

1977

SUMMER

READING PROGRAM

MANUAL





## BOOK TREK

into new worlds

Florida's 1977 Summer Reading Program  
made possible through a grant from  
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this manual prepared by

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### Introduction

The goals of a Summer Reading Program are not only to stimulate reading, but to increase the use of the library as an information center, to promote and disseminate the idea that the library is the place where understanding and answers about many of life's problems can be found, and in addition, to present the library as a recreational resource.

Since 1968, Florida has had a Statewide Summer Reading Program. There are now nine manuals telling how to run a summer program. This one, tenth in the series, will recapitulate in brief outline form. Those of you doing a program for the first time may find information in more detail in earlier manuals.

The main components of the Summer Reading Program in Florida are:

I. Advisory Committee to Youth Consultant

1. Representation on the Committee is determined by geographic area and by the size of the library system.
2. Membership: While the areas usually remain constant the membership changes as libraries choose new representatives.
3. Duties
  - a. Establish philosophy of the summer program
  - b. Select yearly theme
  - c. Decide on materials
  - d. Provide advice and counsel to consultant in matters relating to SRP and children's and youth services in general

II. Provision of Free Materials

1. Posters - (size 19" x 12") - for publicity use
2. Reading Records - (size 8½" x 11") - to keep a record of books read by a child and to serve as a certificate, if desired, when signed by the librarian at the end of the program.
3. Bookmarks - Contain a simple explanation of how program operates. The back is blank for library identification. Bookmarks are often used as promotional giveaway materials.
4. Rings - Given to child either at registration or after one book is read.
5. Puzzles - 5 different pencil-type activities, mazes, dot-to-dot, etc. to be given away at librarian's discretion.
6. Manual - Describes procedure for conducting a summer program.
7. Promotional TV spots and radio tapes.

III. Five Regional Workshops: Using the selected theme these workshops provide local librarians with SRP ideas for

1. Displays
2. Publicity
3. Programs - puppet shows, games, storytime, crafts
4. Materials - booklists, decorations, songs.

IV. Evaluation - Evaluation forms for SRP are found in the back of each manual.



### How to plan for your 1977 Summer Reading Program\*

1. Read the manual through.
  2. Read the first paragraph of the introduction.
  3. Read page 3 - Philosophy
  4. Read the Evaluation (end of manual).
  5. Keep these ideas in mind as you plan each specific action.
  6. Review in your mind the major divisions your planning will fall into. Publicity, Programming, Environment, Materials, Outreach, Personnel. Make lists - about what you plan to do under each category.
  7. Get a Calendar (blank sheets provided in back of manual). Schedule each activity necessary to accomplish your finished program. Pace yourself wisely and stick to your schedule.
  8. Keep your calendar easily accessible so you can refer and add to it daily.
- \* Obviously, conducting a summer reading program simply means deciding that for 6, 8 or 10 weeks during the summer special activities will take place with children. In your own mind you decide why you are doing it. Then you plan what you will do and how you will bring it off.

## Philosophy

- \* One purpose of the Summer Reading Program is to *motivate* reading.

Learning theory has shown that rewards produce behavior changes. If children can feel rewarded for reading, they will read more.

However, if you think about it, giving prizes or certificates for the number of books read may not be the best reward. It may, in fact, be more damaging than rewarding.

Consider the good reader, who spurred to win a certificate, or add stars, or other kinds of numerical recognition often sacrifices a more difficult, longer, challenging work in order to read an easy, big print, wide margin book. (You know it happens.) It's not what's in the book, but the simple fact that there are some pages bound between book covers which counts.

or

Consider the poor reader, who in a race for numbers and quantity knows he can never win, and gives up before he ever discovers the inherent reward that the right book could provide. That child is entitled to the opening worlds that reading provides. He needs to be encouraged, supported, praised for reading even one book - never compared or made to feel inferior for not having read as many as someone else.

For these reasons, we feel our Summer Reading Program should not be competitive. There should be no recognition given to quantity. There should be no prizes or certificates given for the number of books read. Our emphasis should be on reading for the sheer reward of the activity.

Programs and activities of the Summer Reading Program should be designed to entice children to expand their worlds, to make them want to know more, to make them excited by the new visions that other lives can show.

- \* If our purpose is to motivate reading, perhaps another more over-arching purpose is to motivate the exchange of ideas and the transmission of culture, reading is *one* but not the *only* way to do this.

The free exchange of ideas is *not* competitive. Remember competition is not an incentive to every child, (it is often a hindrance) but an atmosphere that encourages growth, and the expression of the innermost person is what enhances life and motivates best. It is this atmosphere we should strive for in our institutions, and which should be reflected in our programs.

- \* Perhaps our ultimate purpose as librarians and program planners is to encourage children to know and understand themselves and their world and to help them realize that the *resources of the library* can aid them to this end.

*Therefore, as much as we can, we should reach beyond our library walls.*  
All boys and girls are in our purview, those who come to the library and those who do not. Whatever ways we can devise to reach out helps us meet our responsibility to every child, no matter how poor or remote, in its quest for a good life.

### Checklist for Publicity Planning

1. How long will the program last?
2. What are the beginning and ending dates?
3. Do I want to go to the schools to talk about Summer Reading Programs?
4. Which schools?
5. Which dates?
6. Who do I call?
7. Where do I want to put posters? Where will children be most likely to see them?
8. Who will distribute them?
9. Do I need extra printing done on posters and bookmarks?
10. Do I want to make advance contacts with TV and radio stations even before spots arrive?
11. Does my library staff know what's going on and when?
12. Do I want to use bookmarks in other places than schools? e.g., scout leaders, churches, recreation centers, clubs...insert in report cards?
13. Do I know who to contact at the newspaper?
14. Do I want to make phone calls or write letters to community leaders or for certain organization newsletters?
15. Do I want to make a flyer giving program dates and content?
16. Should I print enough for all summer?
17. Do I want to have some of these at Adult checkout?

### Checklist for Personnel Planning

1. Can I get extra staff?
2. Are there Federal Programs that might provide extra paid personnel?
3. Are there individual volunteers who could help on a regular basis?
4. Are there groups or clubs who could sponsor or help with particular projects?
5. Are there teenagers or middle elementary library users who could help with pre-school programs? Perhaps arts and crafts sessions?
6. How much time will I need to spend in training?
7. What are training helps I can use (films, books, workshops) for extra summer staff?
8. Have I alerted entire library staff about Summer Reading Program and elicited their cooperation and possible help?

### Checklist for Environment Planning

1. Is there enough room for the program planned?
2. Is there any way to have privacy for small groups?
3. What displays do I want for walls, bulletin boards, counter tops, free standing?
4. Is there enough ventilation?
5. Is there lounging room?
6. Is a camera handy?
7. Does the storyteller have a special corner or room? a chair?
8. Do the children have a comfortable place to sit?
9. Is my area bright and cheerful?

### Checklist for Materials Planning

1. Do I need to order new books?
2. What about paperbacks?
3. Do I need to order films? What dates?
4. Do I need materials for arts and crafts? Creative programming?
5. Do I need materials for display?
6. End of year program?
7. Do I want to make puppets?
8. Do I want any kind of costume or hat for the librarian?
9. How attractive is my Book Collection? Can it be spruced up?
10. Do I have audio-visual equipment available?
11. If not, must I rent or borrow it?

### Checklist for Program Planning

1. Where will I hold in-library sessions? Is there enough space? Ventilation?
2. Will I register children by name or simply hand out materials?
3. Where will I do this?
4. Who will help?
5. Do I want to investigate Youth Corp, CETA, etc. for extra paid summer help?
6. Is there a good source of volunteers?
7. What age groups will I plan for?
8. Which days of the week?
9. Is my scheduling consistent as to time and place for the same age group?
10. Are my programs no longer than an hour?
11. Are they built around a theme or idea?
12. Are they varied as to activity?
13. If I have craft sessions, what supplies do I need?
14. Can I plan any outreach activities?
15. Do I want to use films or slides? Which ones?
16. Where can I get them?
17. Will I have materials (books, stories, records) used in the program available for checkout?
18. Do I want to use puppets? Creative dramatics?
19. Are my younger children's activities scheduled for the morning?
20. Are my group sizes appropriate for the activity?
21. Do I need to keep a record of expenses (for justification and to help in next year's planning)?
22. Have I programmed not only for different age levels but for different interests?



Checklist for Program Planning (Cont'd.)

23. Have I done anything for the poor reader?
24. Have I taken advantage of all my community resources - speakers, craft-persons, authors?
25. Is my program cooperative with other existing programs for children?

### Checklist for Outreach Planning

1. What particular group do I want to reach?
2. Where are they?
3. Who do I contact?
4. Do they need materials "on location"?
5. What kind of transportation will I or my staff need?
6. How many can I expect?
7. Will I duplicate programs used in the library?

ADDITIONAL IDEAS FOR THIS SUMMER

## Reading Motivation

### Reading Motivation by way of Contract -

Carolyn Vang, formerly children's librarian at the Brooks Memorial Library in Battleboro, Vermont, individualized her program by making a book contract with each child. She knew the capabilities of each child and encouraged each of them to read at his/her own pace. The children were the ones who kept their "book contract" and the titles of the books read in a special folder. Through this method, Carolyn reached not only the avid reader, the reluctant reader, but also the shy reader and even the nonconformist. This method could be adapted to even a small library, since the most time consuming part of the project is the initial contract with the child as he/she comes in to write out the contract.

Get children to write recommendations for the books they read. Place the recommendations in a loose leaf binder. The volumes can be displayed on a table for other children to browse through.

Sample form sheet that children may use.

I RECOMMEND \_\_\_\_\_

by \_\_\_\_\_

call no. \_\_\_\_\_

Because:

It made me feel:

Signed: \_\_\_\_\_

A similar idea is to have a volume entitled -

Poems I wrote about a book I read:

Sample sheet:

The book that made me write the poem:

\_\_\_\_\_ by \_\_\_\_\_

call no. \_\_\_\_\_

THE POEM

signed \_\_\_\_\_

Have a Junior Critics Group which may continue into the fall.

Let the group be composed of recommended students from schools, any likely candidate from YA room, volunteers who express an interest. Send an invitation. Group meets weekly to discuss books fed them by librarian. An offshoot of such a group may be their appearance for a book discussion program before local civic clubs, high school classes, college classes in adolescent literature. A different type of function may be to discuss current tv programs.

## Display Materials

TRY AN ATTENTION GETTER for Books on Display



Duplicate this design many times and ask questions in the circle that will be relevant to a particular book. Example: Book - The Balloon Book by Paul Fillingham. (The Question on the marker: How does a person get into ballooning? See page 11.)

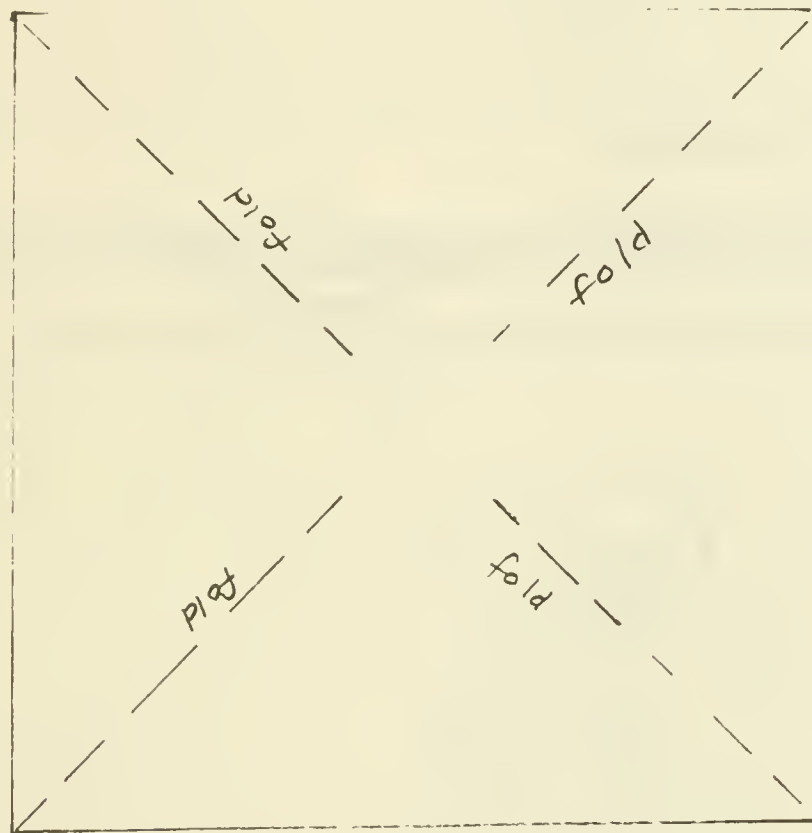
or say

TAKE THIS BOOK ON VACATION TOO



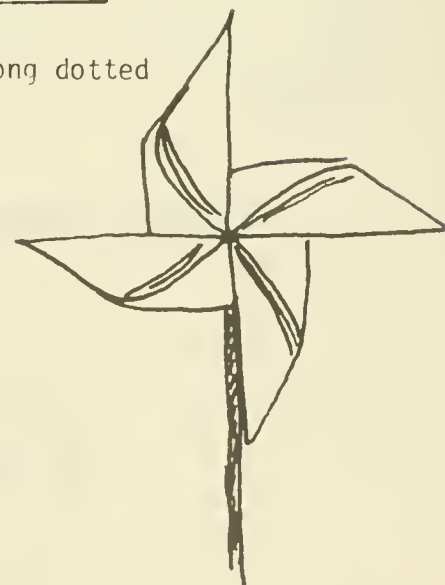
Here is a combination arts and crafts and display idea.

Have an arts and crafts session make pinwheels. Stick pinwheels in books, (protruding from the top), or in a vase, create an air current with an electric fan and let the movement focus attention where you want it.



Give children colored squares of stiff paper. Cut along dotted lines. Fold alternate points to center. Staple.

Back straw and pinwheel with small piece of styrofoam packing material. Turn pin point into styrofoam.



Worlds within Worlds -

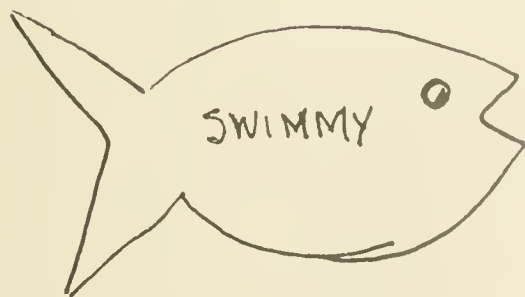
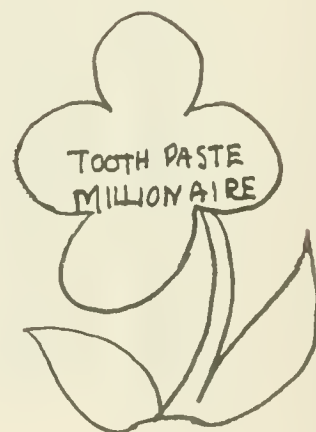
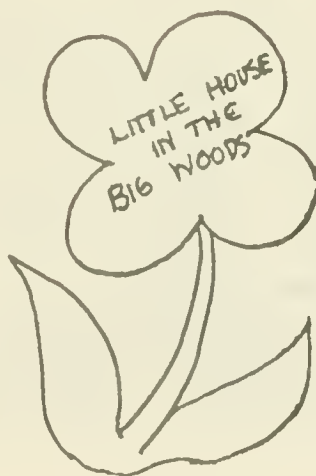
Buy or see if you can have donated an old microscope for the library. Use with display of 500 books.\*\*

You can supply and kids can bring in anything they want to look at.

\*\* Dewey classification number (not quantity)

On a Bulletin Board:

Recreate the three level world of our publicity material (sea, land, air) let children, as they read, add fish to sea, flower to land, star to sky containing title of book that might fit into that sphere.



Post a sign with displayed books (Be sure to have plenty of copies available - remember paperbacks).

The following books have been voted as favorite books by children all over American and by adults, too. Have you read them all?

1. Alcott, Louisa May. Little Women.
2. Baum, Frank. The Wizard of Oz.
3. Blinn, William. Brian's Song.
4. Blume, Judy. Are you there, God, it's me, Margaret.
5. Blume, Judy. It's not the end of the World.
6. Blume, Judy. Tales of a fourth grade Nothing.
7. Bzars, Betsy. The 18th Emergency.
8. Bulla, Clyde. Dexter.
9. Clemens, Samuel (Mark Twain). Adventures of Tom Sawyer.
10. Dahl, Ronald. Charlie and the Chocolate Factory.
11. Forbes, Esther. Johny Tremain.
12. Geisel (Dr. Suess). The Cat in the Hat.
13. Geisel (Dr. Suess). Green Eggs and Ham.
14. George, Jean. Julie of the Wolves.
15. Gipsin, Fred. Old Yeller.
16. Lee, Mildred. It's a mile from Here to Glory.
17. Lewis, C. S. The Lion, the Witch and the Wardrobe.
18. Lindgren, Astrid. Pippi Longstocking.
19. O'Dell, Scott. Island of the Blue Dolphins.
20. Rawls, Wilson. Where the Red Fern Grows.
21. Rockwell, Thomas. How to eat Fried Worms.
22. Sendak, Maurice. Where the Wild Things Are.
23. Sobol, Donald. Encyclopedia Brown: Boy Detective.
24. Steig, William. The Real Thief.
25. Thomas, Allison. Benji.
26. Warner, Gertrude. Boxcar Children.
27. White, E. B. Charlotte's Web.
28. Wilder, Laura Ingalls. Little House in the Big Woods.
29. Wilder, Laura Ingalls. Little House on the Prairie.

Reproduce copies of the following Book Title Story  
from the Hawaii State Library and add as handouts with a  
display of the titles mentioned (Remember Paperbacks).



## BOOK TITLE STORY

**There are 36 book titles hidden in this story. Can you find them? Underline as you go along.**

One freaky Friday Harriet the Spy answered the phone. "Are you there God, it's me Margaret," said a voice and hung up.

"This is a case for Encyclopedia Brown, boy detective," said Harriet. Encyclopedia was previously engaged however, so she had to settle for the Great Brain.

"We must investigate the Island of the Blue Dolphins," the private eye exclaimed, so they set off for the docks. On the way they were joined by Henry Huggins and Pippi Longstocking.

They embarked on a craft labeled Transport 7-41-R and helped by the winds of time soon arrived at their destination. They were met by the high king. "My brother Sam is dead," he said, "I saw the ghost on Saturday night." He led them to Kneeknock Rise. "Here lies the body," he said.

Suddenly they found themselves surrounded by the witches of Worm, the blue-nosed witch, the little left-over witch, and nearly all the witch family who put a spell on them and stole their boat.

"I tell a lie every so often," said the Great Brain. "But that was then and this is now. We have no supplies and may have to learn how to eat fried worms."

"It's not the end of the world," said a voice and Dorrie and the witch doctor appeared around the rise. "I no longer have the gift of magic," said the witch doctor, "but maybe Dorrie can help."

Dorrie was a little witch and could only work half magic, but she conjured up a raft and they all got on. It was a dangerous journey because they were followed by the red shark, but finally they safely reached the far-off land and were greeted by the trumpet of the swan.

"The winter danger is over," said Harriet, "and we are safe in the summer of the swans."

So after the 18th emergency they all went home from far and lived happily ever after.

### MOBILE WORKSHOP

Make a mobile following the theme of a particular program.

Resource books:

\*Holz, Loretta. Mobiles, Lothrop, Lee & Shepard Company, 1975, \$5.95.

\*Helfman, Harry. Creating Things that Move - Fun with Kinetic Art, Morrow, 1975, \$4.95.

Sattler, Helen R. Recipes for Art and Craft Materials, Lothrop, 1973, \$5.95.

Schegger, T. M. Make your Own Mobiles, Sterling, 1965, \$3.95.

\*May be borrowed from State Library through Interlibrary Loan

\*\*\*\*\*

### KITE MAKING WORKSHOP

Kite making workshop - In one morning, go home with completed kite ready to fly. Let the children decorate according to their own imaginations.



## Bibliography of Resources

Starred items are available through interlibrary loan from the State Library.

### Puppetry

- \*Ackley, Edith, Marionettes, F. A. Stokes, 1929  
SLO class no. 791.5 Ac, 5.95.
- \*Adair, Margaret Weeks, Do-it-in-a-day puppets for Beginners, John Day, 1964  
SLO class no. 791.5 Ad11, 5.95.
- \*Andersen, Benny E., Let's Start a Puppet Theater, Van Nos Reinhold, 1973  
SLO class no. 791.5, 4.95.
- Chernoff, Goldie Taub, Puppet Party, Walker, 1972  
Paperback, .95.
- Creative Educational Society, How to Have fun Making Puppets, Creative Education, 1973, 4.95.
- \*Engler, Larry, Making Puppets Come Alive, Taplinger, 1973  
SLO class no. 745.5 Eng, 9.95.
- \*Fetti, Hansjuergen, Hand and Rod Puppets, A Handbook of Techniques, Boston Plays, 1974, SLO class no. 745.5 Fet, 9.95.
- \*French, Susan, Presenting Marionettes, Reinhold, 1964  
SLO class no. 791.5.
- \*Lewis, Shari, Making Easy Puppets, Dutton, 1967  
SLO class no. 745.5 Lew, 6.95.
- \*Mendoza, George, Shadowplay, Holt, Rinehart & Winston, 1974  
5.95.
- \*Philpott, Alexis R. Eight Plays for Hand Puppets, Plays, Inc., 1968  
SLO class no. 791.53, 4.00.
- Richter, Dorothy, Fell's Guide to Hand Puppets, Plays, Inc., 1968  
SLO class no. 791.53, 5.95.
- \*Ross, Laura, Puppet Shows, Using Poems and Stories, Lothrop, 1970  
SLO class no. 791.53 Ros, 5.95.
- \*Ross Laura, Hand Puppets - How to Make and Use Them, Lothrop, 1969  
SLO class no. 791.53 Ros, 2.95.
- \*Tichenor, Tom, Folk Plays for Puppets You Can Make, Abingdon, 1959  
SLO class no. 791.5 T, 4.50.
- \*Tichenor, Tom, Tom Tichenor's Puppets, Abingdon, 1971  
SLO class no. 791.53 Tic, 6.95.

### Display

- \*Bowers, Melvyn K., Easy Bulletin Boards, Number 2, Scarecrow, 1974  
371.33, 6.00.
- \*Coplan, Kate, Effective Library Exhibits, Oceana, 1958  
020.74, 10.00
- \*Coplan, Kate, Poster Ideas and Bulletin Board Techniques, Oceana, 1962  
741.67, 12.50.
- Denison, T. S. and Co., Inc., How to Stage An Art Show, 3.75.

### Display (Cont'd.)

- Kater, Georgia and Norris, Carliss, Successful Bulletin Board Ideas, T. S. Denison & Company, Inc., 3.50.
- \*Muscutt, H. C., Display Technique, Mills and Boon, 1963  
SLO class no. 069
- \*Warren, Jefferson T., Exhibit Methods, Sterling, 1972  
SLO class no. 069.53, 6.95

### Creative Dramatics

- Alexander, Sue, Small Plays for You and a Friend, Seabury, 1973  
5.95.
- \*Allstrom Elizabeth, Let's Play a Story, Friendship Press, 1957  
SLO class no. 371.332, 2.95.
- \*Bradley, Virginia, Is There an Actor in the House?, Doddm Mead & Co., 1975  
5.95.
- \*Duke, Charles, Creative Dramatics and English Teaching, Nat'l. Council of Teachers of English, 3.50.
- Gerbrandt, Gary L., An Idea Book for Acting Out and Writing Language, National Council of Teachers of English, SLO class no. 372.6, 4.75.
- \*Howard, Vernon, Pantomines, Charades & Skits, Sterling, 1974  
4.50.
- \*Schattner, Regina, Creative Dramatics for Handicapped Children, John Day 1967, SLO class no. 371.9
- \*Siks, Geraldine Brain, Creative Dramatics: An Art for Children, Harper, 1958, 371.33 S
- \*Ward, Winifred, Playmaking With Children, Appleton, 1952  
371.33
- \*Ward, Winifred, Stories to Dramatize, Children's Theatre Press, 1952  
SLO class no. 371.332.

### Fingerplays - Songs and Activities

- Carlson, Bernice Wells, Listen: And Help Tell the Story, Abingdon, 1965  
6.50.
- Challis, Evelyn, Jumping, Laughing and Resting, 1974, 4.95.
- Challis, Evelyn, Fun Songs, Rounds and Harmony, 1974, 4.95.
- \*Grayson, Marion F., Let's do Fingerplays, Luce, 1962  
SLO class no. 372.215, 6.95.
- \*Matterson, Elizabeth, Games to Play With the Very Young: A Treasury of Nursery Songs and Finger Plays, American Heritage, 1970, SLO class no. 398.8, 4.75.
- \*Montgomery, Norah, This Little Pig Went to Market, Watts, 1967.
- Palmer, Geoffrey, Round about Eight, F. Warne, 1972, 6.95.
- \*Petersham, Maud and Miska, The Rooster Crows, MacMillan, 1972, 5.95.
- Rawling, Margaret G., Round about Six, F. Warne, 1973.
- Scott, Louise Binder, Rhymes for Fingers and Flannelboards, McGraw Hill, 1960  
SLO class no. 372.215, 9.50.
- Tashjian, Virginia, Juba This and Juba That, Little, 1969, 5.95.
- Tashjian, Virginia, With a Deep Sea Smile, Little, 1974, 5.95.

School Library Journal, December, 1976 has an excellent science fiction bibliography divided into 3 groups - Books for younger readers, Books for middle grade readers, and Books for older readers.

The following is a list of films which may be suitable for this summer's programming:

A WALK IN THE FOREST (28 min., color) -- A visual voyage into the serenity, simplicity and the delicate balance of the forest. A stunningly beautiful film, we are privileged witness to the private sanctum of life in the depths of the forest. From a little squirrel's furious foraging for winter storage and an owl's subtle night-watchings, to the catastrophic effects of a raging forest fire, this film shows the need for man to replace what he is taking from the earth.

Pyramid Films            Sale \$375            Rent \$30

ALLURES (8 min., color) -- A hypnotic, kinetic voyage to the reaches of outer space. "The elegance and grandeur of Jordan Belson's films, like ALLURES, demonstrate that one man can make Hollywood's vaunted special effects departments look archaic."

Pyramid Films            Sale \$150            Rent \$15            1964

AMERICAN BALD EAGLE (16 min., color) -- Shows the bald eagle as a center of vigorous conservation efforts to save it from extinction - an endangered species beset by hunters, pesticides, and destroyed habitats.

Coronet            Sale \$232            1970

THE CONCERT (12 min., color) -- A film fantasy about a street musician who uses a London pedestrian crossing as a giant piano keyboard. "Exceptional acting, scoring and photography give THE CONCERT a rating of ten and a half out of a possible ten. For all collections, all ages. Another winner!" (Wilson Library Bulletin) Golden Bear, Berlin; Academy Award Nomination 1975

Pyramid Films            Sale \$200            Rent \$20            1974

EE-YI-EE-YI-OH (11 min., color) -- A potent animated satire on our society's approach to pollution. Shows that the environment can be controlled, that a doomsday is not inevitable, and that society must continue advancing technology.

Perennial Education, Inc.            Sale \$130            Rent \$13            1972

GERONIMO JONES (21 min., color) -- Geronimo Jones (a descendant of the great Apache chief Geronimo), a ten year old Indian boy searching for his own identity in American society, is caught between two cultures when he trades his grandfather's treasured medallion for a television set, and is shaken by an old Western which depicts the Indian as "bad guys" mowed down by the U.S. Cavalry in the name of civilization.

Learning Corp. of America            Sale \$270            Rent \$20            1970

(Continued on following page)

Films (Cont'd.)

JOHN MUIR'S HIGH SIERRA ( 27 min., color) -- Follows the paths taken by John Muir during his years of wandering in the "temples of nature." Sensitive and eloquent photography perfectly complement Muir's powerful and evocative writings. Academy Award Nominee 1975.

Pyramid Films          Sale \$350          Rent \$25          1973

LET THE RAIN SETTLE IT (11 min., color) -- A white boy and his father, traveling in the South, suffer a car breakdown and the boy is temporarily housed with a black family. His perception of their way of life and his response to it are revealing. A basis for discussion on race relations for both children and adults.

Association Films, Inc.          1969

LIFE TIMES NINE (15 min., color) -- Nine young filmmakers (ages 11 to 16) conceived and directed their own film essays on how good it is to be alive; commercials for "LIFE".

Pyramid Films          Sale \$200          Rent \$20          1974

THE LITTERBUG (8 min., color, animated) -- The most contemptible pest known to man is categorized here. Donald Duck gives a graphic demonstration of the scourge of cities, beaches, mountains, highways...in fact, the whole countryside.

CCM Films, Inc.          Sale \$135          1955

THE MARBLE (10 min., color) -- A fantasy tale of a wondrous marble with magical qualities. Older students can understand it as an allegory about modern life; younger students as a simple fantasy tale.

Pyramid Films          Sale \$150          Rent \$15          1972

METRIC AMERICA (16 min., color) -- An animated film which highlights the reason for U.S. metric conversion. Emphasis is placed on prefixes such as "centi," "milli," and "kilo." Stresses the decimal nature of the metric system.

Aims          Sale \$240          Rent \$30          1973

MOUNTAIN MUSIC (10 min., color) -- Will Vinton's (CLOSED MONDAYS) latest film has a delightful theme involving technology versus nature. The dynamic visuals are made by a special process using three-dimensional clay figures and stop motion photography.

Pyramid Films          Sale \$150          Rent \$15

(Continued on following page)



Films (Cont'd.)

OMEGA (13 min., color) -- Composed entirely of special effects, the film renders into cosmic imagery an optical poem about the end of man on earth and his liberation to roam the universe at will.

Pyramid Films      Sale \$175      Rent \$20      1971

REFLECTIONS (15 min., color) -- A Chinese boy, age 13, living in New York's Chinatown, discovers that girls are not necessarily his enemy when he meets Diane Cecilio, a Puerto Rican girl. His newfound awareness of girls clashes all too soon with the prejudices of the adult world.

McGraw-Hill      1967

THE SELFISH GIANT (27 min., color) -- A faithful adaptation, in animation, of Oscar Wilde's fairy tale which links faith and love to selflessness and caring.

Pyramid Films      Sale \$350      Rent \$25      1971

SOLO (15 min., color) -- A thrilling paean to individual accomplishment. Mountain climbing is the backdrop for this multi-use film.

Pyramid Films      Sale \$200      Rent \$20      1971

UP IS DOWN (6 min., color) -- An animated tale about a boy who walks on his hands. Humorous and provocative, the film opens many areas for discussion: individuality vs. social conformity, contemporary problems, social issues.

Pyramid Films      Sale \$100      Rent \$15      1970

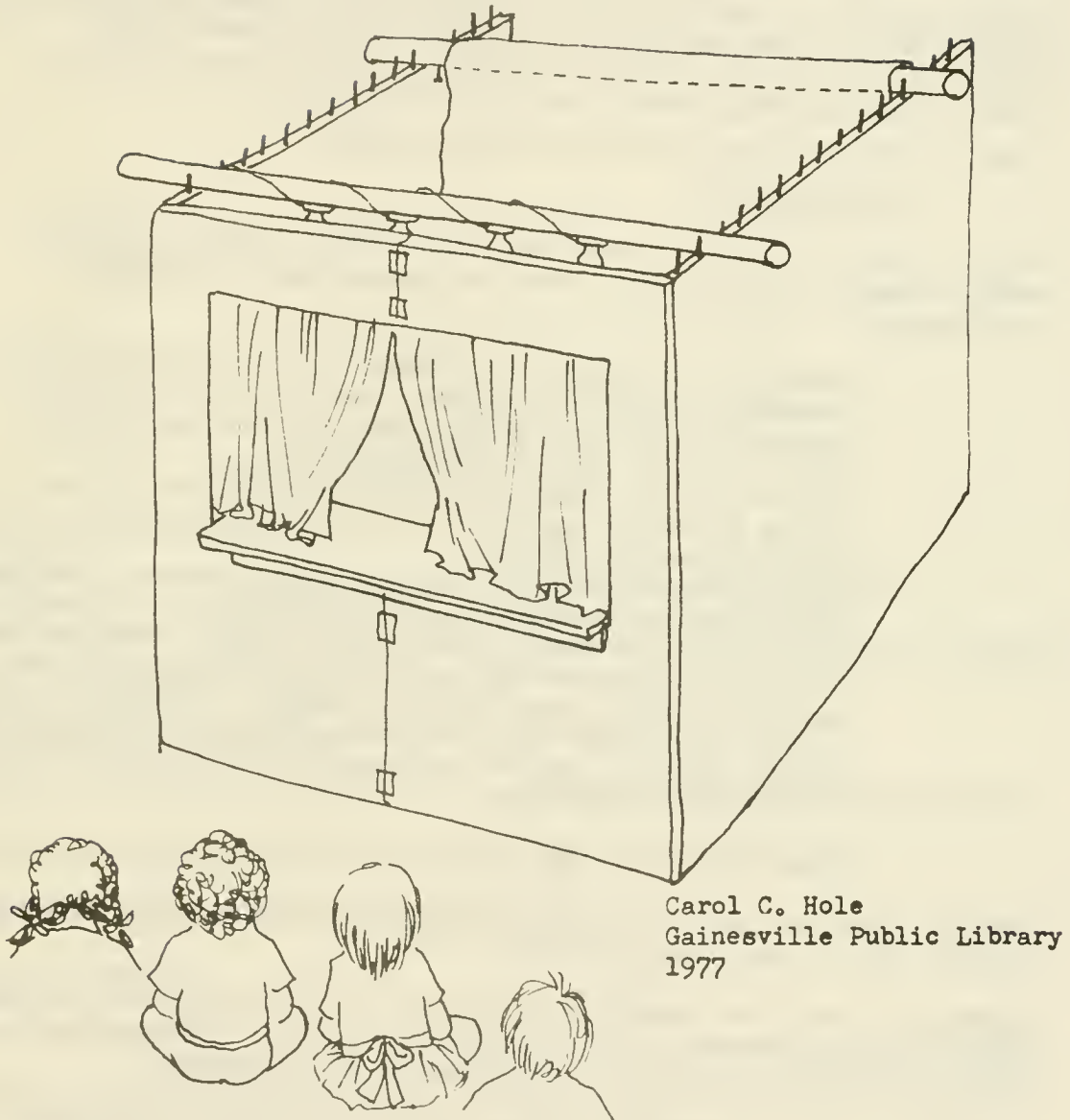
WHY MAN CREATES (25 min., color) -- Combines humor, satire and irony with serious questions about the wellsprings of the creative personality.

Pyramid Films      Sale \$325      Rent \$25      1968

ZOO (12 min., B/W) -- A non-narrated visual essay on the "characters" at a zoo (on both sides of the bars - each group reacting to the other). Both comic and edifying, the film will program effervescence for any age.

Pyramid Films      Sale \$150      Rent \$20      1962

DIRECTIONS FOR BUILDING  
PORTABLE PUPPET STAGE



## ABOUT BUILDING THE STAGE

(A note to inexperienced carpenters, especially women)

Carpentry is no harder than sewing or cooking, which you probably know how to do already. Anybody who can follow a recipe, can do it.

These directions have been written with all steps spelled out, so that you should be able to build this stage even if you've never built anything before. You may make some mistakes, but so what? They probably won't be fatal, and if they are, you can do just what you would in sewing: Groan, tear it out and do it over!

A note about two things that may cause problems:

### BUYING LUMBER

If you've never been to a lumberyard, don't worry. They're used to women customers- more and more women are doing their own building. Just remember:

1. Lumber is sold by its size BEFORE it is dried and sanded. Therefore, when the directions say to buy 1 x 2 inch lumber, the piece of wood you get will actually measure  $3/4"$  x  $1\ 1/2"$ . This is standard.
2. Plywood, on the other hand, is sold by its ACTUAL size. If the directions say to buy a 2-foot square piece, you need a piece 24" square.
3. Be picky about the 1 x 2 furring strips you buy. Furring strips are not intended for work that will need strength, and are full of knots, cracks, etc. (That's why they're cheap!) Choose your strips from the pile yourself, and get ones without large knots or cracks. Lumberyards will gladly let you do this. If you cannot find furring strips of good quality, buy fir or cedar 1 x 2's instead, even if they're more expensive.

### CUTTING THE WOOD

This may give you problems because it does take some muscle. There are several ways to solve the problem.

SOLUTION 1: Get the lumberyard to cut it. Just give the man the page marked "Cutting Diagram," and stand back and watch. However, some lumberyards charge by the cut, and this can get expensive.

SOLUTION 2: Cut it yourself by hand. Furring strips are very soft thin wood, easy to cut. The Plywood triangles are only  $1/4"$  thick, but there are a lot of them, so you might want to replace them with store-bought corner braces. This will not be nearly as stable or strong as plywood, but will work OK.



SOLUTION 3: (the best answer!) Buy, borrow or rent a little sabre-saw. This is a mini- power saw that looks like an electric mixer with a blade that goes up and down. It's no scarier than an electric carving knife, very easy to control, and will cut the whole kit and kaboodle for you in 20 minutes.

Don't get a great roaring circular saw like those used in construction. They are too hard to control for a really straight cut and will tear up the thin wood. But a sabre-saw is the woman carpenter's best friend. With it, you can cut nearly anything without straining a single muscle. Try it, you'll like it!

#### MATERIALS LIST


##### LUMBER AND HARDWARE


paint (bright color, for playboard and ends of scenery poles)

2 closet rods ( 1 1/2" wood dowels) 6 feet long (if using poles to hang scenery, buy 6 rods)

5 sheets dark colored poster board, 22 x 28"

15-25 feet household electric cord (without plug or socket-plain cord)

4 screw-on ceramic light-bulb sockets 

1 electric plug (to put on cord) 

2 100-watt bulbs

2 25-watt bulbs


1 dimmer switch (optional)

MATERIALS LIST (Continued)


LUMBER AND HARDWARE

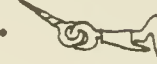
13 1 x 2" furring strips, 8 ft. long, without bad flaws

OR 1/4" interior plywood- 22" x 28" piece

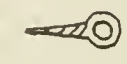
36 90° metal mending plates, 2 1/2" on a side (if you use plywood, omit these) 

144 3/4" wood screws

10 flat cabinet-type hinges, 2 1/2" long, with screws 

2 locking-type gate-hooks, 2" long. 

40 2 1/2" finishing nails

10 eye screws, 1 1/4" or longer, to fit gate-hooks 

2 8 oz. fishing weights (or two rolls of pennies) 

coil of single-strand utility wire (household type)


staple gun (can be rented) and staples in 3/8" and 9/16" sizes

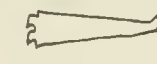
ball of heavy string

FOR PLAYBOARD:


1 1 x 12 #2 pine board, 4 ft. long

2 1 x 3 or 1 x 4 #2 pine boards, 4 ft. long

2 1 ft. sections of shelf-bracket hanging strips 

2 shelf brackets to fit strips, 10" size 

4 1" wood screws, for attaching strips

2 2" L-irons 

CLOTH AND NOTIONS

10 yards 45" wide decorator burlap (or other tough fabric) in a dark color: dark red, blue, etc.

about 4 yards of any old fabric, to line stage front (an old sheet is fine)

4  $\frac{1}{3}$  yards 36" fabric, for curtain

(Note: be fussy about this. Go around the fabric store and hold fabrics up to light. You want:

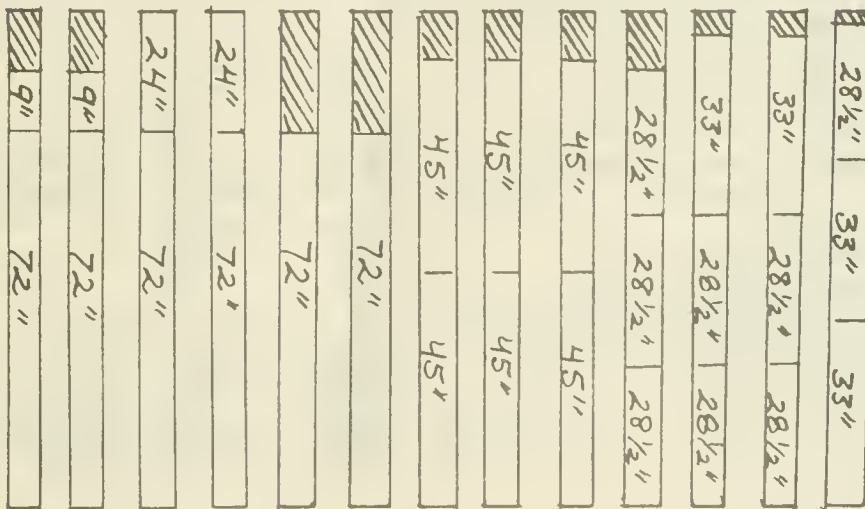
1. Something decorative
2. Graceful draping quality
3. LITTLE OR NO LIGHT showing through. This is very important, as, if light shows through, you will be seen in silhouette by the audience every time you close the curtain to change scenery!

30  $\frac{3}{4}$ " plastic cafe curtain rings

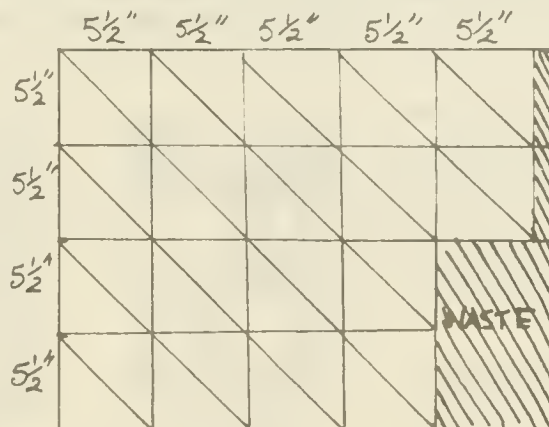
### CUTTING DIAGRAMS

Make sure all cuts are straight and at right angles to length of board, or stage will not fit together properly.

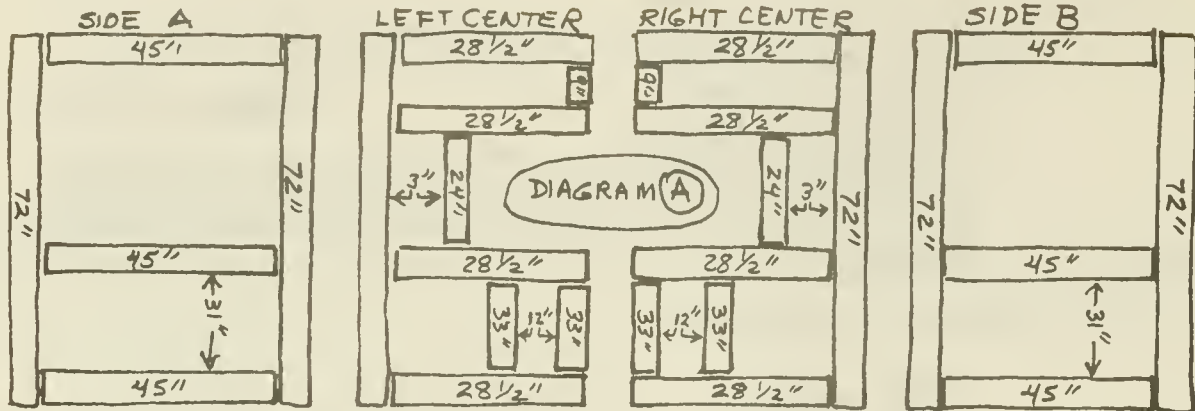
Cut 13 Furring strips as follows:



If joining stage with plywood triangles, cut 22 x 28" piece of  $\frac{1}{4}$  plywood as follows, to make 36 right triangles:



## FRAMING THE STAGE: SIDE PANELS



On a flat surface, lay out the frame for side (A) as shown above, left. Using a square, make certain all the corners are 90° angles (otherwise stage will not hinge together right, or sit level). Make sure all frame pieces are straight and free of large knots or cracks.

Join the corners by laying plywood triangles across corners as shown (B). Screw on, using four screws per triangle. KEEP CHECKING to make sure corners are still square!

Do not use nails, they will not hold for long!

OR

If using mending plates to join corners, place mending plates as shown in diagram (C). Screw on plates.

You may find it helpful to use a nail or electric drill to make starter holes for the screws, but the wood is very soft and not difficult to screw into.

Build side B the same as side A.

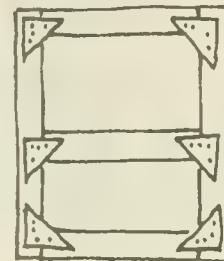
## FRAMING FRONT PANELS

Lay out left center and right center front panels as shown in diagram (A) above. Make sure the two bottom edges, and the tops and bottoms of the stage openings exactly match each other on both sides. (If the top edges are a trifle uneven, it doesn't matter so much.)

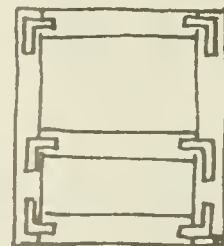
Screw the panels together with either plywood triangles or mending plates, as shown in diagrams (D) (E).

Keep checking for square corners and matching of the left and right sides, as you go.

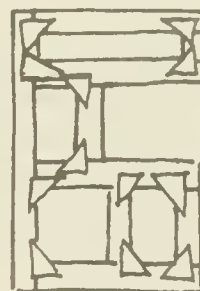
Do not hinge frames together yet.



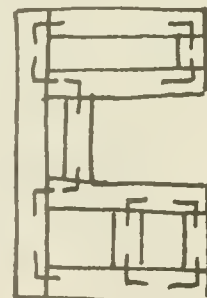
(B)  
with  
Plywood  
triangles



(C)  
with  
mending  
plates



(D)



(E)



# COVERING FRONT PANELS

Lay your two front panels down on an old sheet or other large piece of fabric and cut around them, leaving a 3-4 inch margin all around, as shown. (F)

Using staple gun and 3/8" staples, stretch fabric over frames and staple tightly on back, into wood. Mitre corners as you would when making a bed. (G)

To avoid wrinkles, do top center first, then bottom center, then side centers. Work out from centers toward corners. Do corners last. Panels should look like diagram (G).

Cut pieces of dark-colored posterboard to completely cover the two front panels, without overlapping. Staple the posterboard to the panels on the outside of the panel, stapling through the cloth. This cardboard is your light-block. It prevents the audience from seeing right through your stage when the lights are on. (H)

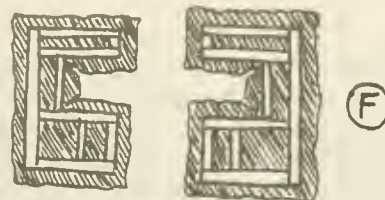
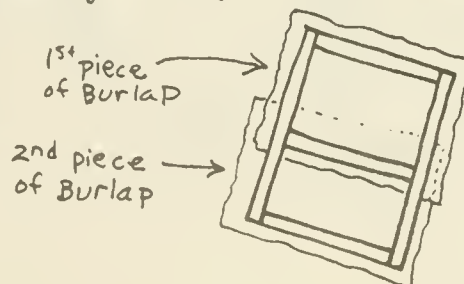
Lay the two front panels down on your burlap and cut around them, allowing a 3-4 inch margin, just as you did for your first layer of fabric. MAKE SURE YOU HAVE ONE PANEL OPENING LEFT, AND ONE RIGHT, not both the same way! (I)

Using longer staples (9/16") staple the burlap to the wood all the way around, just as you did the first layer. Turn under raw edges on the back as you work, and mitre corners. Stretch fabric well to avoid wrinkles.

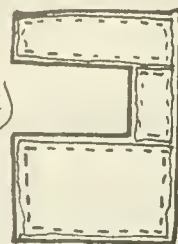
NOTE: Both layers of fabric are stretched across panel fronts and stapled down on the BACK of the panel. The "light-block" layer of cardboard is stapled on the FRONT, between the two cloth layers.

# COVERING SIDE PANELS

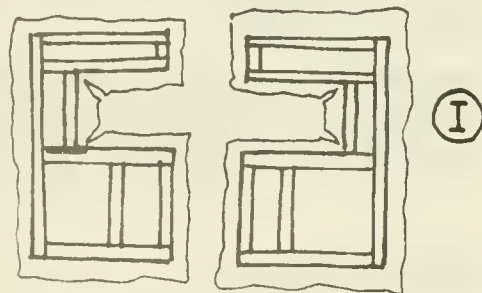
For each side panel, cut 2 pieces of burlap, each one big enough to cover half the panel and overlap 4" all the way around.



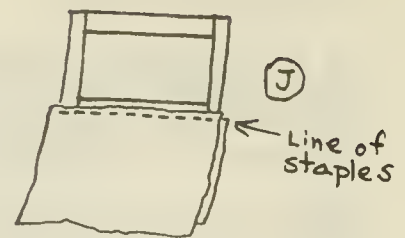
(G) inside (back) of panel with cloth stapled on



outside (front) of panel with poster board stapled on.



Lay panel down and arrange both pieces of burlap over the bottom (smaller) section of the panel (J), with the larger piece of burlap on top. Staple both pieces of burlap to the center bar, stapling at 1 inch intervals or less, all the way across.



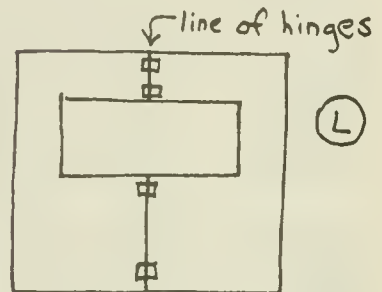
Flip the top piece up over the top half of the panel, as shown (K). Turn panel over and stretch and staple burlap over frame as you did for front panels.



Do second side panel the same way.

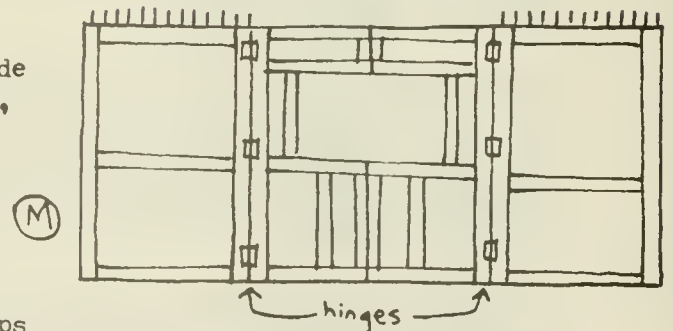
#### HINGING PANELS TOGETHER

Lay the two front panels down face up on floor. Push closely together, and make sure tops and bottoms of stage opening are level with each other. Position four hinges as shown (L) and screw hinges on, pushing screws through cloth into wood.



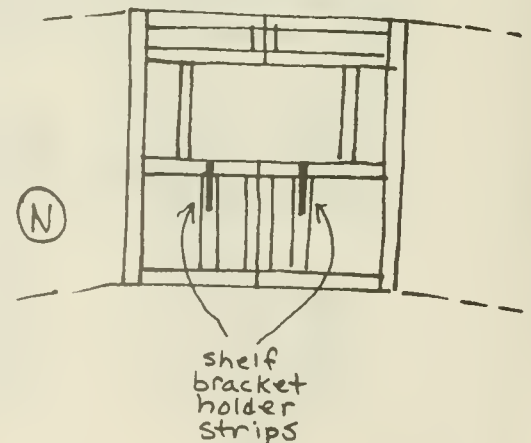
Keep checking as you put on hinges, to make sure panels are still lined up and tightly pushed together.

Turn the panels over. Hinge the two side panels to the front panels, as shown (M), hinging on the inside of the panels.



#### SHELF BRACKETS

Screw the two shelf bracket holder strips to the back of the stage fronts, as shown (N). Make sure the top slot in strip A is at same height from ground as top slot in strip B, and that both strips are as close to bottom edge of stage opening as possible. Do not allow them to project above stage opening.



## SCENERY HOLDERS

With the panels still lying on the floor, drive a row of 2 1/2" finishing nails along the tops of the 2 side panels at 2-inch intervals, as shown in diagram (M) (page 7). Drive each nail about 3/4" in, so that 1 3/4" sticks out. These nails will hold in place the pole or strings on which you hang your scenery.

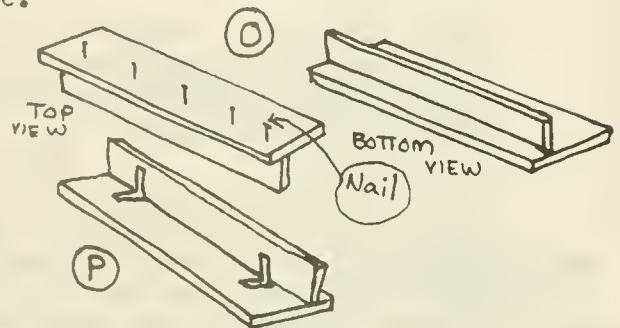
Note: you may find nail driving easier with the stage standing up. If so, be careful not to crack the top of the frame with hammering. It helps to brace the frame with a pole while you work.

## PLAYBOARD ("Stage")

Check your 1 x 12 board to make sure it slides easily into the stage opening. If it's too long, cut off a little.

Using 1 1/2" finishing nails, nail the 1 x 3 about one inch back from the edge of the 1 x 12, as shown (O).

Turn the playboard over. Screw the two 2" L-irons on the underside, as shown (P), to strengthen joint. Paint the playboard and let dry.



Set the playboard in the stage opening, so that the 1 x 3 strip makes a lip on the outside of the stage. Put brackets on shelf bracket holder strips. Stage will droop toward inside, because brackets are too low to support it. To correct this, nail one or two small pieces of furring strip to underside of playboard, over each bracket, until stage sits level or tilts very slightly forward.

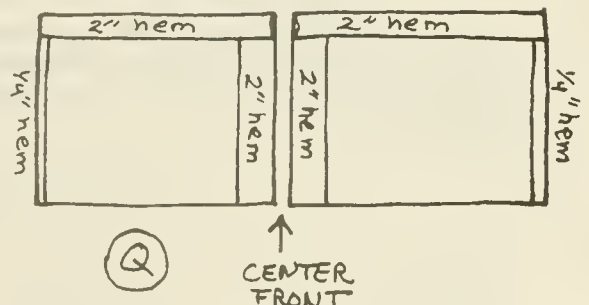
## PROP SHELF

If desired, use another set of shelf brackets and another four-foot length of 1 x 3 or 1 x 4, below the stage, to make a shelf for your props backstage.

## CURTAIN

Cut the curtain fabric in two equal halves each 36" x 78". Machine-stitch hems on 3 sides of curtains in widths shown (Q).

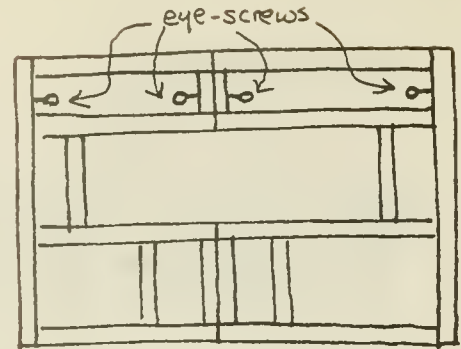
Leave both ends of top hems, and bottom ends of center hems, open. Do not hem bottom edges yet!



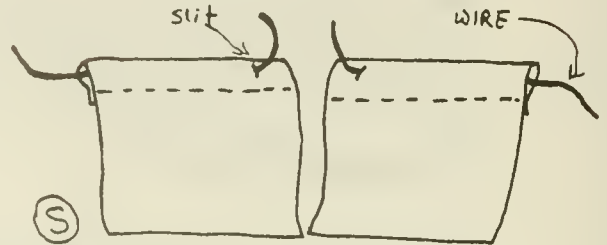
Screw four of the eye-screws into sides of furring strips, 4 inches above stage opening, as shown (R).



(R)



Make a slit in the <sup>outside</sup> center front of each curtain near top edge and 4" in from center, as shown (S). Thread wire through hems from outside edges, and out the slits. Gather curtains on wires. Secure ends of wires around eye-screws to hang curtains. Tighten wires so curtains hang straight, without sag in the middle. Curtains should overlap each other about 2" at center front.

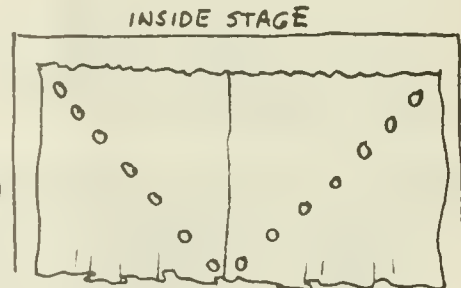


Pin the overlap together at top center with a safety pin, to prevent gap between the curtains. NOTE: this pin MUST be removed before stage is folded up!

Pin up bottoms of curtains so they just touch the playboard. Cut off excess fabric, leaving enough for a 1-2 inch hem. Slip a fishing weight or roll of pennies into the bottom of each center hem. Pin in place. Hem bottoms of curtains.

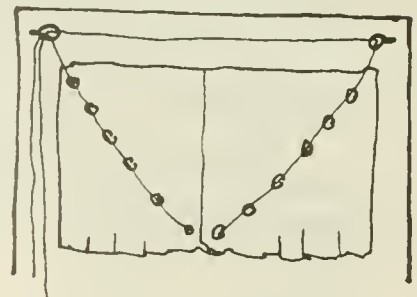
Sew a line of 3/4" cafe curtain rings to the insides of the curtains as shown (T). (You may find it easier to take the curtains down to do this, then re-hang them.) Try not to let stitches show on front. If you thread needle with 4-6 threads, you can secure each ring with one stitch, tying threads securely in back.

(T)



Tie a long piece of string to the bottom ring on each curtain and thread it up through all the rings, then through two more eye-screws placed at top corners of stage as shown (U).

(U)



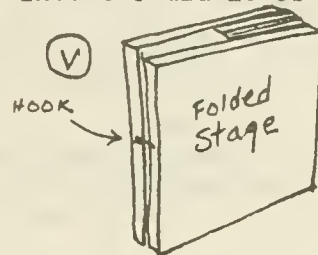
Test curtains by pulling on both strings at once. If curtain does not rise smoothly out of audience's sight, try adjusting positions of eye-screws.

To keep curtain open, put another eye-screw into frame low down on left inside front. Tie another curtain ring to ends of strings (or just knot them together) and hook ring or knot over eye-screw. Cut off excess string.



## KEEPING STAGE CLOSED WHEN FOLDED UP

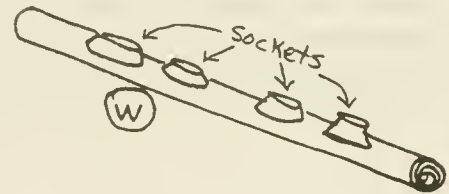
Fold up the stage. (Be sure to unpin top of curtains!)  
Screw one of the locking gate-hooks and eyes into the middle of the two back edges, and other one into the two front edges, to keep them closed. (V)



## LIGHT BAR

Note: this is a very simple job. Even if you've never done anything electrical, it's duck soup! And there is no way you can possibly electrocute yourself.

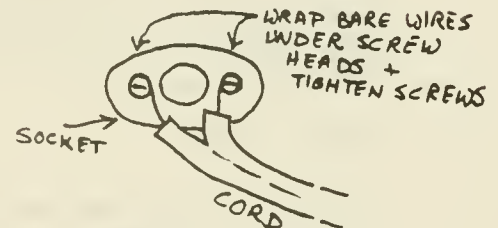
Take a six-foot length of closet pole (1 1/2" dowel). Screw the bottom halves of four ceramic sockets to the pole about 8" apart. (W)



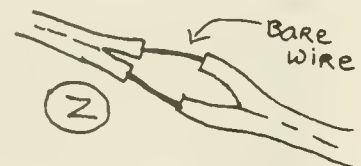
With a knife, split the 2 halves of the electric cord about 2" from the end, and strip off the plastic insulation till you have two 2" pieces of bare wire sticking out. (X)



Wrap the two wires around the two terminal screws in one of the end sockets (These are the two screws inside the socket). Make sure the two bare wires don't touch each other! Screw the two screws down tightly, to hold the wires in place. (Y) Screw on the top half of the socket. You have now wired a socket! Easy? \*



You wire the other three sockets the same way. Pay the wire out to the next socket, split the wire (without cutting it!) and strip off a couple of inches of insulation till the wire looks like (Z). Wedge the two bare bits under the terminal screws and tighten the screws. Proceed to the next socket.



When all sockets are wired, attach the plug to the other end of the cord. Use the same procedure as for sockets: take the plug apart and you will find two terminal screws inside it. Split the last 2 inches of cord, strip off insulation, wrap wires under terminal screws, tighten screws and re-assemble plug.

We use two 100 watt bulbs in center and two 25-watt bulbs on ends. Experiment, to see what lighting effects you can get.

\*If confused, ask Reference librarian for any home electrical book. They all have simple instructions for wiring a socket.

## DIMMER SWITCH

A dimmer switch will greatly improve your light bar, by enabling you to raise light level from an eerie glow to full brightness.

If your dimmer switch is the plug in type, just plug it into the end of your cord. Directions are on package.

If your switch has no plug, wire it into your cord at any point where puppeteers can reach it easily, just as you wired the sockets. Directions are on the package.

Note: for fancier lighting effects, wire some more sockets with a second, separate cord (they can be on the same bar). Add another dimmer. The second set of sockets can hold red, blue or green bulbs, so that by dimming the two sets up and down you can go from blue light to white, etc.

## LIGHT BLOCK

To block light from behind from shining through your backdrops, staple an old tablecloth or any piece of dark colored fabric to another 6-foot length of closet pole. Lay the pole across the back of the stage (between the nails) from side to side.

About 6 inches from each end of the pole, drive a 1 1/2 or 2" finishing nail partway into the pole. These nails will keep the two sides of the stage apart when you stretch scenery between them. (see diagram of stage rigging.)

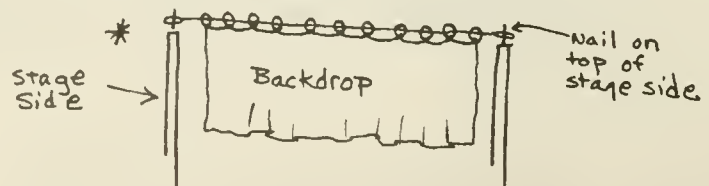
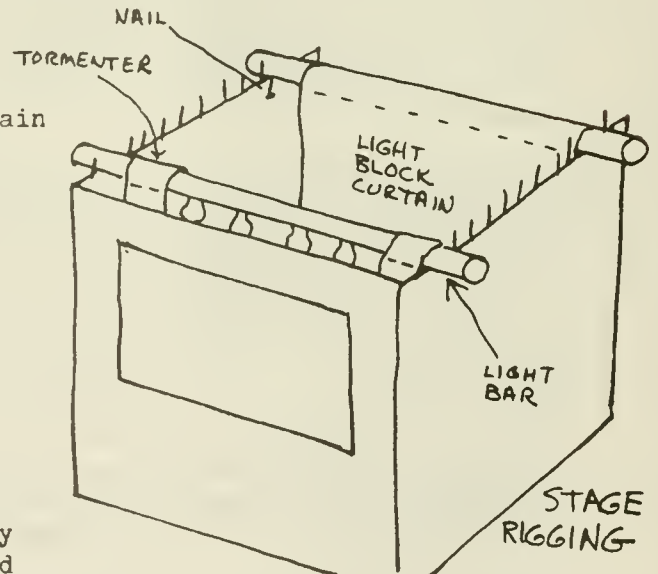
## STAGE RIGGING

Place the light bar and light block curtain as shown at right.

Scenery can be rigged in two ways:

1. POLES Paint your backdrops with acrylic artists paint, directly on pieces of black broadcloth. Run a pole through a wide hem at the top of the broadcloth. Lay the pole across tops of stage sides.

2. STRINGS Paint scenery on broadcloth. Sew a row of cafe curtain rings along top edge of cloth. Thread rings on heavy string. Tie another ring to each end and hook the end rings over the nails on top of the stage sides.\* The string must be very tight, to prevent scenery from sagging. This type of scenery can be easily slid aside in mid-show, allowing you as many scene changes as you like. Scenery on poles cannot be changed in mid-show.



#### TORMENTERS

Tormenters are two black broadcloth curtains, each about 12" wide, which are slipped over the ends of the light bar (put a wide hem in the top of each curtain and slip over bar). See stage rigging diagram.

Tormenters provide "wings" so that the puppets can make realistic entrances and exits from the sides, instead of just popping up and down. They add greatly to the realism of the puppets.

Evaluation for 1977 SRP

NAME OF LIBRARY \_\_\_\_\_

ADDRESS OF LIBRARY \_\_\_\_\_

I. Name and title of person in charge of '77 BOOK TREK \_\_\_\_\_

- II. Please take a few minutes before the Summer begins to write here your objective for the entire Summer Program. (Somewhere else (in your planning material perhaps) try to formulate objectives for each program you plan).

At the end of the summer, please evaluate your program under Section VI using the objectives you stated here to measure your success.

OBJECTIVE OF SUMMER PROGRAM FOR OUR LIBRARY:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

III. Statistics -

1. Do you keep circulation figures of children's materials (i.e., materials classified J)? Yes \_\_\_\_\_ No \_\_\_\_\_
2. Do you keep circulation figures for SRP? Yes \_\_\_\_\_ No \_\_\_\_\_
3. If circulation figures were kept fill in appropriate blank  
    % of increase \_\_\_\_\_ % of decrease \_\_\_\_\_  
    circulation approximately same \_\_\_\_\_
4. Was there a registration procedure? Yes \_\_\_\_\_ No \_\_\_\_\_  
    Number of children registered \_\_\_\_\_

5. If you did not have registration can you estimate approximate number of children served during the SRP? \_\_\_\_\_
6. Program lasted \_\_\_\_\_ weeks.

#### IV. Programs -

A. Please check each different technique you used in your programming.

1. Storytelling
2. Flannel board
3. Puppets
4. Films
5. Songs
6. Resource people from community
7. Arts & Crafts
8. Demonstrations (elaborate) \_\_\_\_\_
9. Discussion groups \_\_\_\_\_
10. Clubs \_\_\_\_\_
11. Other \_\_\_\_\_

B. Did you program for pre-schoolers? Yes \_\_\_\_\_ No \_\_\_\_\_

For K-3rd grade? Yes \_\_\_\_\_ No \_\_\_\_\_

For 4th grade up? Yes \_\_\_\_\_ No \_\_\_\_\_

Other groupings? \_\_\_\_\_

C. Did you visit the schools before Summer Program began?

Yes \_\_\_\_\_ No \_\_\_\_\_

D. Did you conduct programs outside of the library (not school visits)?

Yes \_\_\_\_\_ No \_\_\_\_\_

1. Day care centers?
2. Recreation centers?
3. Parks or playgrounds?
4. Cooperative program with summer school media center or other community agencies?
5. Other

#### V. Personnel

1. If you conducted cooperative programs with other agencies, did personnel of both groups share responsibility? Explain.

2. Did you have volunteer help? Yes \_\_\_\_\_ No \_\_\_\_\_

Students? Yes \_\_\_\_\_ No \_\_\_\_\_

Adults? Yes \_\_\_\_\_ No \_\_\_\_\_

3. Did you have extra paid help? Yes \_\_\_\_\_ No \_\_\_\_\_

VI. Evaluation of our local Summer Program:



Do you feel the Summer Reading Program succeeded in motivating children to think positively of the library and its resources? Yes \_\_\_\_\_ No \_\_\_\_\_

Do you feel the SRP succeeded as a reading motivation effort?

Yes \_\_\_\_\_ No \_\_\_\_\_

VII. A. Materials (Publicity)

Did the materials provided by the State Library meet your Standards as to quality? Yes \_\_\_\_\_ No \_\_\_\_\_

Have you any suggestions for improving the materials?

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B. Manual

If you did the Summer Reading Program for the first time was this manual helpful? Yes \_\_\_\_\_ No \_\_\_\_\_

How would you improve? \_\_\_\_\_

Other evaluative comments concerning the manual \_\_\_\_\_

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VIII. And in conclusion:

A. Were you satisfied in general with using this program, getting materials from a central source, etc.? Yes \_\_\_\_\_ No \_\_\_\_\_ In part \_\_\_\_\_

B. Would you like the State Library to plan for a similar program in 1977? Yes \_\_\_\_\_ No \_\_\_\_\_

Any changes you would like to see made?

Please return this evaluation by September 10, 1977 to:

Betty Davis Miller  
Youth Services Consultant  
State Library of Florida  
R. A. Gray Building  
Tallahassee, Florida 32304





# APRIL

SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

						<b>1</b>	<b>2</b>
<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>		<b>8</b>	<b>9</b>
<b>10</b>	<b>11</b>	<b>12</b>	<b>13</b>	<b>14</b>		<b>15</b>	<b>16</b>
<b>17</b>							"Honesty is the best policy without general coverage." John Ciardi
	<b>18</b>	<b>19</b>	<b>20</b>	<b>21</b>		<b>22</b>	<b>23</b>
"To profit from good advice requires more wisdom than to give it." John C. Collins							
<b>24</b>	<b>25</b>	<b>26</b>	<b>27</b>	<b>28</b>		<b>29</b>	<b>30</b>



# MAY

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<b>1</b> "It doesn't matter whether you're rich or poor, as long as you've got money." Joe E. Lewis	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
<b>8</b>	<b>9</b>	<b>10</b>	<b>11</b>	<b>12</b>	<b>13</b>	<b>14</b> "The university brings out all abilities including incapability." Anton Chekhov
<b>15</b> "A little inflation is like a little pregnancy—it keeps on growing." Leon Henderson	<b>16</b>	<b>17</b>	<b>18</b>	<b>19</b>	<b>20</b>	<b>21</b>
<b>22</b>	<b>23</b>	<b>24</b>	<b>25</b>	<b>26</b>	<b>27</b>	<b>28</b> "Insanity is hereditary, you can get it from your children." Sam Levenson
<b>29</b> A half truth is a whole lie. Jewish Proverb	<b>30</b>	<b>31</b>				

1	2	3	4	5
6	7	8	9	10
11	12	13	14	15
16	17	18	19	20
21	22	23	24	25
26	27	28	29	30
31				

# JUNE

SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

5	6	7	1	2	3	4
12	13	14	8	9	10	11
19	20	21	15	16	17	18
26	27	28	22	23	24	25
			29	30		

"Anybody can win,  
unless there happens to  
be a second entry."  
George Ade

"Logic is the art of going  
wrong with confidence."  
Joseph Wood Krutch



# JULY

**SUNDAY    MONDAY    TUESDAY    WEDNESDAY    THURSDAY    FRIDAY    SATURDAY**

					<b>1</b>	<b>2</b>
<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>
<b>10</b>	<b>11</b>	<b>12</b>	<b>13</b>	<b>14</b>	<b>15</b>	<b>16</b>
						"Honest, is the best policy, with the general coverage John Ciara
<b>17</b>	<b>18</b>	<b>19</b>	<b>20</b>	<b>21</b>	<b>22</b>	<b>23</b>
"To profit from good advice requires more wisdom than to give it." John C. Collins						
<b>24</b>	<b>25</b>	<b>26</b>	<b>27</b>	<b>28</b>	<b>29</b>	<b>30</b>
<b>31</b>						







# AUGUST

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	1	2	3	4	5	6 "You grow up the day you have the first real laugh—at yourself." Ethel Barrymore
7 "Where all think alike, no one thinks very much." Walter Lippmann	8	9	10	11	12	13
14	15	16	17	18	19	20 "Beware of all enterprises that require new clothes." H. Thoreau
21	22	23	24	25	26	27
28 "The airplane will be a factor in war." Wilbur Wright, 1906	29	30	31			







## BOOKTREK ... INTO NEW WORLDS

### Decoration and Program Ideas

The 1977 Summer Reading Program offers a variety of approaches. The following are just suggestions--use your imagination! You may want to concentrate on one approach or use a combination.

#### SPACE

##### Decoration/Display:

1. Suspend a solar system from your ceiling. Hang hundreds of STARS, cut from silver or tin foil; PLANETS, made from covered or painted styrofoam balls; FLYING SAUCERS, made from two tin pieplates or paper plates; and SPACESHIPS, cut from cardboard and painted on both sides, around the room. Suspend individually, or string on lengths of thread or fishing line and run around the room. Use lots for full effect.
2. Draw or paint large CREATURES FROM OUTER SPACE figures to put on ends of bookstacks or wall. Or, use figures of ASTRONAUTS. with astronauts, consult books and try to be as authentic and detailed as possible.
3. Ask your local MODEL ROCKET CLUB to display their models at your library.
4. GROW MOONROCKS. Kits can be bought at most toy/hobby stores; or see books of science experiments for directions for growing crystals.
5. Write NASA for free materials.



6. Make a CONSTELLARIUM,--a small,boxed planatarium, showing the patterns of constellations. Make one of the Southern night sky so kids can then go out and find the real thing.

See: UNESCO, 700 Science Experiments for Everyone.

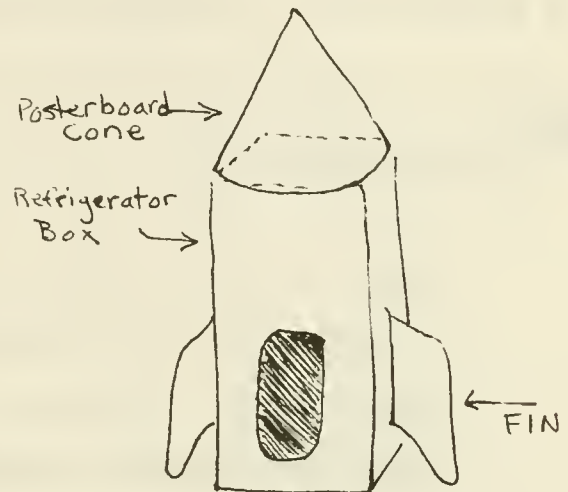
Doubleday, 1962. p.66.

7. Make a ROCKET, SPACESHIP,

or LUNAR MODULE out of refrigerator carton. Paint outside silver; cut portholes

and cover with paper painted with scenes from space(stars, flying saucers, etc.) Cut a

hatch-way for entrance so kids can crawl in. Put instrument panel inside--bottle caps, dials, clock faces, springs, etc. Painting inside details in DayGlo paint and putting in black light (or even just blue Christmas tree lights) will give your spaceship a nice atmosphere.



## SPACE

### Program Ideas:

1. Stage a BUG-EYED MONSTER CONTEST. Have kids come dressed as creatures from outer space. Give prizes for funniest, most imaginative, scariest, etc. Have "creatures" parade around library or town if possible. (Notify your newspaper--they like pictures of kids!)





2. Organize a group of fourth-sixth graders to WRITE A SCIENCE FICTION PUPPET SHOW OR PLAY. Kids can then make puppets, costumes or props and perform at storyhour.
3. Have a MASK-MAKING WORKSHOP where kids can make bug-eyed monster masks. Use large grocery bags or paper plates. Have buttons, yarn, pipe cleaners, various odds and ends to decorate with.
4. Stage a TRIP TO A DISTANT PLANET each week. Describe what each planet is probably like--gravity, landscapes, atmosphere, etc. Show slides or pictures if available. Use as many sound effects, sensory experiences as you can. (On Jupiter, the atmosphere probably smells of ammonia--give the kids a whiff) Have kids draw pictures of how they visualize the planet and possible inhabitants. (Leader must do research--find out all you can, then use imagination)
5. Have a DRAW A UFO CONTEST.
6. If you're close to a planetarium and have a small enough group, sponsor a group trip.
7. Invite your local Model Rocket Club to demonstrate. These models are usually very authentic and exciting--they blast-off! You'll need lots of space. If there are simple ways to build a model rocket, kids may build one of their own. Check with Rocket Club members.



8. Plan a series of storyhours around MYTHS AND LEGENDS. Put up a large map of the constellations. At each session, fill in stars on map that relate to the stories being told. Use slides of Greek art or ruins.\*
9. Have a SKY-WATCHING PARTY. Invite a local astronomer. Be sure to request that he/she bring a telescope. Schedule for evening, just after dark. Have kids look through telescope, astronomer expound, and tell stories relating to visible stars.\*

\* Take a look at:

Rockwell, Anne. Dancing Stars. Crowell, 1972.

Lum, Peter. Stars in our Heaven. Pantheon, 1948.

Mabie, Hamilton. Myths every child should know. Doubleday, 1955.

10. Form a STARSHIP READING CLUB. Group leader or "Captain" may read aloud a chapter a week/day from books such as A Wrinkle In Time, Freaky Friday, Narnia chronicles, etc.



## SEA

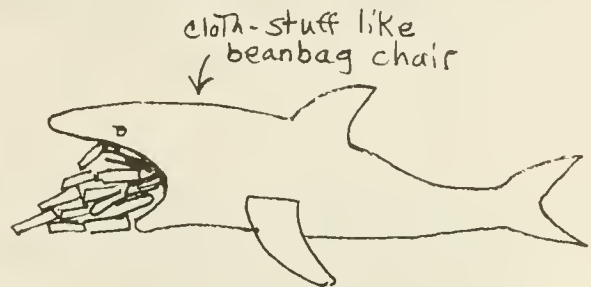
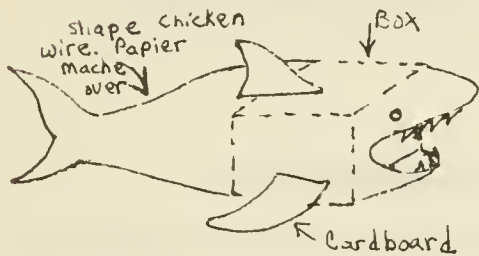
### Decoration/Display:

1. Hang a SEA FROM YOUR CEILING. Cut stylized fish and other sea creatures from cardboard; paint or have children color them front and back with bright colors; hang from ceiling or around the room.
2. Borrow SEASHELLS, coral, etc., and set up a display. Ask children to bring their undersea treasures for a children'S UNDERSEA MUSEUM. Display each item with child's name, school, grade. Or, do the same with ship/submarine models.
3. Start a SEALIFE MURAL. Let kids add to it each time they visit the library. You will need a lot of wall space to make this effective.
4. Set a SALTWATER AQUARIUM up in the children's area. Contact local pet shops or aquarium club to see if you can find someone who will set it up and maintain it for you. Try to have some unusual creatures: lobster, octopus, anemones, coral, starfish, etc. Adding a new animal or a whole new set of animals each week will guarantee continued interest. If you want to try setting up one yourself, see:  

Simon, Seymour. Tropical Saltwater Aquariums. Viking, 1976, \$6.95.
5. Borrow a ROWBOAT or SAILBOAT (be sure it's flat-bottomed) Display prominently and fill with books or cushions for a relaxing reading nook.



6. Make a SHARK from chicken wire/box frame, papier-mache, or stuffed fabric. Make it large and with lots of teeth. Prop or secure mouth open and fill with books. See shark puppet pattern for ideas on possible construction.



7. Borrow a dummy from a department store and dress him/her as a mermaid/merman. Wrap glittery, single-knit fabric around dummy from waist down; gather tightly around feet; trim excess fabric and attach cardboard fins. Use long wig, decorate with fake seaweed, necklaces of shells or pearls.



8. Make a corner of your room a DESERT ISLE. Spread a circle of brown burlap on the floor. Make a palm tree ( see EARTH\*\* AFRICAN SAFARI for directions) Add a treasure chest, made from painted cardboard box with lid, filled with books and a couple of deck chairs. Relax!



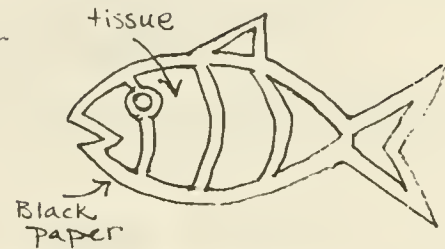


9. Make translucent UNDERWATER SCENES to mount on windows.

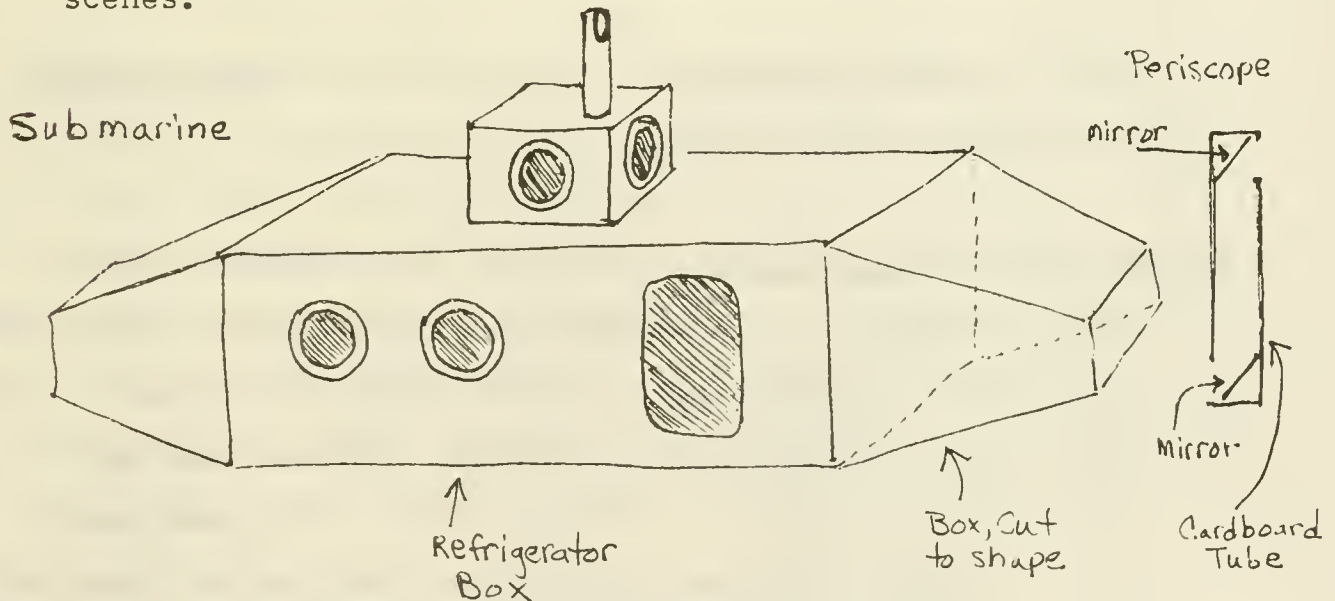
Cut out stylized figures of marine animals from black paper, cut out areas inside figure, leaving rim of black (like stained glass)

cover open spaces with brightly colored tissue paper.

Beautiful on sunny days.



10. Make a SUBMARINE out of painted refrigerator carton. From pieces of cardboard, make a cone for nose and fins for tail. cut an opening in the top, big enough for a child's torso. Place a box over opening for conning tower. You can make a real periscope by using a cardboard tube with mirrors attached to each end at 45° angles. Cut opening in side for hatch. Blue light inside makes a nice watery effect. Put an instrument panel inside. Cut portholes on sides and cover with underwater scenes.





11. Make a FISHPOND from a topless stove carton. Fill pond with brightly colored fish cutouts with paperclips taped to back. Issue fishing poles with small magnets tied to end of line to kids. On the back of each fish write: fortunes; numbers ( the lucky number wins a prize); names of good books; directions for specific activities ( get a drink of water, say something nice to librarian, read for 10 minutes, etc.).

## SEA

### Program Ideas:

1. Invite a diver to talk to children. Encourage use of slides, underwater photos, sunken treasure, etc.
2. Have someone from pet shop or aquarium club DEMONSTRATE SETTING UP A SALTWATER AQUARIUM.
3. Invite a MARINE BIOLOGIST to bring slides, realia, artifacts, animals and talk to kids.
4. **O**rganize a TREASURE HUNT. Have the kids come in costume -- sailor, mermaid, pirate. Plant treasures around library and/or outside and give kids clues on how and what to find. Or, have them search for books. Or, if you're brave and have lots of adult supervisors, have a scavenger hunt. Give kids short lists of common objects, likely to be found in your neighborhood. Give prizes for costumes.



EARTH

There are several approaches to take, if you are centering your SRP on NEW WORLDS ON EARTH:

AROUND THE WORLD--the new worlds of different countries

EARTH FUTURE...

AFRICAN SAFARI--a trek can be a safari

AROUND THE WORLD

Decoration/Display:

1. Hang flags of different countries around the room.
2. Display realia from different countries.
3. Borrow travel posters from a local travel agency and display.
4. Make large cutout figures representing the national costumes of various countries.
5. Set up your SRP station as a travel bureau. Use travel posters, Make your schedule of storyhours and programs a "schedule of departing flights."

Program Ideas:

1. Invite local residents who are from foreign countries or who have lived in foreign countries to speak to children.  
Use slides, realia. Tell a story from each country visited.  
Make this a weekly series and have your "travel agency" ( see above) issue tickets for each program. Use large world map and highlight (gold stars, flags on pins) each country as you visit.
2. Have children come dressed in national costumes.





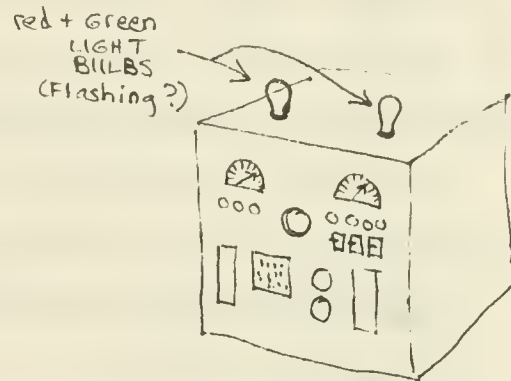
3. Travel around the world with FOOD (bring in traditional foods of various countries--Won Tons, feta cheese, strudel), GAMES or MUSIC (teach kids songs and games from around the world. See, Benarde, Anita. Games from many lands. Lion Press, 1970.)

### EARTH FUTURE

#### Decoration/Display:

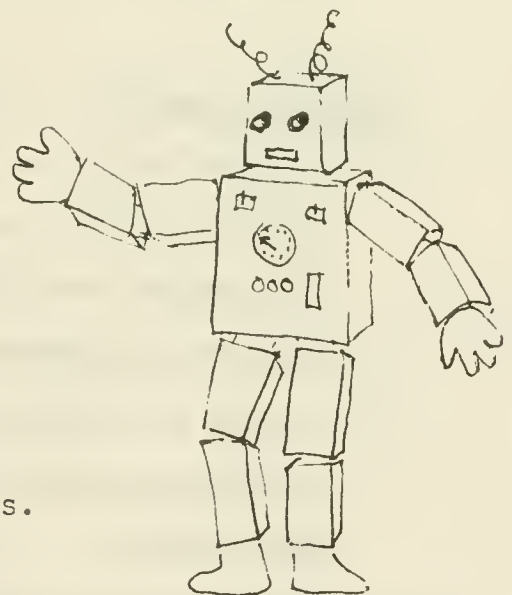
1. Start a FUTURE WORLD MURAL. Let kids add to it by drawing pictures of what they think the world of the future will look like.

2. Design a COMPUTER from cardboard box. Paint or cover with foil; decorate with dials, switches, etc.



#### Program Ideas:

1. Invite a ROBOT to your library.  
Dress a staff member or volunteer in home-made robot suit: silver-painted boxes or tubes for head, torso, arms, legs; silver garden gloves, boots; buttons, switches, etc. on chest; light bulbs for eyes.



2. Set up an ESP RESEARCH CENTER. Use books on ESP for ideas on game-like tests for kids to take. Use Rhine cards, photos, dice, etc.

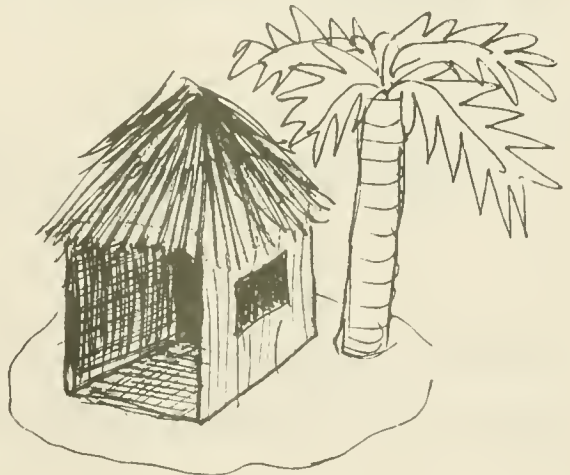


3. Have kids come dressed as someone from the future.
4. Stage a DISCOVER NEW WORLDS AROUND US series. Invite local people to introduce kids to a new field each week: artists, craftsmen, musicians, scientists, electricians, etc. Stress demonstration not lecture. See "Using your Community" sheet for other suggestions. This series can be tied in with the fact that the kids you readh this summer will be the adults of the future.

### AFRICAN SAFARI

#### Decoration/Display:

1. Make large papier-mache or cardboard AFRICAN MASKS or traditional AFRICAN TRIBAL SYMBOLS to place around room. Mimeograph lots of copies of symbols for kids to color and take home.
2. Make an AFRICAN HOUSE from refrigerator carton with straw or palm fronds for roof. Use books for ideas and try to be as authentic as possible. Add a palm tree for atmosphere. Use large carpet roll (free from any carpet store). Set roll on wooden base or base of revolving wire paperback rack. Paint tube brown. Use bent strips of cardboard covered with fringed green paper for fronds. Coconuts optional.

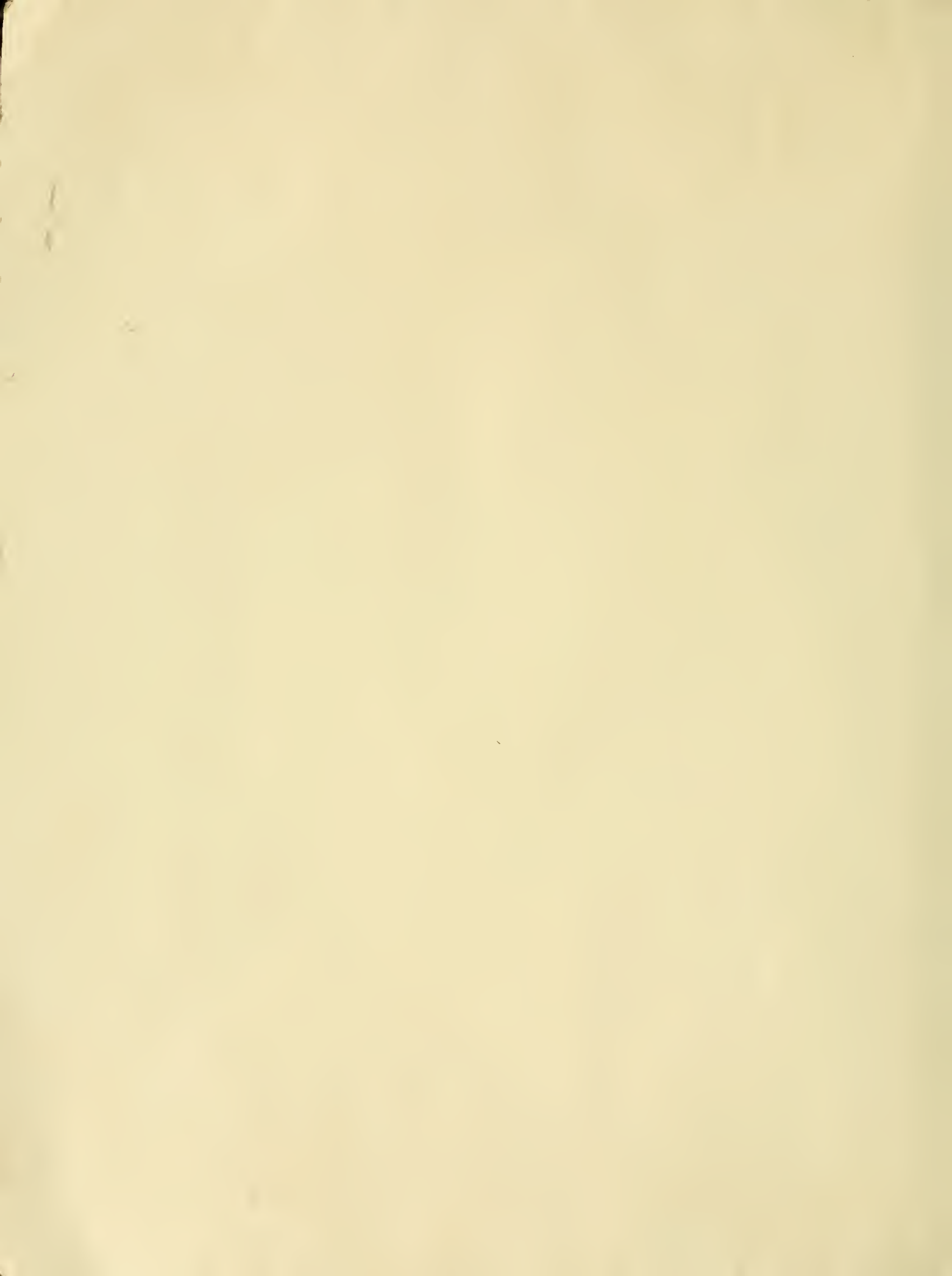




## AFRICAN SAFARI

### Program Ideas:

1. Have an AFRICAN COSTUME CONTEST. Make books available for ideas.  
Award prizes for authenticity, ingenuity, colorfulness, etc.
2. Find a local beautician who knows something about (or is willing to learn) traditional AFRICAN HAIRSTYLING. Have workshop with kids, showing them how and letting them practice on each other.
3. Make AFRICAN-STYLE JEWELRY out of beans, macaroni, etc.
4. Make simple MUSICAL INSTRUMENTS IN THE AFRICAN STYLE (drums, kalimba, guitar) and have an impromptu concert.  
Check craft books for directions.
5. Have kids write script, make puppets, and perform an AFRICAN FOLKTALE.



## FINGERPLAYS & SONGS

### The Robot

MY BIG BOOK OF FINGERPLAYS p. 11

Here's a robot,  
Big and strong.  
Watch him as he  
Walks along.

(Move arms and legs stiffly,  
remaining in same place.)

His head turns left,  
His head turns right,  
And both his eyes  
Shine red and bright.

(Continue walking motions.  
Add head movement, left and right,  
then open eyes wide.)

Press this button;  
He will say,  
"How are all  
My friends today?"

(Stop all movement. Press button.  
Continue head movement, then  
speak in low voice.)

Pull this handle;  
He will tell:  
"I am feeling  
Very well!"

(Stop all movement. Pull handle.  
Add head movement, low voice.)

### The Spaceman in the Rocket Ship

LISTEN & HELP TELL THE STORY p. 67

(Do what the Spaceman does)

One day a Spaceman landed in our back yard. He was sitting in a rocket ship that looked very much like a rock, a rock from your garden or a rock from the mountains on the moon. The Spaceman was cramped in his rocket ship. He sat all squeezed up. (Sit squeezed up)

"Mmmmm--" he thought. "I wonder where I am. I had better find out."

The Spaceman stood up. (Stand up) He stretched his arms. (Stretch arms) He stretched his legs. (Stretch up on tiptoes, with arms extended) He pulled up his antennae. (Pull up imaginary antennae) When he pulled up his antennae, he got a message. "This is earth."

"Earth?" said the Spaceman, settling back on his heels. (Stand straight)  
"Earth! I think I like earth. It has oxygen." He took three deep breaths.  
(Take three deep breaths)

"Mmmmm," said the Spaceman. "Oxygen makes me feel vigorous." He raised his arms and twirled them around and around. (Raise arms shoulder height and twirl them around) He twisted his body back and forth. (With arms still extended, twist trunk of body) He leaned over and touched his shoes. (Lean over and touch shoes) He stood up straight. (Stand straight) He lifted his knees, one, two, three, four. (Lift knees) He jumped into the air and clapped his hands.  
(Jump into air and clap hands)

Then he stood still and looked up, and to the left, and to the right. (Stand still, look up, left and right) He turned around. (Turn around)





Everywhere he looked he saw children.

He heard them say, "Look at that queer bug! Let's catch it."

"Yes, let's catch it. Let's use it for 'Show and Tell.'"

"Let's put it on the science table."

"Let's make a project for the science fair."

The Spaceman didn't understand about "show and tell," or a science table, or a science fair. He was frightened, so frightened that he slipped quietly into his space rocket. (Slide into seat. Sit quietly) He pulled in his antennae. (Pull in imaginary antennae) He didn't want to hear any more about "show and tell," or a science table, or a project for a science fair.

The children stopped talking and looked for their spaceman. But they couldn't find him because he was in his space rocket. The space rocket looked just like a rock, a rock from your garden, or maybe a rock from the mountains on the moon.

The Space Rocket      LISTEN & HELP TELL THE STORY      p. 53

(Sit with elbows close to the body and hands held in front with tips of fingers touching to form cone of a rocket)

Inside a rocket ship,  
Just enough room.  
Here comes the countdown-  
10, 9, 8, 7, 6, 5, 4, 3, 2, 1, 0,  
And Zoo-o-o-o-o-o-o-om!

(Stand up and raise arms as high as possible with fingers still held together like the cone of a rocket)

Ring Around the Rocket Ship      I SAW A PURPLE COW      p. 53

Ring around the rocket ship  
Try to grab a star  
Stardust, stardust,  
Fall where you are.

(All join hands in a circle and slide to the right. At the word "grab," drop hands and reach up. At the word "fall," fall to the floor. Repeat verse sliding to the left.)



One Little, Two Little, Three Little Spacemen I SAW A PURPLE COW p. 55

One little, two little, three little spacemen...  
Four little, five little, six little spacemen...  
Seven little, eight little, nine little spacemen...  
Ten little men in space!

(Let each finger be a spaceman; start with your thumb and wiggle each finger in turn as you name the number.)

Ten Little Martians I SAW A PURPLE COW p. 55

Ten little Martians (hold up 10 fingers)  
Standing in a row

When they see the Captain (bend fingers down and up)  
They bow just so

They march to the left (move both hands with a  
And they march to the right marching rhythm to the left,  
then to the right)

Then they close their eyes  
And sleep all night.

(palms together and under the  
side of the face, as if one  
is sleeping)

(Repeat the verse, using "nine little," eight little," etc.)

The Fish With The Deep Sea Smile      WITH A DEEP SEA SMILE      p. 22

(The leader should recite this alone once. The listeners will chime in the second time--especially on the refrain.)

They fished and they fished  
Way down in the sea,  
Down in the sea a mile.  
They fished among all the fish in the sea,  
For the fish with the deep sea smile.

One fish came up from the deep of the sea,  
From down in the sea a mile,  
It had blue-green eyes  
And whiskers three  
But never a deep sea smile.

One fish came from the deep of the sea,  
From down in the sea a mile.  
With electric lights up and down his tail,  
But never a deep sea smile.



They fished and they fished  
Way down in the sea,  
Down in the sea a mile.  
They fished among all the fish in the sea,  
For the fish with a deep sea smile.

One fish came up with terrible teeth,  
One fish with long strong jaws,  
One fish came up with long stalked eyes,  
One fish with terrible claws.

They fished all through the ocean deep,  
For many and many a mile.  
And they caught a fish with a laughing eye,  
But none with a deep sea smile.

And then one day they got a pull,  
From down in the sea a mile.  
And when they pulled the fish into the boat,  
He smiled a deep sea smile.

And as he smiled, the hook got free,  
And then, what a deep sea smile!  
He flipped his tail and swam away,  
Down in the sea a mile.

### Songs

It's a Small World  
Jason Scott the Astronaut  
There's a Hole in the Bottom of the Sea  
Three Little Fishes





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## OUTREACH

Reaching out to potential library users/readers requires going to them wherever they are. Here are a few ideas:

Take special guests out on bookmobiles, to daycare centers, neighborhood centers or playgrounds. Advertise ahead of time with flyers or handbills. Active demonstrations or participation activities go over well. Puppet shows are always popular, too. If you don't have a portable stage, try working out of the back of a van or stationwagon. Tack cloth half-way up opening and work puppets at top of cloth. Or, use a cardtable, turned on it's side or sawhorses. Be sure to drape something over open spaces to block the audience view of puppeteers.

Take regular storyhour programs to daycare centers, neighborhood centers, housing projects, recreation centers, playgrounds, Boy's Clubs, etc. If you don't have enough permanent staff to do this, recruit interested adults or young adults. Offer them formal training sessions in storytelling techniques and story selection. Then place each volunteer in an agency or institution to conduct storyhours on a regular weekly basis. Supervise as closely as possible. This program requires dependable, motivated volunteers. Be sure all volunteers understand the demands on their time and are willing to participate.

Use your imagination; talk to people in your community about programs; be flexible.

## USING VOLUNTEERS

Volunteers can be either a blessing or a burden. Think about your situation before you start using them: Do you have the time to train them properly? Do you have enough for a volunteer to do? Do not use volunteers to replace permanent staff. The following ideas for recruiting and using volunteers have been gleaned from a brief article in the December, 1976 issue of American Libraries, pp. 666-667.

1. Decide what tasks you want the volunteer to do.
2. Decide what qualifications your volunteer should have and stick to them.
3. Most libraries have an ample supply of people who volunteer on their own. If, however, you have a scarcity of walk-in volunteers, you may want to advertise your need through posters in the library and/or a notice in your local newspaper's Action Line or Classified section. Local service clubs and Friends of the Library groups are also good sources of volunteers.
4. When you have chosen your volunteers, assign one staff member to train, supervise and evaluate them.
5. Provide volunteers with written guidelines for each task.
6. Allow each volunteer a three-month probationary period. Do not keep those who cannot handle the jobs. You are using volunteers because you need help--not as a public service!

Volunteers may be used to:

- release permanent staff from routine duties
- expand existing programs
- start new programs (only on a short-term or pilot basis)
- tell stories (be sure to give ample training & supervision)
- man Summer Reading Program stations

Remember: Be tough. Be selective.







