhile television programs for children.

APPENDICES

APPENDIX I

A. ORIGINAL BOOK LIST FOR "AROUND THE WORLD IN EIGHTY BOOKS"

The following is a list of books originally selected to be featured on "Around the World in Eighty Books." Asterisks denote books which did not get used on the program. Part B lists titles of additional books which were selected by the author for use on the program series as various needs for them arose during the year.

STORIES FROM AND ABOUT FOREIGN LANDS

Andersen, Hans Christian. Andersen's Fairy Tales. New York: The Heritage Press, 1942.

Arabian Nights. New York: Dodd, Mead and Co., 1925.

*Bemelmans, Ludwig. Madeline. New York: Simon & Schuster, 1939.

Bishop, Claire. Toto's Triumph. New York: Viking, 1957.

*Bothwell, Jean. Little Boat Boy. New York: Harcourt, Brace & Co., 1945.

*Brown, Marcia. Cinderella. Translated and illustrated from Charles Perrault. New York: Scribner, 1954.

Buff, Mary and Conrad. Kobi, a Boy of Switzerland. New York: Viking Press, 1939.

Burnett, Frances Hodgson. The Secret Garden. Philadelphia, New York: J. B. Lippincott Co., 1938.

Carlson, Natalie. The Happy Orpheline. New York: Harper, 1957.

Coatsworth, Elizabeth. The Cat Who Went to Heaven. New York: Macmillan Co., 1930.

DeJong, Meindert. The Wheel on the School. New York: Harper, 1954.

Dodge, Mary. Hans Brinker. Cleveland and New York: The World Publishing Co., 1946.

Ehrlich, Bettina. Pantaloni. New York: Harper, 1957.

*Grimm, Jacob L. Grimm's Fairy Tales. Translated by Lucas, Crane, and Edwardes. New York: Grosset & Dunlap, 1945.

*Krasilovsky, Phillis. The Cow Who Fell in the Canal. Garden City, New York: Doubleday, 1957.

Lattimore, Eleanor. Little Pear. New York: Harcourt, Brace & Co., 1931.

Leaf, Munro. The Story of Ferdinand. New York: The Viking Press, 1936.

Lorenzini, Carlo. The Adventures of Pinocchio. Cleveland and New York: The World Publishing Co., 1946.

Pyle, Howard. The Merry Adventures of Robin Hood. New York: Grosset and Dunlap, 1952.

*Pyle, Howard. Otto of the Silver Hand. New York: Scribner, 1957.

Seredy, Kate. The Good Master. New York: The Viking Press, 1935.

Spyri, Johanna. Heidi. Cleveland, New York: The World Publishing Co., 1946.

Titus, Eve. Anatole and the Cat. New York: Whittlesey House, 1957.

Van Stockum, Hilda. The Cottage at Bantry Bay. New York: The Viking Press, 1938.

AMERICA, THEN AND NOW

Bird, Dorothy. Granite Harbor. New York: The Macmillan Co., 1944.

Brink, Carol. Caddie Woodlawn. New York: The Macmillan Co., 1935.

*Clark, Ann Nolan. Little Navajo Bluebird. New York: The Viking Press, 1943.

*Dalgliesh, Alice. Ride on the Wind. New York: Scribner, 1956.

DeAngeli, Marguerite. Copper-Toed Boots. New York: Doubleday, Doran & Co., 1938.

Enright, Elizabeth. Thimble Summer. New York and Toronto: Farrar and Rinehart, 1938.

Estes, Eleanor. The Hundred Dresses. New York: Harcourt, Brace & Co., 1944.

Estes, Eleanor. The Moffats. New York: Harcourt, Brace & Co., 1941.

Faulkner, Georgene. Melindy's Medal. New York: J. Messner, 1945.

Gates, Doris. Blue Willow. New York: The Viking Press, 1940.

Gringhuis, Dirk. Tulip Time. Chicago: A. Whitman, 1951.

*Haywood, Carolyn. "B" is for Betsy. New York: Harcourt, Brace & Co., 1939.

*Haywood, Carolyn. Eddie and the Fire Engine. New York: Morrow, 1949.

*Holling, Holling C. Paddle-to-the-Sea. Boston: Houghton, Mifflin Co., 1941.

Lawson, Robert. Ben and Me. Boston: Little, Brown and Co., 1939.

Orton, Helen. Treasure in the Little Trunk. New York: Frederick Stokes Co., 1932.

*Syme, Ronald. Balboa: Finder of the Pacific. New York: Morrow, 1956.

*White, S. E. Daniel Boone. Garden City, New York: Doubleday, Page and Co., 1922.

Wilder, Laura Ingalls. Little House in the Big Woods. New York: Harper, 1932.

ANIMAL WORLD

Aesop's Fables. Edited by Munro Leaf. New York: The Heritage Press, 1941.

Atwater, Richard T. Mr. Popper's Penguins. Boston: Little, Brown and Co., 1938.

Averill, E. H. Jenny Goes to Sea. New York: Harper, 1957.

*Bright, Robert. Friendly Bear. Garden City, New York: Doubleday, 1957.

Butterworth, Oliver. The Enormous Egg. Boston: Little, Brown, 1956.

Dalgliesh, Alice. The Bears on Hemlock Mountain. New York: Scribner, 1952.

Daugherty, James. Andy and the Lion. New York: The Viking Press, 1938.

*Frost, Frances. Windy Foot at the County Fair. New York and London: Whittlesey House, 1947.

*Grahame, Kenneth. The Wind in the Willows. New York: C. Scribner's Sons, 1908.

*Henry, Marguerite. Brighty of the Grand Canyon. New York: Rand McNally, 1953.

*Henry, Marguerite. Misty of Chincoteague. Chicago: Rand McNally, 1947.

Milne, A. A. Winnie-the-Pooh. New York: E. P. Dutton and Co., 1926.

Stong, Phil. Honk the Moose. New York: Dodd, Mead, and Co., 1935.

*Ward, Lynd. The Biggest Bear. Boston: Houghton Mifflin, 1952.

White, E. B. Charlotte's Web. New York: Harper and Bros., 1952.

SPACE STORIES

Brooks, Walter R. Freddy and the Space Ship. New York: Knopf, 1953.

Rey, Hans. Curious George Gets a Medal. Boston: Houghton Mifflin, 1957.

Slobodkin, Louis. The Space Ship Under the Apple Tree. New York: Macmillan, 1952.

Todd, Ruthven. Space Cat and the Kittens. New York: Scribner, 1958.

FUNNY STORIES

*Dickens, Charles. The Magic Fishbone. London, New York: F. Warne and Co., 1922.

Gannett, Ruth. My Father's Dragon. New York: Random House, 1948.

Geisel, Theodor Seuss (Dr. Seuss, Pseud.). And to Think That I Saw It on Mulberry Street. New York: The Vanguard Press, 1937.

*Lofting, Hugh. The Story of Doctor Dolittle. New York: Frederick A. Stokes Co., 1920.

McCloskey, Robert. Homer Price. New York: The Viking Press, 1943.

Norton, Mary. The Borrowers. New York: Harcourt, Brace, 1953.

*Travers, Pamela. Mary Poppins. New York: Reynal and Hitchcock, 1934.

HOLIDAYS

*Aulaire, Ingri. Abraham Lincoln. New York: Doubleday, Doran and and Co., 1939.

Aulaire, Ingri and Edgar. The Star-Spangled Banner. Garden City, New York: Doubleday, Doran and Co., 1942.

*Dalgleish, Alice. The Thanksgiving Story. New York: Scribner, 1954.

*Fenner, Phyllis. Giants and Witches and a Dragon or Two. New York: A. A. Knopf, 1943.

Kelly, Eric P. The Christmas Nightingale. New York: The Macmillan Co., 1932.

*Meadowcroft, Enid. The First Year. New York: Thomas Crowell Co., 1937.

Milhous, Katherine. The Egg Tree. New York: Scribner, 1950.

Sawyer, Ruth. The Christmas Anna Angel. New York: The Viking Press, 1944.

Sawyer, Ruth. This is the Christmas. Boston: The Horn Book, 1945.

Wheeler, Opal. The Miracle Dish. New York: Dutton, 1957.

B. ADDITIONAL BOOKS USED ON PROGRAM

STORIES FROM AND ABOUT FOREIGN LANDS

Andersen, Hans Christian. The Emperor's New Clothes. Translated by Erik Blegvad. New York: Harcourt, Brace, 1959.

Andersen, Hans Christian. It's Perfectly True. New York: Harcourt, Brace, 1938.

Andersen, Hans Christian. Seven Tales. Translated by Eva Le Gallienne. New York: Harper, 1959.

Bennett, Richard. "Jonaleen and Donaleen." In Story Parade. Philadelphia: The John Winston Co., 1941.

Bemelmans, Ludwig. Hansi. New York: The Viking Press, 1934.

Bemelmans, Ludwig. Madeline and the Gypsies. New York: The Viking Press, 1959.

Bishop, Claire. The Five Chinese Brothers. New York: Coward McCann, Inc., 1938.

dePalencia, Isabel. Juan: Son of the Fisherman. New York: Longmans, Green and Co., 1941.

Dines, Glen. A Tiger in the Cherry Tree. New York: Macmillan, 1958.

Engelhard, Georgia. Peterli and the Mountain. Philadelphia: Lippincott, 1954.

Lattimore, Eleanor. Little Pear and His Friends. New York: Harcourt, Brace & Co., 1934.

Lattimore, Eleanor. Peachblossom. New York: Harcourt, Brace & Co., 1943.

Leaf, Munro. Wee Gillis. New York: The Viking Press, 1938.

Lifton, Betty. Jo-Ji and the Dragon. New York: Morrow, 1957.

Marks, John. Spanish Fairy Tales. New York: Alfred Knopf, 1958.

Shannon, Terry. Kidlik's Kayak. Chicago: A. Whitman, 1959.

Spyri, Johanna. Children of the Alps. New York: Blue Ribbon Books, Inc., 1925.

Walsh, Mary. Molly and Rogue. New York: A. A. Knopf, 1944.

AMERICA, THEN AND NOW

Felsen, H. G. Cub Scout at Last. New York: Charles Scribner's Sons, 1952.

Gardner, Lillian. Sal Fisher's Fly-Up Year. New York: F. Watts, 1957.

Gringhuis, Dirk. Big Mac. New York: Macmillan, 1959.

Gringhuis, Dirk. The Eagle Pine. New York: C. McKay Co., 1958.

Gringhuis, Dirk. Here Comes the Bookmobile. Chicago: A. Whitman, 1952.

Haywood, Carolyn. Back to School With Betsy. New York: Harcourt, Brace & Co., 1943.

Haywood, Carolyn. Eddie and Gardenia. New York: Morrow, 1951.

SPACE STORIES

Cothren, M. B. This is the Moon. New York: Coward McCann, Inc., 1946.

FUNNY STORIES

Geisel, Theodor Seuss (Dr. Seuss, pseud.). The Cat in the Hat. Boston: Houghton Mifflin, 1957.

_____. Happy Birthday to You. New York: Random House, 1959.

_____. If I Ran the Circus. New York: Random House, 1956.

_____. If I Ran the Zoo. New York: Random House, 1950.

_____. McElligot's Pool. New York: Random House, 1947.

_____. On Beyond Zebra. New York: Random House, 1955.

_____. Thidwick, The Big-Hearted Moose. New York: Random House, 1948.

_____. Yertle the Turtle and Other Stories. New York: Random House, 1958.

HOLIDAYS

Alden, Raymond. Why the Chimes Rang and Other Stories. Indianapolis, New York: The Bobbs-Merrill Co., 1945.

Baker, Margaret. The Black Cats and the Tinker's Wife. New York: Duffield and Co., 1923.

Bennett, Anna E. Little Witch. Philadelphia: Lippincott, 1953.

Calhoun, Mary. Wobble the Witch Cat. New York: Morrow, 1958.

Carmer, C. L. A Flag for the Fort. New York: Messner, 1952.

Embry, Margaret. The Blue-Nosed Witch. New York: Holiday House, 1955.

Freeman, Don. Space Witch. New York: Viking Press, 1959.

Hays, Wilma. Pilgrim Thanksgiving. New York: Coward-McCann, Inc., 1955.

Menotti, Gian Carlo. Amahl and the Night Visitors. New York: Whittlesey House, 1952.

Molloy, Anne. The Christmas Rocket. New York: Hastings House, 1958.

Moore, Clement C. The Night Before Christmas. New York: Simon and Schuster, 1956.

Wiggin, Kate Douglas. The Bird's Christmas Carol. Boston and New York: Houghton, Mifflin and Co., 1941.

APPENDIX II

PICTURES OF "MISS JANE" AND STUDIO SET

APPENDIX III

SCRIPT #1: "AROUND THE WORLD IN EIGHTY BOOKS"

MUSIC:

SLIDE, SHOWING SCENE OF CHILDREN ON BOOK ON GLOBE, REACHING INTO UNIVERSE.

FEW STRAINS OF INSTRUMENTAL RECORD, "AROUND THE WORLD IN EIGHTY DAYS"

ANNOUNCER:

(OVER SLIDE)

Come with us as we join Miss Lynda in her magic space ship, as she travels most anywhere with books.

SETTING IS THE INTERIOR OF A SPACE SHIP. CONTAINS DESK WITH STOOL BEHIND IT. SEVERAL BOOKS DISPLAYED ON DESK

(MISS LYNDA TWIRLS AROUND ONCE COMING INTO VIEW, WEARING SPACE CAPE AND HAT.)

MISS LYNDA:

Hi, boys and girls! I'm Miss Lynda, your Space Hostess. Every Tuesday and Thursday morning at this time, I will take you on a trip Around the World for stories and fun! Keep paper and pencil close at hand if you'd like to write down book titles. All of them will be interesting and exciting to read! And you can get them at the Lansing Public Library, a branch library near your home, or at your school Library.

Before we launch off into our first book adventures, here's a preview of what some of our trips will bring us: We'll hear stories from foreign lands about people like Heidi, of Switzerland, or Little Pear, of China. There'll be stories of America long ago, such as Caddie Woodlawn, or Copper-Toed Boots. We'll visit the world of animals for books like The Bears on Hemlock Mountain and Andy and the Lion. And there'll be some funny stories, such as And To Think That I Saw It on Mulberry Street, and Homer Price.

SHOW EACH BOOK FROM THOSE ON DESK AS IT IS MENTIONED.

Now, how's your imagination today? I hope it's in good working order, because you'll need it to get ready for our trip around the world in books. The first thing we must do is to plan the right clothes for our trip. Reach down beside you, as I am doing, and bring up a large suitcase. Now open it up. Let's see, what clothes shall we take with us? We'll have to have some mountain hiking clothes if we go to Switzerland. . . . put them in; next put in some colorful peasant clothes for Spain--got those?--now fold up a beautiful kimono for our trip to Japan--and be sure to put in some pioneer clothes for our trip back into America long ago.

LYNDA PANTOMIMES THE FOLLOWING UNDER-LINED ACTIONS AND ENCOURAGES THE CHILD VIEWERS TO PANTOMIME WITH HER.

Oh, it's time for us to go--close your suitcase. Now we'd better climb into space suits for a space story today. You'll have to decide what yours looks like; mine is bulky, and zips all the way up the front--does yours? And maybe we'd better put space helmets over our heads for this trip!

Next, you must each have a magic flying saucer to travel in. On the edge of your desk or chair, there is a magic button--has everyone found one? Now press it real hard, (PAUSE) and you have your own flying saucer! I hope everyone is in his saucer and ready to take off, because there's the last warning signal (SOUND EFFECT)--hold tight, as off we go into the World of Space Stories!

(MORE SOUND EFFECT)

LYNDA TWIRLS IN CAPE SLIGHTLY AND SITS BEHIND DESK, AND PICKS UP "AROUND THE WORLD" BOOK WITH SCRIPT OR STORIES IN IT.

The first space adventure we'll have is with a Space Cat and his wife, who have two kittens named Marty and Tailspin. The whole cat family often travels through space with the pilot, Colonel Fred Stone. This time they have all landed on a strange planet, and the two kittens have slipped away from everyone to look for excitement in a forest.

LYNDA OPENS "AROUND THE WORLD BOOK" AND READS SELECTION FROM SPACE CAT AND THE KITTENS. (TYPED SELECTION IS ATTACHED TO THIS SCRIPT, AND MAY BE INSERTED IN "AROUND THE WORLD BOOK.")

LYNDA:

(AFTER READING SELECTION)

And there we will leave this exciting adventure, but you can finish it by reading (SHOW BOOK) Space Cat and the Kittens, by Todd. One picture in the book shows the kittens, ready for their space flight. (SHOW BOOK ILLUSTRATION). And here is one of the creatures that came after them! (SHOW BOOK ILLUSTRATION). There are many funny things that happen to the kittens, and I think you will enjoy reading this book. But if someone else is reading it, here are others you will like: (SHOW BOOK) Space Cat, which is about the kitten's Father Flyball; and (SHOW BOOK) Space Cat Meets Mars, another adventure about Flyball.

Next, you're going to meet a very curious character from a very funny book--he may be an old friend of yours! See if you can remember the book and guess who he is.

LYNDA OPENS "AROUND THE WORLD BOOK" AND READS SELECTION OF "WHO AM I" FROM IT. SELECTION ATTACHED TO SCRIPT FOR INSERTION IN BOOK.

LYNDA:

(AFTER READING SELECTION)

Have you guessed who he is? For those of you who don't know, his name is George.

And you can read about him in this book, (SHOW BOOK) Curious George Gets a Medal, by Rey. And there you can see that George is a monkey! Other books about him are: (SHOW EACH BOOK) Curious George, Curious George Flies a Kite, and Curious George Takes a Job. If you can't find these books in the library, ask your librarian to help you find other space stories; and I'll see you again on Thursday. Until then, have fun reading!

SHOW NAME CREDITS FOR PROGRAM.

MUSIC:

"AROUND THE WORLD IN EIGHTY DAYS"

Selection from Space Cat and the Kittens

But as they walked, they got farther and farther into the forest. As a matter of fact, although they did not know it, Marty and Tailspin were already lost. They had not been paying the least attention to the way they went, and they had twisted and turned this way and that. Marty looked anxiously at Tailspin. His sharp ears had picked up a crashing sound behind them. Then, suddenly, the noise was on top of them. Some eighteen inches up in the air, a terrifying face loomed over them. It was a big, broad head, greenish with a mess of brown warts. Two evil-looking eyes glared down at them. But the worst thing was the great gaping mouth, fitted with sharp yellowish teeth. This horrible creature bent down and snapped at Tailspin.

Fortunately, the kitten was fast on his feet and, by the time the mouth reached the place where he had been, he had whirled round and was running away, followed by Marty. The horrible beast let out a croaking grunt of disappointment. This was echoed by other croaks which seemed to come from all about them. Other beasts started crashing through the forest around them.

Marty and Tailspin were completely lost. They had no idea where they were running. All they knew was that they were running away. So they ran, helter-skelter, through the forest, with the horrible beasts crashing after them.

It seemed to the kittens that they had been running for hours and hours and that the beasts were gaining on them. Tailspin saw a clearing ahead, and he knew that their spaceship, The Einstein, stood in a clearing. Hearing the horrors panting and grunting behind them, Tailspin and Marty dashed for the clearing.

It was a clearing all right, but no spaceship towered in the center of it. A rocky hill rose steeply to a place that looked flat. The sides

of this little hill were littered with rough boulders.

It was fortunate that the planet was a small one, with low gravity. The kittens bounded up the hill with great leaps. Behind them, hopping and straddling over the rocks, came the creatures, their gaping tooth-filled mouths reaching out to bite.

Marty thought, if only we can reach that flat top we may be able to turn and fight these things off and drive them back. He managed an extra burst of speed and Tailspin kept up with him. At last they were within reach of the flat top. They both gave a terrific leap. There was no flat top to the little hill. Instead the kittens found themselves sprawling in a shallow bowl. They had jumped into an extinct volcano.

There was no help for it. The kittens picked themselves up, and glared back at the brutes which were gathering round the rim of the crater, gnashing their yellow teeth and blinking their little pink eyes.

Selection of "Who Am I?"

Who am I? I come from the jungle; I've been in movies and the circus! I just love to have fun and new experiences. I don't always know how to do the things I want to do, but I do them anyway. And this really gets me into trouble!

For instance, one day I made a big mess with some spilled ink. I knew just how to clean it up--I thought--with soap and water, of course! I dumped soap suds on the ink, and then brought the garden hose in through the window and sprayed it. Pretty soon the whole room was covered with soap suds, and I had to jump out the window! Well, by the time I got a shovel in there to take those suds out, they had all turned into water, and the whole room looked like a lake!

Next I got mixed up with twenty-seven pigs and a galloping cow. Because of them I ended up in a museum, standing on a dinosaur's head and trying to eat wooden nuts. This led to the most exciting trip of my life--into space! I think they chose me to go because I'm so small, and smart. They brought me a tiny space suit, and a glass bubble thing that fitted my head; boy, if my mother could have seen me then!

When they shot me into space, they weren't sure I would come back, but I was certainly going to try my best to return. I liked the earth. I didn't want to leave it forever! To hear the end of my tale, you'll have to read my book.

APPENDIX IV

A. QUESTIONS FOR CHILDREN WHO WATCH THIS TV PROGRAM

PLEASE READ: These are some questions about the TV program, "Around the World in 80 Books". We want to know what you liked and didn't like about it. You do not have to sign your name to the paper. Check(✓) the answer to each question, or write the answer on the line given. If you did not see the TV program that the question asks about, draw a line through the question.

1. What grade are you in?_____.

2. Are you a girl or boy? (CIRCLE ANSWER) Girl Boy

3. Did you like the idea of going "Around the World in 80 Books" (CIRCLE ANSWER)to hear different stories? Yes IT's O.K. No

4. Did you like the program better: (CHECK ONE ANSWER)
   a) When it did not tell the ending of an exciting story?
   b) When it did tell most of the ending of the story?

5. Did you think the books used on the TV program were:(CHECK ONE)
   a) Mostly too easy for you to read?
   b) Mostly just right for you to read?
   c) Mostly too hard for you to read?

6. Did you like pretending that you had a magic flying saucer to take you places to hear stories? Yes It's O.K. No

7. Did you like pretending you had a suitcase with different costumes of the countries you visited? Yes It's O.K. No

8. Did you like speaking the lines of the Witch Poem on the Halloween-time program last fall? Yes It's O.K. No

9. After seeing the children on the TV program act out part of Mr. Popper's Penguins, did you want to read the book? Yes No

10. Had you already read the book before seeing the TV program? Yes No

11. After seeing the actors on the TV program of The Emperor's New Clothes, did you want to read the book? Yes No

12. Had you already read it before seeing the TV program? Yes No

13. Have you read any of the Space Cat stories? Yes No

14. If you said yes, did you read the book(s) before or after hearing part of the story on TV? Before After

15. Have you read Eddie and Gardenia, or any of the other Eddie books? Yes No

16. If you said yes, did you read the book(s) before or after hearing about them on TV? Before After

17. What program on "Around the World in 80 Books" did you like best? (Some suggestions: Anatole and the Cat, Heidi, Little Pear, Charlotte's Web, Ferdinand, Wheel on the School, The Egg Tree, Space Ship Under the Apple Tree, Andy and the Lion, or any other program you remember) (ANSWER)_____

18. Did you read the book that you heard about on this program?
Yes No

18. Had you already read the book before hearing about it on this program? Yes No

19. What book did you like reading best, after hearing about it on the TV program? _____.

20. Did you enjoy watching the program?
a) Most of the time.
b) Some of the time.
c) None of the time.

21. Do you think the program helped to interest you in reading more books? Yes No

22. Did you read the books that you heard about on the program?
a) Most of them
b) Many of them
c) Some of them
d) None of them

23. Did you want to read more of the books that you heard about on the program, but you weren't able to get them in your school library? Yes No

24. Which girl did you like best reading stories on the TV program? (CHECK ONE)
a) Miss Lynda Myles(she read stories last fall)
b) Miss Jane Parisian(she is reading the stories now)
Why did you like her best?_____
_____
_____.

25. If there is anything else you would like to say about the program, you may do so below. Thank you very much for answering these questions for us!
_____
_____
_____

B. QUESTIONNAIRE FOR TEACHERS

NOTES: This is a questionnaire concerning the Lansing Libraries' Educational Television program, "Around the World in 80 Books". The information contained here is part of a survey for a Master's Degree thesis entitled, "The Application of Children's Theatre Dramatic Principles to an Educational Television Series," written by Virginia Fowler (script writer for the TV program). All information will be confidential and used only within the thesis study. It is not necessary for the teacher to sign her name on the questionnaire. Most questions refer to the children's reactions during and/or after viewing the TV program. Purpose of the study is to determine effectiveness of this type (dramatically read book selections, etc.) of children's book program. Check or circle the answer that most nearly satisfies your answer to each question Enclosed find a stamped, addressed envelope, so that you can return this as soon as possible. Even if you only fill out Part I, I would like for you to return it. Thank you! - V. F.

I. GENERAL QUESTIONS

a. Grade level of class _____

b. Number of pupils in class _____

c. What is the general economic and social status of your class?
   1) generally upper class
   2) mixture of upper and middle class
   3) generally middle class
   4) mixture of middle and lower class
   5) generally lower class

d. General level of class's reading ability:
   1) above average
   2) average
   3) below average

e. Did your class view the program:
   1) regularly
   2) sometimes
   3) rarely

f. If rarely, why? _____

II. PROGRAM QUESTIONS

a. Were the books used on the program
   1) generally too difficult for your class to read?
   2) generally too easy for your class to read?
   3) a balanced mixture of easy and difficult books, as well as average reading-level books?

b. Did your class generally enjoy the selected story-readings?
   Yes No

c. Did most of your class read the books?
   1) Read many of them
   2) Read some of them
   3) Read a few of them
   4) Read none of them

d. Did the beginning programs, using exciting and uncompleted incidents from books, cause an undesired dissatisfaction among your pupils? Yes No

e. Did they appear to have more satisfied reactions and favorable attitudes towards the later programs, in which the story selections were presented as completed incidents? Yes No

f. In the first programs, did your class participate in the pantomime game of "pressing deck buttons" and turning their desks into flying saucers for the "book trips"?
   1) Many did 3) few did
   2) Some did 4) none did

g. Regardless of whether they participated or not, did the idea of a space ship setting and space hostess seem to stimulate interest in the program? Yes No

h. Throughout the programs, did your class participate in the pantomime of packing a suitcase of costumes to "visit" other countries, and of unpacking the special costumes (when directed by Miss Jane or Miss Lynda) as various countries were visited?
   1) Many did 3) few did
   2) Some did 4) none did

i. Regardless of whether they participated or not, did the idea of talking about and seeing some of the costumes from foreign countries seem to stimulate interest in the program? Yes No

j. Did your class participate in the directed "choral reading" activity of the Macbeth witch-peom on the Halloween program?
   Yes No

k. Did your class enjoy the guessing games and quizzes? Yes No

l. Were there times when they were bored with the program? Yes No
   If so, why? _____

m. When the book titles were shown, did they write them down?
   Sometimes Never
   If never, why? _____

n. Do you think the program stimulated interest in books and reading among your pupils?
   1) A great deal 2) Some 3) Little

o. If you have any other comments about the program, please write them on the back of this paper.

C. QUESTIONNAIRE FOR SCHOOL LIBRARIANS

THIS IS A QUESTIONNAIRE concerning the Lansing Libraries' Educational Television program, "Around the World in 80 Books." These questions are part of a survey for a Master's Degree thesis entitled, "The Application of Children's Theatre Dramatic Principles to an Educational Television Series," written by Virginia Fowler (script writer for the TV program). All information will be confidential and used within the thesis study. Most questions refer to the reactions of the children who viewed the TV program. Purpose of the study is to determine the possible effectiveness of this type of children's book program(dramatically read book selections, etc.)

Extra questionnaires are included in case you wish to fill one out for each of your schools. Otherwise, use one form and answer questions in general reference to all your schools. Read all questions through before beginning answers. Enclosed find a stamped, addressed envelope, so that you can return questionnaire as soon as possible. Thank you!--V.F.

DIRECTIONS: CHECK MOST SUITABLE ANSWER, OR FILL IN BLANKS.

Name(s) of school(s) you visit:_____

Grades Which Frequently View TV Program(2 fourth grades,1 third, etc.)
_____

1. In the first two or three months of the fall programs, when story selections were cut off at exciting points, was there:
   a) a demand for the books immediately following the program? 1-great deal 2-some 3-none.

   b) dissatisfaction upon not getting a requested book? 1-great deal 2-some 3-none.

   c) continued requests for those same books two to three weeks later? 1-many 2-some 3-none.

2. In the later winter and spring programs, when the story selections were presented as completed incidents, was there:
   a) a demand for the books immediately following the program? 1-great deal 2-some 3-none.

   b) dissatisfaction upon not getting a requested book? 1-great deal 2-some 3-none.

   c) continued requests for those same books two to three weeks later? 1-many 2-some 3-none.

3. Which method do you think was most effective for stimulating a continued interest and positive attitude towards reading books:
   a) Presenting exciting, uncompleted book incidents
   b) Presenting completed "chapters" or incidents
   c) Both methods d) Don't know.

Librarian's Questionnaire, page 2.

4. Generally, would a child accept a "related book" (another Japanese story; another book by Carolyn Haywood; etc.) as a substitute for a requested "program" book that was not available? a) Often b) Sometimes c) Seldom.

5. When these books were featured on the TV program, were there requests for them following the program?(CIRCLE ANSWER)
   a) Space Cat and the Kittens (FALL): Many Some Few
   b) Mr. Popper's Penguins(FALL): Many Some Few
   c) Anatole and the Cat(FALL): Many Some Few
   d) Little Pear(WINTER): Many Some Few
   e) The Emperor's New Clothes(WINTER): Many Some Few
   f) The Egg Tree(SPRING): Many Some Few
   g) Charlotte's Web (SPRING): Many Some Few
   h) Tulip Time(SPRING): Many Some Few

6. What 5 books featured on the TV program would you list as being among those "most requested" by the children?
   1. _____
   2. _____
   3. _____
   4. _____
   5. _____

7. Do you think the books used on the program were:
   a) Generally too difficult for your fourth grade groups?
   b) Generally on their average reading level?
   c) Generally too easy for them?

8. Do you feel that the TV program was effective in stimulating fourth graders' reading interests?
   a) Very effective
   b) Generally effective
   c) A little bit effective
   d) Not effective at all.

9. You are most welcome to record below any comments or interesting children's reactions which might be of value to this study:

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