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## A Library Approach to Teaching Literature

Leta M. Long  
*University of Northern Iowa*

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## A Library Approach to Teaching Literature

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### Abstract

After spending a year in this non-program, this teacher-librarian felt that the introduction of a literature program would make the library period more meaningful and profitable to the students. This paper is the reporting of a study made to explore and effect a team-teaching program, involving the teacher-librarian and the classroom teachers, aimed at elevating the quality of the library period.

A LIBRARY APPROACH TO TEACHING LITERATURE

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Presented to the  
Faculty of the Library Science Department

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Of the Requirements for the Degree  
Master of Arts  
Leta M. Long  
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Read and approved by

Mary Lou McGrew

Elizabeth Martin

Accepted by Department  
Elizabeth Martin

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## A LIBRARY APPROACH TO TEACHING LITERATURE

In contrast to specific goal and achievement requirements in most areas of study, the Public School System of Des Moines, Iowa has no standardization for elementary teacher-librarians. As a result, library programs vary from school to school and tend to reflect the ideas, strengths and weaknesses of the principal and librarian in charge.

Regardless, each student at Julia Ward Howe Elementary School (where this teacher-librarian is assigned) is required to spend 50 minutes weekly in the library as partial fulfillment of the Language Arts requirement.

After spending a year in this non-program, this teacher-librarian felt that the introduction of a literature program would make the library period more meaningful and profitable to the students. This paper is the reporting of a study made to explore and effect a team-teaching program, involving the teacher-librarian and the classroom teachers, aimed at elevating the quality of the library period.

The school principal, teacher-librarian, and classroom teachers agree that by correlating an introduction of authors and curriculum related literature, the library could take on a larger meaning to the students, represent an extension of classroom instruction and serve as an introduction to the wide range of material available in the school library.

Howe Elementary School has a Media Center. The year before this team-teaching program was initiated, the auditorium was remodeled for use as a Media Center. The room was fully carpeted and carrels built. One area was designated for books -leaving the stage and a large area free of traffic. It was in this area that most of the adaptation of

literature in Drama, Puppetry and Choric reading took place.

It is the desire of the teacher-librarian, principal and staff in this elementary building to help students develop to their full potential. Since school Media Centers have come to be regarded as second only to the classroom a concerted effort is made to offer meaningful and productive learning activities. According to the 1969 A.L.A. Standards, "The student will not only need to learn skills of reading, but those of observation, inquiry, self-motivation, self-discipline and self-evaluation. He will need to master knowledge and develop skills."<sup>1</sup> "Therefore, it is important that every media specialist participate actively in shaping the learning environment and the design of instruction."<sup>2</sup>

The problem remaining was implementing a worthwhile program. Through professional reading the teacher-librarian perceived a team-teaching program approach as a possible solution to the problem. A search of literature on this topic was followed.

#### REVIEW OF THE LITERATURE

While many teachers have expressed interest in the library program and in some form of team teaching, none in this particular school had experience in team teaching. Edward L. Phillips in an article, "Team Teaching: Where Do We Begin?" suggests the target date for initial planning of such a program can be arbitrarily decided by the team. A suggested starting time would be at least one year prior to the actual

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<sup>1</sup>American Association of School Librarians and the Department of Audiovisual instruction of the National Education Association, Standards for School Media Programs, American Library Association, Chicago, Ill. and the National Education Assoc., Washington, D.C., 1969, p.1.

<sup>2</sup>ibid.

implementation of the team program. A graphic outline of expected procedure is the first step. The team will prepare a list of probable units to be studied during the school year. In determining the course of study for the coming year, a master teacher must be designated for each unit of study as well as a resource and helper teacher. The advantage is that a teacher can choose to be a master teacher for the individual areas of his greatest expertise.

The resource teacher has numerous functions to perform as a member of the team; coordinating with the master teacher on the unit to be taught; assisting the master teacher in preparing and handling audio-visual aids; correcting his own tests and grading homework for each individual class; helping coordinate and lead small groups of individualized instruction; meeting periodically with students who have difficulty with subject matter; pre-planning future units to be taught.<sup>3</sup>

Once a master teacher knows what units he will be responsible for as a leader of the team, the next step is to begin research. The master teacher should consult other textbooks and references for a fresh approach to teaching. Gathering ideas from a number of different sources lends flexibility to the unit. The librarian thus plays a key role in the team project as he can be consulted about available material.

There must be excellent interaction between team members if the program is to be successful. The team is attempting to prove that the

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<sup>3</sup>Phillips, Edward L. "Team Teaching: Where Do We Begin?"; The Clearing House, March 1969, p.404.

team approach to learning is superior to the typical classroom situation. However, a synergistic result will not be realized without efficient coordination by the librarian and full cooperation of the team.<sup>4</sup>

George J. Funro in an article entitled "The Danger and the Promise" states that although team teaching cannot be considered an inexpensive approach, it is very likely to result in a greater return per dollar spent than traditional organizational patterns since it does imply more effective utilization of staff. The assumption is that teachers are as unique as students. Their strengths must be recognized and use must be made of the best they have to offer.<sup>5</sup>

Team teaching is not a vehicle for the answer-centered curriculum. It will cause curriculum to be designed for the child instead of the child designed for a probably irrelevant curriculum. Team teaching is not an administrator's dream in fact, to the principal who prefers a tight organization, it can be a nightmare. The most difficult objective to achieve, yet the most worthwhile, is open and sustained communication among all team members.<sup>6</sup>

At the very heart of the team teaching idea is the assumption that when teams plan the curriculum together the curriculum will improve. "The heart of the concept of team teaching lies not in the details of structure and organization, but more in the essential spirit of cooperation in planning, constant collaboration, close unity, unrestrained

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<sup>4</sup>Phillips, Edward L. "Team Teaching: Where Do We Begin?" The Clearing House, March 1969, p.405.

<sup>5</sup>Funro, George J. "The Danger and the Promise"; The Clearing House, March 1969, p.402.

<sup>6</sup>ibid., p.403.



communication and sincere sharing."<sup>7</sup>

No one should dominate the planning sessions. When the social climate is characterized by tension or submission, teachers are unlikely to have sufficient motivation to contribute constructively. In schools where administrators and teachers operate in partnership, the levels of instruction and morale are usually high.

Success comes about through changes in teachers' attitudes and through a growth in understanding, not through duress. When properly led, many teachers are willing to try team teaching: when pushed, most resist. Team teaching succeeds on a voluntary basis, but fails when imposed on unwilling or uncooperative teachers.<sup>8</sup>

Johnson and Hunt discuss the value of team teaching. They state that "the team teaching process validates the best use of teacher competencies and gives a flexibility to the task of applying knowledge within which a teacher can operate without feeling threat to herself as a teacher, as a person, or as a member of the group. In the initial stages of a team teaching program teachers may feel threatened by exposure to their peers, but once the team develops a cooperative spirit and teamwork, the threat subsides into a strong identification with the other team members. As teachers feel this security, team teaching allows for openness, personal and professional growth, and a new

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<sup>7</sup>Witherspoon, C., "Team Teaching in the Elementary School", Education Briefs No. 38, Washington, D.C., Office of Education, Department of Health Education and Welfare, 1962.

<sup>8</sup>Davis, Harold S., How to Organize and Effective Team Teaching Program, Prentice-Hall, Inc., Englewood Cliffs, N.J., 1966.

perception of their roles. Consequently, classrooms become places for exploration in learning and the teacher's function becomes that of managing the learning environment.<sup>9</sup>

Shaplin conceptualizes team teaching in terms of two sets of functions and goals: the managerial and the technical. In the former category, team teaching has created new functions: for example, decisions concerning personnel and materials resources, pupil assignment, teacher assignment, and pupil-teacher grouping which were formerly made by the principal, have been transferred to the team. A different distribution of authority, as well as new division of labor and teacher specialization have been the result. In the technical area, team teaching focuses on curriculum, instruction, teaching techniques, assessment and evaluation of pupil progress. Varying teaching load and development of supervision from within the team rather than from outside through on-the-job evaluation, are some of the innovations in the technical area.<sup>10</sup>

Bair and Woodward discuss characteristics desirable in a principal for a team teaching program. They emphasize that this administrator should not only possess experience in various team roles and be creative in operation of the school, but also, and above all, he must be flexible. This flexibility encompasses his relationships with staff, administration, community, and in making educated judgments about the team program.<sup>11</sup>

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<sup>9</sup>Johnson, Robert H., Jr., and John J. Hunt, Rx for Team Teaching, Minneapolis, Minnesota, Burgess Publishing Company, 1968, p.123.

<sup>10</sup>Shaplin, Judson T., Team Teaching, Harper and Row, 1964, p.18.

<sup>11</sup>Bair, Medill, and Richard G. Woodward, Team Teaching in Action, Fearon Publishers, 1964, p.52-53.

Lobb takes up other related factors, that of parent and community relations. In these days of high public interest and appraisal of schools and their programs, it is essential to keep parents and the community informed about new developments in the educational program. If this is done carefully and with good judgment, strengthened support is assured. For parents the child is the most important vehicle of communication. The child should be helped to understand the rationale for staff utilization to the fullest extent possible. The pupils' actual involvement in planning and effectuating the program should be in keeping with normal procedures and with the philosophy of the school. The advantages which are presented must not only be accomplished by the program but also must be recognized by the pupils. As students adjust to the new pattern they will recognize implications for their own intellectual profit, and gain confidence in their ability to perform in various planning situations. On the basis of their children's acceptance, parents can be expected to support carefully implemented staff utilization. If the central objective is the improvement of instruction and enhancement of opportunities for individual children, parents are enthusiastic.<sup>12</sup>

There is no limit to the ways in which audio-visual equipment such as tape recorders, 16mm projectors, filmstrips, and records can be utilized in an effective team teaching program. The director of audio-visual education should be encouraged to assist team teachers in locating and ordering films and filmstrips, and in providing adequate instruction as to the most effective manner of using equipment.

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<sup>12</sup>Lobb, M. Delbert, Practical Aspects of Team Teaching, San Francisco, Fearon Publishers, 1964, p52-53.

For example, in many schools the majority of teachers will not be completely familiar with methods of making transparencies for use with the overhead projector. The audio-visual aids director can be asked to assume the responsibility for holding a workshop for team teachers in which this skill is taught. He should also see that the team resource areas are well stocked with transparency making material, and that all pieces of equipment, such as tape recorders and projectors, are in good working order.

Many team teachers have found that an interested audio-visual aids director becomes, in effect, an additional team teacher. School specialists should be included in the team teaching planning meetings at the outset. They are specially-trained individuals who can serve as a source of strength and as a strong motivational force for the team program.<sup>13</sup>

Ralph Waldo Emerson once said, "Every revolution was once a thought in one man's mind, and when the same thought occurs to another man, it is the key to an era. Every reform was first a private opinion, and when it shall be a private opinion once again, it will solve the problems of the age."<sup>14</sup>

All of the study of literature had to do with philosophy and method of team-teaching. In the actual implementation of this project the goal was not fully realized, and had to be modified. However, the study

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<sup>13</sup>Peterson, Carl H., Effective Team Teaching: The Easton Area High School Program, West Nyack, New York, Parker Publishing Company, 1966, pp.184-185.

<sup>14</sup>ibid., p.186.

has been informative and worthwhile, with time and careful leadership it is this teacher-librarian's opinion that the project will evolve into a true team-teaching situation.

During the search of the literature the following terms were used. They seem to be applicable to this situation and describe the various roles adequately.

#### DEFINITION OF TERMS

**Team teaching:** A type of instructional organization, involving teaching personnel and the students assigned to them, in which two or more teachers are given responsibility, working together, for all or a significant part of the instruction of the same group of students.<sup>15</sup>

**Teacher-Librarian:** A certified teacher with some library training working full time in an elementary school library.

**Master Teacher:** The teacher taking primary responsibility for the leadership in teaching a unit of study.<sup>16</sup>

**Resource Teacher:** The teacher helping and assisting the master teacher.<sup>17</sup>

#### CONTENT OF STUDY

This has been an exploratory activity in which the teacher-librarian has worked cooperatively with the classroom teachers in extending literature into the assigned library periods. In the research proposal it was the intention to make this study more formal than it ultimately

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<sup>15</sup>Shaplin, Judson T., "Description and Definition of Team Teaching", Team Teaching, Harper and Row, 1964, p.15.

<sup>16</sup>Phillips, Edward L., "Team Teaching: Where Do We Begin?", The Clearing House, March 1969, p.404.

<sup>17</sup>ibid.

became. The principal hesitated to make it into a formal type of team teaching project, because teachers could easily feel they were having more work and responsibility heaped on them. When the Des Moines School system put certified teachers in the libraries as teacher-librarians, it was to give the classroom teacher a planning time free of responsibility for students. The principal desired this study be conducted in as informal a manner as possible, visiting with individual teachers, learning what part of the literature program they enjoyed and wanted to reserve for the classroom. They were to indicate ways that literature could be implemented while the students were assigned a library period. *acknowledged*

Instead of meeting with the basic skills teachers at the grade level meetings to become acquainted with the curriculum as it progressed through the year, the study began with informal conversations. As to use of library time. The teacher-librarian always trying to get a reaction concerning the activities which might be conducted with their classes, which would be an extension of the classroom literature. *See*  
*acknowledged*

Most of the teachers followed the literature guide for the Des Moines Elementary Schools, reading to the students books on the required list for their grade level. Most of them confided that beyond that the literature was more or less incidental.

They felt they were too rushed for time and did not get into areas which would require more extensive preparation. If during library time areas of enjoying literature through drama, puppetry, and choric reading could be arranged, the program would be welcomed by classroom teachers. These were three distinct ways of enjoying literature that classroom teachers were not using, and they would adapt nicely to the library literature. Also there was ample room in the library to carry out any

of these activities.

The principal was kept informed of progress as the plan developed. Other librarians were consulted for ideas and resource people were invited to come to the school and work with the students.

Since this had become a modified approach to team teaching of literature, the teacher-librarian assumed responsibility for each unit of study.

#### Drama

The project began by visiting with a fellow librarian who had done quite a bit of work with creative dramatics. It was her observation that children showed much more interest in poetry or literature if they knew they were going to get an opportunity to "do" something with it. She recommended two books by Winifred Ward, Playmaking with Children from Kindergarten through Junior High School, (Appleton-Century -Crofts, Inc., 1957) and Stories to Dramatize, (The Children's Theatre Press, Anchorage, Kentucky, 1959).

In the first book, the chapter "Literature for Playmaking" was of great help in giving direction in planning first experiences with students. However, a big percentage of these students had little or no experience in this medium, and had difficulty in accepting a creative approach. The experience of acting out a play for themselves, and not following through with a formal production with costumes and stage properties for an audience, was new to them.

The next objective was to change this stereotype concept of play-making. Mr. Hobbs from the Children's Theater at Drake University was invited to meet with each grade level. He followed the same procedure

with each group on all grade levels. He told the students there were just two rules they must remember. First, since he was working with them as individuals, no one was to touch or interfere with another. Second they must stop or freeze at this direction.

Mr. Hobbs began as with a much younger group: 1. Each person giving an appropriate sound in a story of a trip to a farm. 2. Giving appropriate sound plus actions of a bear waking up after a winter of hibernating and beginning a search for food. 3. Pantomime a flower growing, a monster, fish swimming, etc. 4. Pantomime in slow motion, normal and double time.

Mr. Hobbs visited twice in the next two weeks, continuing this type of activity, helping students relax and lose their self-consciousness in acting out their interpretation of stories or poems in front of and with their peers. He led them to create the plots for their own plays. This served as a guide in the use of imagination, and was especially successful with the more imaginative students. The result was not a sustained play, but a single scene developed during the period while enthusiasm was high. Many of the students were left behind the more imaginative ones. Mr. Hobbs assistance served as a springboard to move on to well written stories.

After enjoying the story together, the students wanted to act out several of the incidents. Groups were formed and one would play one incident and another group the next. The choice of story was found to be of high importance. Not all good stories lend themselves well to dramatization. It is necessary to consider the children and what will be of interest to them. Also, the story should have certain qualities.

Winifred Ward in her book Playmaking with Children, lists six qualities which proved to be helpful:



1. A worthy central idea or motive.
2. Economy in number of incidents. Three is the magic number in stories: three sons; three trials; three incidents.
3. A climax that is strong yet does not appeal too greatly to any one emotion.
4. A quick and satisfying ending. After the climax, rewards and punishments administered with dispatch.
5. Characters should seem real, whether they are supernatural or human. Even in a fairy tale the characters must be believable.
6. Dialogue should give the impression of natural conversation.<sup>18</sup>

Some of the stories used were: Pinocchio; The Wizard of Oz; The Golden Touch; Robin Hood's "Merry Adventure with the Miller"; Rumpelstiltskin; The Peddler and His Caps.

Often during the discussion of what the characters are like, the students "try them on", project themselves into the character of "King Midas", for example, in some specific situation such as counting his money in the counting room, or later at the breakfast table when even his food turned to gold. Many students can do this in pantomime at the same time, thus getting the feel of the people in the story. This "trying on" of characters is definitely worthwhile both for sensing what they are like and for allowing general participation.<sup>19</sup>

With drama, after reading the story and selecting the incidents to dramatize, no attempt was made to work out dialogue in a formal manner

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<sup>18</sup>Ward, Winifred, Playmaking with Children from Kindergarten through Junior High School, Appleton-Century-Crofts, Inc., 1967, pp.90-93.

<sup>19</sup>ibid., p.130.

or memorize lines. Students had to be familiar with the theme or the incident they were portraying so they could carry the thread of the story along, not caring if it was word for word as in the book. This provided experience in concentration and learning to think on their feet.

Puss in Boots, and The Tinder Box lent themselves more readily to puppetry. This was another very satisfying way of sharing and enjoying literature. However, it took more preparation and had to be sustained over a longer period of time than drama.

### Puppetry

"Those of us who believe that our children should become acquainted with the best that the past has handed down to us, will see that children with whom we come in contact, shall make the puppets acquaintance!"<sup>20</sup>

The making of puppets can fall into three classes of material as follows: 1. the plastic; 2. the pliable; 3. the rigid. By making and using puppets there is opportunity for development of artistic and dramatic possibilities.<sup>21</sup>

Because of the educational value of puppetry and the joy its practice can bring to the lives of children, it has been an interesting form of expression to use with boys and girls in interpreting library literature. It develops the power of initiative, teaches the skillful use of tools, paint brush and needle. Stage fright is banished, the children are only too eager to take part behind the scenes. A successful performance is the result of good team work.<sup>22</sup>

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<sup>20</sup>Lanchester, Waldo S., F.R.S.A., Hand Puppets and String Puppets, Chas. A. Bennett Co. Inc., Peoria, Illinois, p.1.

<sup>21</sup>Ibid., p.9.

<sup>22</sup>Ibid., p.11.

One of the simplest types of puppet, both to make and to work, is the glove puppet. It consists mainly of a head and a dress with sleeves into which the hands of the puppet are fixed. It is operated by inserting the hand of the operator into the body, with the first finger in the head. The thumb, and the middle or second finger work the hands.<sup>23</sup>

The head of the puppet can be of more than one material. The students found a three dimension head more to their liking, through experimentation a form of paper mache similar to the one described by Mr. Lanchester was developed. The students tore egg cartons into small pieces and soaked them in water with a wetting solution. Then they were put in small quantities at a time, into an electric blender. Lanchester says to rub through a grater, either method is acceptable just so the paper is reduced to a mass of pulp. Next drain off the excess water and mix in powdered wheat paste until it is of modeling consistency. Take a strip of paper about 3" x 9" and roll into a tube large enough to accommodate the finger, secure with tape, mold the head over and around this tube in two stages, first form a ball on the tube, and punch with holes, let dry.

Next is the final layer in which the features are modeled. Putting the punches in the first layer helps the second layer to adhere better. The two step method helps the head to dry with less shrinkage.

Now the puppet is ready to paint. Use an undercoat followed by a second coat, which includes the expression and features of the puppet.<sup>24</sup>

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<sup>23</sup>Lanchester, Waldo S., F.R.S.A., Hand Puppets and String Puppets, Chas. A. Bennett Co. Inc., Peoria, Illinois, p.12.

<sup>24</sup>Ibid., pp. 14-16.

Tempra paint is always available at school and very acceptable. However, acrylic paint, which is more expensive, does not chip or rub off. This helps the puppet look nice much longer. It is the desire of the teacher-librarian to build a collection of puppets, so that plays can be expidited<sup>ed</sup> in the future and not have to build all of the puppets for each play. However, it seems a worthwhile project for students to have the opportunity to make some puppets.

Except for a few stick puppets, which would classify as rigid, all of the ones made were glove puppets and would classify as pliable. Another pliable puppet experimented with was a similar body but with the head incorporated with the body. Faces were made of felt, putting in features, and hair with a felt tip pen. Then securing the felt faces to the puppet by means of velcor. This way any number of faces could be made to fasten to the bodies and make for quick character changes.

The puppet stage was a very simple three-fold screen type with the stage in the center panel. A bar was placed across the top to act as a brace and from which to hang scenery. A little shelf at the bottom of the stage accommodated any necessary furniture, etc..

Much the same process was followed in working out plays with puppetry as in drama. With this the classes did get into more of the technicalities of a production. One group worked on the backdrops which served as scenery, while another group made puppets, then everyone took turns being actors, putting on the play for each other.

Students became so engrossed in the mechanics of acting they frequently would forget their lines. It worked out better to write out dialogue on sheets of heavy paper and post them backstage. No demand was made to read the script, but it served as a guide and kept the play moving.

A. A. Milne's stories of Winnie-the-Pooh were favorite stories for the fourth grade students to do in puppetry. Hans Christian Anderson's story of The Tinder Box was one which sixth grade students did with satisfaction. One group did Munro Leaf's The Story of Ferdinand and made their own tape recording of appropriate music for background during the bullfight scene. Along with some valuable experience it was just plain fun, which is as it should be.

The periods of working with puppetry resulted in the greatest amount of interaction between the library and classroom. For example, a classroom teacher who has talent in use of audio-visual equipment, took charge of supervising the students in making their tape for The Story of Ferdinand. Other classroom teachers acted as resource teachers giving art time to help with the construction of the puppets and scenery.

At all times there existed a spirit of cooperation in planning, and unrestrained communication with the classroom teachers as they and the teacher-librarian visited. They supplied feedback of the students' reaction on what was taking place during library time. They also gave suggestions about special talents and interests of particular students. The classroom teacher has the advantage of being so much better acquainted with the students in their groups than the librarian can ever hope to be.

#### Choric Reading

Choric reading was the third area of exploring with literature during library time. The term choric reading was used, it is sometimes called choric speaking, or choral reading or speaking; regardless of the terminology it affords an opportunity to vary the study of poetry by playing, acting, feeling, and living the verse. The speakers improve in oral expression and both speakers and listeners realize in an unusual

degree the rhythm, power and meaning of poetry. Their appreciation of poetic form and their imagination is stimulated. There are almost as many possibilities for different and interesting arrangements in choric reading as there are poems.

According to May Hill Arbuthnot there should be no grouping by sex. There is the whole range of high to low among boys as well as girls voices. It is desirable to have a voice in any group - high, sweet, and light; low, deep, and rich; or medium and pleasant to hear. Children are extremely sensitive to anything in themselves that is out of the ordinary and so there must be sincere praise for each kind of voice.<sup>25</sup>

With a new poem an overhead projector was used to project the poem on the screen in full view of all in the chorus. This proved to be a successful method. The director could stand by the projector and direct the chorus. In a short time the poem was memorized and the projector was no longer needed.

After experience with drama, one of the most popular type of poem was the dialogue poem that suggested action. After everyone was familiar with the poem, the students would fit appropriate action with the words. This put everyone into the act and was relaxing. More often, students were selected to act the characters' parts appropriately, while the others repeated the poem. High voices would take the part for one character, low voices the part of another character.

Winifred Ward's book, Stories to Dramatize, (The Children's Theatre Press, Anchorage, Kentucky, 1959) also has a fine selection of poetry

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<sup>25</sup>Arbuthnot, May Hill, Time for Poetry, Scott Foresman Co., Glenview, Illinois, 1961, p.XXVI.

lends itself to choric reading. One everyone enjoyed was "The Elf Singing" by William Allingham. This lends to combining choric speaking with pantomime. While most of the students say the poem some pantomime the exciting action of the Elf, the Wizard and the Mole! "Doorbells" by Rachel Field was good for "trying on" characters. Also the more imaginative students would create more characters as they would take turns saying a line per student making up new characters, so that it became an extemporaneous activity. Many selections from Time for Poetry compiled by May Hill Arbuthnot were also used.

Choric reading requires team work and cooperation on the part of students. The timid child is drawn into the action without realizing it and loses some of his timidity. The boisterous child is quieted and learns to be sensitive to others.

In choric reading just as in drama and puppetry the students were not doing this for a program or any type of finished production, but strictly for themselves to enjoy and appreciate good literature.

In evaluating with students it was valuable to go back to the criteria for selection in the beginning:

1. Was the part of the story that we played made clear? Would anyone not familiar with the story understand the situation, and know who the characters were?
2. Did we select an appropriate segment to act out? Was it too long or too short? Was the ending satisfying?
3. Were the characters believable as real people? Were they interpreted according to the story? Did the players stay in characters throughout the scene?

4. Was the dialogue true to the characters? Did it carry us along to the climax? Was there enough? If not, what could people talk about?
5. Did the scene move along at a natural pace?
6. Teamwork, did they react to one another, listen to what others were saying and respond in character?
7. Could you hear and understand what was said? Do they need to speak louder, more clearly or slowly?

Set the tone with students to comment in the affirmative. What we like, "The king was very believable", "The maid kept in character". Ask "What can we do better?" not "What was wrong?" Criticism should be kept impersonal using the name of the character rather than the name of the player.<sup>26</sup>

Activities that took place in the Media Center were not only related to literature, but also fulfilled some of the A.L.A. standards in regard to Media Centers, which was helping the students to learn the skills of observation, listening and social interaction. Also to develop a spirit of inquiry, self-motivation and especially self-discipline and self-evaluation. Hopefully these activities did help in shaping the learning environment and the design of instruction.

#### CONCLUSION

The classroom teachers enjoyed looking in on the activities in the Media Center. This was welcomed; then everyone had first hand knowledge

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<sup>26</sup>Ward, Winifred, Playmaking with Children from Kindergarten through Junior High School, Appelton-Century-Crofts, Inc., 1957, pp.126-138.



of the progress. No time was set but frequently at staff meetings on Wednesday afternoon, time was devoted to discussing the program in the following areas.

1. Gains that were being made.
2. Ways to try to improve the program.
3. Working collectively to solve some problems that arose.

Even with a modified approach to team teaching, it was encouraging that as the year progressed, more and more interest was generated with what could be done during library time.

The staff developed a spirit of cooperation that had not been as apparent before. Perhaps, it was because everyone became interested and many actively involved with the planning. There was a closer unity, with unrestrained communication. All members of the staff were very supportive of each other in trying to utilize talents to do the best job possible for the students.

The negative comments were few. One teacher who likes a quiet classroom expressed the feeling that what was being offered in the library was not making for as quiet a library as she would like to see; Admittedly the teacher-librarian has a higher tolerance for noise than some; however, it was felt by most of the staff that the gains were worth sacrificing some of the peace and quiet of a traditional library. Toward the end of the year, the staff discussed the values of the program. It was concluded that the students had made positive gains. Gains that were observed were:

1. Experience in thinking creatively and independently.
2. Practice in social cooperation.
3. Opportunities to grow in understanding people who have a different

viewpoint from themselves.

4. Controlled emotional releas, which every child needs.
5. Experience in thinking on one's feet, and learning to express clearly and fearlessly.
6. Fun - just plain fun.

Hopefully there are other values and gains that were not so readily observed.

The staff began to formulate plans to continue a truer form of team teaching for the coming school year. Literature was not to be discarded but discussion followed as to ways other areas of curriculum could be involved during the library period. At this point it was the desire of the majority of the staff to work out a form of contracts in the basic skills areas as well as ~~Math~~ and ~~Art~~ or ~~Music~~, each teacher writing his own contracts. Teachers were volunteering to <sup>up</sup> assume the role of ~~Master~~ teacher in the area of their expertise. The teacher-librarian then would become the resource teacher on the team, building bibliographies to fit each contract, and locating audio-visual material to fit the unit of study. Students would work at their own speed and study independently in the library during their assigned time. The teacher-librarian would be on hand to generally supervise, to assist anyone having difficulty, and to have ready any audio-visual material the ~~Master~~-teacher would want for that particular period.

It was agreed that at the beginning of the year the teacher-librarian would write contracts on library skills, working out assignments where the students would gain experience using the card catalog and various reference material to increase their ability to use the library facilities.

In this unit the teacher-librarian would assume the role of master-teacher. It could be the only time all year that she would assume this role.

The school year closed on a very positive note, with the staff having started plans for the following year. The acceptance and thinking of the staff is pointing to an actual team teaching approach in many areas of the curriculum.

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