

1981

## The Analysis of Library Books to Use with Gifted Readers Grades Four Through Six

Judith A. Mills

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## The Analysis of Library Books to Use with Gifted Readers Grades Four Through Six

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THE ANALYSIS OF LIBRARY BOOKS  
TO USE WITH GIFTED READERS  
GRADES FOUR THROUGH SIX

A Research Paper  
Presented to the  
Faculty of the Library Science Department

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

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February 10, 1981

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## ABSTRACT

The major purpose of this research was to determine if a list of prototype questions, structured to elicit cognitive responses at the upper levels of the Taxonomy of Educational Objectives, would be sufficiently productive when applied to the episodes in twelve books that they may elicit higher level thinking from gifted readers at the fourth through sixth grade levels.

Eighty questions were developed through the use of a mini-course entitled, "Higher Cognitive Questioning" secured from Cooperative Network Inservice Resources (CNIR), and two Gifted and Talented Workshops presented to the Marshalltown Schools by Educational Consulting Associates (ECA). Questions were further categorized into four categories, Analysis, Synthesis, Evaluation and open-ended.

A sample population of twelve books to which the questions were applied was selected from the Association for Library Services to Children Notable Books lists of 1979, 1978, 1977 and 1976. Books were selected with three criteria in mind: (1) the book was recommended for grades four, five and/or six (2) only fiction books were selected (3) social issues were common themes. Books were divided into four episodes with results of the responses to the questions tabulated on individual data sheets.

A single hypothesis was tested, "eighty percent of the questions designed to elicit high level thought and discussion with gifted readers will be useful with each of the selected books." The hypothesis was accepted for all of the twelve books selected for purposes of testing the questions. The results of this analysis suggest that the list of prototype questions structured to elicit cognitive responses at the upper levels of the Taxonomy of Educational Objectives can be used to elicit higher level thinking from gifted readers at the fourth through sixth grade levels.

CONTENTS

|  | page |
|--|------|
| LIST OF TABLES.....  | iii  |
| Chapter  |      |
| 1. THE PROBLEM.....  | 1    |
| Specific Problem Statement.....                                  | 3    |
| Assumptions.....   | 4    |
| Limitations.....   | 4    |
| Conceptual Definitions.....                                      | 4    |
| Operational Definitions.....                                     | 5    |
| 2. REVIEW OF RELATED LITERATURE.....                             | 7    |
| Types of reading to use with gifted readers.....                 | 10   |
| Role of the media specialist with gifted readers.....            | 13   |
| 3. METHODOLOGY.....  | 16   |
| 4. ANALYSIS OF DATA.....   | 21   |
| 5. SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS FOR FURTHER STUDY.. | 37   |
| BIBLIOGRAPHY.....  | 44   |
| APPENDICES.....  | 46   |
| A. Qualifying books from Notable Children's Books list.....      | 47   |
| B. Compiled list for Analysis.....                               | 48   |
| C. Sample Data Sheet.....  | 49   |
| D. Data Sheets.....  | 50   |

LIST OF TABLES

| Table |   | Page |
|-------|---|------|
| 1.    | Babbitt, Natalie. <u>The Eyes of the Amaryllis</u> .....  | 22   |
| 2.    | Bawden, Nina. <u>The Robbers</u> .....                    | 23   |
| 3.    | Bodker, Cecil. <u>Silas and the Black Mare</u> .....      | 24   |
| 4.    | Byars, Betsy. <u>The Pinballs</u> .....                   | 25   |
| 5.    | Cleary, Beverly. <u>Ramona and Her Mother</u> .....       | 26   |
| 6.    | Cleaver, Vera and Bill. <u>Queen of Hearts</u> .....      | 27   |
| 7.    | Cresswell, Helen. <u>Absolute Zero</u> .....              | 28   |
| 8.    | Greene, Constance C. <u>Beat the Turtle Drum</u> .....    | 29   |
| 9.    | Lowry, Lois. <u>Anastasia Krupnik</u> .....               | 31   |
| 10.   | Paterson, Katherine. <u>Bridge to Terabithia</u> .....    | 32   |
| 11.   | Paterson, Katherine. <u>The Great Gilly Hopkins</u> ..... | 34   |
| 12.   | Steig, William. <u>Abel's Island</u> .....                | 35   |

## Chapter 1

### THE PROBLEM

In this country there has been a widespread belief that every human being has a right to optimum development of his or her potentialities, interests and goals. Support for educational provisions that would give gifted youth this opportunity have emerged slowly.<sup>1</sup>

The beginning of the change in attitudes toward the education of the gifted has been credited to Lewis Terman who, as a result of studying gifted children early in the twentieth century, indicated that all children should be accepted for what they are and should be allowed to develop the innate abilities they possess without fear of ridicule from a society characterized by mediocrity.<sup>2</sup> The rationale at this time of those who opposed special education for the gifted was that education was already offering diversified programs at the secondary level for those youth who were considered superior intellectually.<sup>3</sup> Interest in Lewis Terman's study eventually led to the establishment of the American Association for Gifted Children in 1947. The formation of this association was a landmark in increasing the attention to children who were considered to be exceptional. By 1953, the National Association for Gifted Children was formed with the purpose of developing a publication to be known as Gifted Child Quarterly, that would inform people on recent happenings concerning the gifted. The Association for the Gifted, a division of the Council for Exceptional Children is yet another recent organization that has studied educational provisions for the gifted. Studies by this organization led to the es-

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<sup>1</sup>E. Paul Torrance, "Broadening Concepts of Giftedness in the 70's," Gifted Child Quarterly, XIV (Winter, 1970), 199-207.

<sup>2</sup>Joseph S. Renzulli and Walter B. Barbe, Psychology and Education of the Gifted, (New York: Irvington Publishers, Inc., 1975), pp. 4-5.

<sup>3</sup>Samuel A. Kirk, Educating Exceptional Children, (Boston: Houghton Mifflin Company, 1972), p. 106.

establishment of the Office of the Gifted and Talented in the United States Office of Education.<sup>4</sup>

The Congress of the United States, in 1969, expressed its concern and interest by passing an addition to the Elementary and Secondary Education Amendments, Public Law 91-230, Section 806. This law directed the U.S. Commissioner of Education to organize national studies on the provisions being made for gifted and talented and to define "gifted and talented." The educational implications of these studies indicated the following:

1. that there are many kinds of giftedness
2. that gifted and talented youth are a unique population differing markedly from their age peers in abilities, talents, interests and maturity.
3. that they are the most versatile, yet most neglected groups with special educational needs.<sup>5</sup>

In the 1970's, the trend has been toward the notion that this unique population of gifted students has diverse interests and has demonstrated a need for special programs to foster their unique abilities and diverseness.

Schools faced with budget dilemmas may find that books within the existing collection of our schools could be identified to meet the needs of gifted readers. An overview of the unique characteristics, abilities, talents and maturity level of gifted children implies that this population of children could be interested in an analysis of books containing themes dealing with social issues (sex, violence, death, racism, politics, values, rebellion, alienation, and religion). Since leadership is one of the qualities attributed to gifted persons by the authorities in the field, and is often cited as a justification for special programs for the gifted, it is reasonable to propose that they be involved with books dealing with social issues.

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<sup>4</sup>Renzulli and Barbe, op. cit., p. 4.

<sup>5</sup>S.P. Marland Jr., "Education of the Gifted and Talented," Vol. 1: Report to the Congress of the United States by the United States Commissioner of Education (Washington, D.C., Department of Health, Education, and Welfare, 1971), pp. viii-xiii.



Since some of the fiction books which have appeared on the Notable Children's Books list have dealt with social issues, it was used to determine a population of books for this study. It is a reputable list of thirty-six years' standing, selected over a period of years on a criterion of "distinction" and more recently on a criterion of "notability." The list is reviewed and selected by the Notable Children's Books Committee of the Association for Library Services to Children, a division of the American Library Association. It is a reliable and credible source from which the author could examine books that might have a potential literary quality necessary for challenging gifted readers. A list of prototype questions, developed by the author, was tested with each book as a technique for development of group discussions by media specialists and gifted readers using library books on social themes.

#### Specific Problem Statement

Will this list of prototype questions, structured to elicit cognitive responses at the upper levels of the Taxonomy of Educational Objectives, be sufficiently productive in relation to the episodes in a population of books, that they may be used to elicit higher level thinking from gifted readers at the fourth through sixth grade levels?

#### Hypothesis

H<sub>1</sub> Eighty percent of the questions designed to elicit high level thought and discussion with gifted readers will be useful with each of the selected books.

#### Significance of the Study

Recommendations of reading materials to use with gifted readers can be located in educational magazines and in periodical literature. While some of these materials may be appropriate for meeting needs of gifted readers and for purchase, it has been noted that schools may be faced with budget problems. Perhaps one alternative practical solution lies in using existing library books within our schools. Media specialists are in a prime position to encourage, guide and promote a reading program with gifted readers identified in their respective buildings. Analyzing these literary books should be of primary concern to media specialists when

considering selection of books to use with gifted readers for the purposes of encouraging group discussions.

### Assumptions

Three assumptions were designated regarding this study:

1. Books could be identified which would lend themselves especially to discussion among gifted readers.
2. Gifted readers could and would read the same books as other children.
3. Professional staff within schools, notably teachers and media specialists, would be able to understand and use the questions for analyzing selected library books.

### Limitations

Four limitations regarding this study were:

1. The Iowa Department of Public Instruction identified a number of areas in which a child may be gifted. Only the areas of General Intellectual Ability and Creative Thinking Ability were selected as appropriate focuses for this study. The author equated these areas with giftedness in reading.
2. Only library books recommended by the Notable Children's Books Committee as appropriate to read for grades four through six were selected and analyzed.
3. Only those books treating social themes were included.
4. The author's judgement in determining the eligibility of questions to use with gifted readers was a limitation.

### Conceptual Definitions

Gifted children are those identified by professionally qualified persons who by virtue of outstanding abilities, are capable of high performance. These are children who require differentiated educational programs and/or services beyond those normally provided by the regular school program in order to realize their contribution to self and society.

Children capable of high performance include those with demonstrated achievement and/or potential ability in any one of the following areas, singly or in combination:

1. General Intellectual Ability
2. Specific Academic Aptitude
3. Creative Thinking
4. Leadership Ability
5. Visual and Performing Arts
6. Specific Ability Aptitude<sup>6</sup>

Gifted Education has been defined by the State of Iowa as those special instructional programs, supportive services, unique materials, learning settings, and other educational services which differentiate, supplement, and support the standard education program in meeting the needs of the gifted and talented.<sup>7</sup> It should be noted at this time that the State of Iowa has modified and adapted the United States Government definition of "Gifted and Talented" as set forth in Public Law 91-230, Section 806, to meet the needs of Iowa schools.

#### Operational Definitions

Gifted in this study referred to the following two definitions:

1. General Intellectual Ability. The child gifted in intellectual ability is one with an advanced aptitude for reasoning and conceptualization, whose mental development is accelerated well beyond the average to the extent that he needs and can profit from specially planned educational services beyond those normally provided by the standard school program.

2. Creative Thinking. The creative thinking child is that child who consistently engages in divergent thinking that results in unconventional responses to conventional tasks to the extent that he needs and can profit from specially planned educational services beyond those normally provided by the standard school program.<sup>8</sup>

Episode was defined as an incident, scene, subplot within a narrative usually fully developed and either integrated within the main story or digressing from it.<sup>9</sup>

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<sup>6</sup>Iowa Plan of Action for Gifted and Talented Students (Des Moines Iowa Department of Public Instruction, 1974).

<sup>7</sup>Ibid.    <sup>8</sup>Ibid.

<sup>9</sup>Jess Stein, The Random House Dictionary of the English Language: The Unabridged Edition (New York: 1967), p. 480.

Gifted Readers were defined as those children, who according to intelligence identification devices and because they were reading with comprehension at an advanced grade level as well, are in need of a special program.<sup>10</sup>

Social issues were defined as themes in books for children and adolescents dealing with sex, violence, death, self-identity, formulation of values, problems of alienation and rebellion, conflict between generations, and desires for knowledge and individual goals; that cast racial, political, religious, or sexist slurs; that formulate a world view or life philosophy; that have artistic value and do not impose experiences and attitudes alien to the intended age group.<sup>11</sup>

Cognitive reading was defined as the process of gaining knowledge.<sup>12</sup>

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<sup>10</sup>Robert L. Tresize, "What About a Reading Program for the Gifted," The Reading Teacher, XXXI (April, 1978), 745-747.

<sup>11</sup>American Library Association, "Selection Policy Statement of the Booklist," The Booklist, LXXV (September, 1978), pp. 1-3.

<sup>12</sup>Stein., Loc. Cit.

## Chapter 2

### THE REVIEW OF RELATED LITERATURE

The review of the literature will focus first on the broadening concepts or the definitions of giftedness which include and treat creativity as an important learning process in the child's program; second, on assorted reading topics to use for discussions with gifted readers, and third, on the role of the media specialist with the gifted.

A predominant theme in the literature the past two decades has been the ambiguity about identification of the gifted. This has caused problems with developing appropriate programs, methods, and materials to use with the gifted. Although a high IQ score was frequently used to indicate "giftedness," the concept of "giftedness" has broadened to include creativity as an important aspect in giftedness.<sup>13</sup> J.P. Guilford's Structure of Intellect Model led educator's away from depending on the IQ as a single measure of giftedness.<sup>14</sup> Guilford classified the components of intellectual abilities into three categories on the basis of resemblance. One basis of classification is according to the kind of operation or process being performed: Cognition (discovery), Memory (retention), Divergent Thinking (thinking in different directions), Convergent Thinking (thinking that leads to a particular answer), and Evaluation (reaching decisions). A second classification is according to the kind of material or content with which operations deal. The third classification is products, the organization that information takes in the learner's processing of the information. Guilford's model includes the dimension of divergent thinking (creativity) as one of the five major thinking operations previously omitted by others as measures of intelligence. He stated that the educational implications of this model are numerous; that the student utilizes these processes of cognition, content, and products in learning and that choice of curriculum should reflect these

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<sup>13</sup> Dorothy Sisk, "What if Your Child's Gifted?" American Education, XIII (October, 1977), 23-26.

<sup>14</sup> Joseph S. Renzulli and Walter B. Barbe, "Away From Concepts of a Single Kind of Giftedness," Psychology and Education of the Gifted, (New York: Irvington Publishers, Inc., 1975), p. 51, citing E. Paul Torrance, "Emerging Concepts of Giftedness," Gifted Child in the Classroom, (New York: The Macmillan Company, 1965).

processes to give students practice in developing their abilities. Guilford further recommended a need for a better balance of training in the divergent and critical thinking area.<sup>15</sup>

In the literature following Guilford's studies, the researcher found articles dealing with the nature of creativity, and how curriculum can foster creative processes. Curriculum is felt to be basic to learning and problem solving. Paul A. Witty stated in an article that one of the chief obstacles to the adequate provision of educational opportunities for the gifted was the prevailing belief that the IQ was fixed and unchangeable. He attributed the increased attention toward recognizing pupils who have a high potential for creative expression to the cognitive studies of the 1960's. Witty concluded by noting two encouraging trends in education; the adoption of a broader concept of the gifted to include children capable of creative responses, and the efforts by schools in recognizing the need for developing programs that encourage such pupils.<sup>16</sup>

A. Harry Passow further credited Guilford for having suggested that curriculum content and methodology be analyzed to develop previously ignored aspects of thinking. Passow supported the notion that certain learning practices will nurture creative thinking while others may stifle its emergence. He mentioned that children are often not permitted to think divergently or originally, but that with effort by educators, certain modifications in curriculum practice have great possibilities for nurturing creative abilities. He mentioned the Language Arts, Social Sciences and Humanities areas as being possible areas in the curriculum from which to work.<sup>17</sup>

In 1970, a state and national study was conducted by the United States Commissioner of Education to determine the extent to which provisions were being made to meet the needs of gifted youth and to define "gifted and talented." Because of the length of this study, only portions relevant to the purposes of this paper are discussed. Due to the fact that the study dealt with an educational problem of national significance,

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<sup>16</sup>Paul A. Witty, "The Education of the Gifted and the Creative in the U.S.," The Gifted Child Quarterly, XV (Summer, 1971), 109-115.

<sup>17</sup>A. Harry Passow, "Fostering Creativity in the Gifted Child," Exceptional Children, XLIII (March, 1977), 358-363.

the United States Office of Education utilized staff people with expertise regarding the gifted in both government and regional offices as well as nationally known experts in the field. These people collectively formed an advisory panel. Data were collected and analyzed from survey questionnaires sent to experts in regional offices in the field and elementary and secondary principals in an effort to gather information on the current thinking and practices of special education for the gifted. The study was limited to the populations of elementary and secondary school age youth. In addition to the survey, public hearings were conducted by the Regional Assistant Commissioners of Education to hear opinions from teachers, parents, interested citizens and administrators in each of the ten HEW regions.

Results and recommendations from this study and the hearings pertinent to this paper are as follows:

1. The Advisory Panel established two principles, the first by defining "gifted and talented;" the second, by establishing three recommendations for a differentiated educational program:

a. A differentiated curriculum which denotes higher cognitive concepts and processes.

b. Instructional strategies which accommodate the learning styles of the gifted and talented and curriculum content.

c. Special grouping arrangements which include a variety of procedures appropriate to particular children, i.e., special classes, or resource rooms.<sup>18</sup>

2. A conservative estimate of 1.5 to 2.5 million children in the United States out of 51.6 million could be identified as gifted or talented under the U.S. Office of Education definition of giftedness.<sup>19</sup>

3. Only a small percentage of the gifted and talented population were currently being served by special programs.<sup>20</sup>

4. Group IQ tests failed to identify fifty percent of gifted children.<sup>21</sup>

5. Typically, half of the gifted had taught themselves to read before school entry.<sup>22</sup>

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<sup>18</sup> S.P. Marland Jr., "Education of the Gifted and Talented," Vol. I: Report to the Congress of the United States by the United States Commissioner of Education (Washington, D.C., Department of Health, Education, and Welfare, 1971), pp. I-4.

<sup>19</sup> Ibid., p. xi.

<sup>20</sup> Ibid.

<sup>21</sup> Ibid., pp. II-7.

<sup>22</sup> Ibid., pp. II-I.

6. Studies the past fifty years indicated these individuals functioned at levels far in advance of their age mates.<sup>23</sup>

7. When gifted students were given the opportunities to satisfy their desires for knowledge, self-understanding, ability to relate to others, and academic and creative performance increased.<sup>24</sup>

8. Libraries and laboratory space within schools equipped with resource materials and equipment were recommended as provisions needed to meet gifted needs.<sup>25</sup>

9. The recommended age group with which to begin gifted programs are those children in grades four through six.<sup>26</sup>

10. A differentiated curriculum for the gifted designed to accommodate higher levels of functioning in the cognitive domains was recommended.<sup>27</sup>

11. Summer programs, special groupings, and part-time groupings were considered a means toward adequate provision of a program for the gifted.<sup>28</sup>

12. Preparation of teachers in specialized areas was recommended for education of the gifted.<sup>29</sup>

Sidney P. Marland stated that as a result of this study, the future role of the federal government would be to advocate education for the gifted, offer technical expertise, provide some training, develop model programs, and encourage states to tap federal funds for establishing their own gifted programs.<sup>30</sup>

#### Types of reading to use with gifted readers

Labuda recommended creative reading for gifted readers. This is a type of reading considered to be a higher level thinking process associated with critical reading, in which new ideas are originated, evaluated,

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<sup>23</sup>S.P. Marland Jr., "Education of the Gifted and Talented," Vol. II: Report to the Congress of the United States by the United States Commissioner of Education (Washington, D.C., Department of Health, Education, and Welfare, 1971), pp. A-2.

<sup>24</sup>Ibid., p. A-63. <sup>25</sup>Ibid., pp. A-56,57. <sup>26</sup>Ibid., pp. B-14.

<sup>27</sup>Ibid., pp. B-16. <sup>28</sup>Ibid. <sup>29</sup>Ibid., p. C-42.

<sup>30</sup>Sidney P. Marland Jr., "The Responsibilities, Activities, and Plans of the U.S. Government for the Education of the Academically Above-Average, Intellect, CI (October, 1972), 17.



and applied. Additional characteristics of creative reading mentioned were divergent and varied responses, not right or predetermined answers such as traditional reading programs encourage. These characteristics should be the goals of a creative reading program for gifted readers, according to Labuda. He continued by saying that the ultimate goal of reading is to enable the reader to read for a variety of purposes, and have the freedom to use the abilities one has, other than traditional ones, along with guidance by the person designated to work with the gifted readers. Labuda felt that fostering creative thinking relative to reading selections is possible and desirable at all levels for students who have mastered basic decoding and comprehension skills, particularly at the intermediate levels when students have the maturity and abilities to benefit from specially designed programs. He stated that literature containing interesting characteristics and situations (such as Charlotte's Web), vivid descriptions, and well chosen words are features that permit children to empathize, visualize, and think through an idea with an author. Activities and questions over a book should not be so structured as to stifle the process of synthesizing information or to repress personal feeling.<sup>31</sup>

Joseph Renzulli has developed what he calls an enrichment model which is designed to guide the development of a qualitatively different program above and beyond the regular curriculum. Renzulli stated that the main purpose of a gifted program is to develop in each youngster the skills necessary for advanced levels of inquiry but not to structure rigid activities that enhance predetermined answers. He added that gifted programs need to focus on developing student's abilities to think creatively and critically at the lower and higher mental processes of knowledge, analysis, synthesis and evaluation. Phase I of Renzulli's "enrichment triad" allows the child to select an area of interest to study. Each child is responsible for analyzing his/her experience and making alternative suggestions for further study. Resource rooms should supply

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<sup>31</sup>Michael Labuda, Creative Reading for Gifted Learners: a design for excellence, (Newark, Delaware: International Reading Association, Inc., 1974), pp. 25-27, 53.

materials in interest centers to spark enthusiasm, for example, books on a variety of topics. Examples of subjects to deal with are career opportunities, the social sciences, physical and life sciences, mathematics, all aspects of writing, philopophy, ethics and social issues.

The objective of Phase II of the "enrichment triad" is to develop in the learner the processes or operations that enable him/her to deal more effectively with the content, and to focus on materials and learning experiences that bring out advanced levels of thinking. Renzulli listed the following terms as definitions of "processes:" brainstorming, classification, interpretation, analysis, flexibility, originality, elaboration, evaluation, comparison, synthesis, fluency, hypothesizing, awareness, appreciation and categorization. The instructor's responsibility in this is to select from the content an idea that reflects student interest, (rocks and minerals for example), then focus on a process (classification for example), to explore and develop.<sup>32</sup>

Renzulli then stated that programs that rely only on his Phase I and Phase II objectives would be lopsided; Phase III objectives must be implemented for balance. The concentration is on individual projects, summing information acquired in Phases I and II in the form of an appropriate outlet. Examples given are students writing and submitting papers for publication or presenting their work to the monthly meetings of science clubs, historical societies, dramatic groups or other associations in the community. The responsibility of the person working with the gifted group is to help students communicate results of their work in a realistic and meaningful manner by bringing students in contact with other community people who may be interested in student's work. Renzulli ended by saying that unless persons working and leading the gifted group perform this last function, it would be unlikely that Phase III would achieve a truly qualitative difference from other programs.<sup>33</sup>

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<sup>32</sup> Joseph S. Renzulli, "The Enrichment Triad Model: A Guide for Developing Defensible Programs for the Gifted and Talented," The Gifted Child Quarterly, XX (Fall, 1976), 303-326.

<sup>33</sup> Ibid., Part II, Vol. XXI (Summer, 1977), 227-233.

Robert Tresize, in his article, "What About a Reading Program for the Gifted," recommended having students read books around a common theme. Tresize suggested the theme of survival with students discussing qualities it might take for modern people to survive in a technological society. The processes of critical and creative thinking the child would utilize in such readings could lead to a logical outlet through discussion. The author felt that the world of literature should be an intrinsic part of any program for gifted readers.<sup>34</sup>

Labuda<sup>35</sup> and Tresize<sup>36</sup> discussed themes of social, moral and ethical significance such as death, sexual identity, nonconformity, value systems in conflict or cruelty among children as possibilities for exploration by gifted readers. Folk tales, fairy tales, and Newbery and Caldecott Award winners were cited as appropriate sources for books dealing with such themes.

#### The Role of the Media Specialist with Gifted Readers

In a symposium prepared by members of the American Association for Gifted Children, librarians in cooperation with other adults were identified as being in a key position to provide books to gifted readers. Witty mentioned that librarians must learn to recognize characteristics of the gifted because often gifted children have meager backgrounds of experience and opportunities, or potential creative abilities that are identified by performance and not tests. Some recommendations mentioned that librarians can offer are: (1) books dealing with social and personal problems, (2) biographies to inspire a desirable ideal of self, and (3) television programs and films accompanied by books related to the topic. Witty summarized by saying that librarians can enrich interests further through the world of books.<sup>37</sup>

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<sup>34</sup>Robert L. Tresize, "What About a Reading Program for the Gifted," The Reading Teacher, XXXI (April, 1978), 745-747.

<sup>35</sup>Labuda, op. cit., pp. 115-116.

<sup>36</sup>Robert L. Tresize, "Teaching Reading to the Gifted," Language Arts, LIV (November/December, 1977), 921.

<sup>37</sup>Paul A. Witty, "Recognizing Gifted Children: A Symposium," Top of the News, XXIII (November, 1971), 34-37.

Janice Smith discussed the role of the library media specialist in curriculum design and instructional development as related to the teaching/learning cycle and gifted students. Knowledge and understanding of two models were cited as prerequisites for working with gifted students. A curriculum model, "Tenant's Model," was formulated and based on readings from recognized authorities in gifted education, notably Paul Torrance, Joseph Renzulli and James Gallegher. The first section of the model deals with content. This involves assessment of the cognitive level of instructional materials by the library media specialist for potential use with gifted students. Process, the second section, requires the selection of diversified reading materials. Knowledge in the art of questioning techniques by library media specialists was suggested for purposes of encouraging creative and divergent reading at the higher levels of the cognitive domain. The third section of the model, output, encourages the library media specialist to make provisions for the transition from written/oral format to media format. Suggestions included slide-tape presentations, photography, filmstrip and film productions. The final section, evaluation, discussed the cooperative role of the library media specialist and classroom teacher in helping gifted students develop standards for self-evaluation of their work.

Bloom's Taxonomy was the second model cited as important for the library media specialist to understand. Smith felt that examination and selection of materials could be done with the levels of the taxonomy in mind. Potential use of these materials was used as an example in the article, ie..., setting up a challenge center using a particular books. The purpose of the center would be the completion of a task card containing questions over the content of the book, progressing from one level of complexity of thought in Bloom's Taxonomy to another.

Smith summarized the article by suggesting the library media specialist thoroughly acquaint her/himself with the historical development of gifted education, characteristics of the gifted and local district philosophy to effectively implement a media program offering differentiated services for gifted students.<sup>38</sup>

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<sup>38</sup>Janice Smith, "Media Services for Gifted Students: An Overview," School Media Quarterly, VIII (Spring, 1980), 161-170.

Giftedness is a phenomenon capable of growth.<sup>39</sup> Broadening the definition of giftedness to include creativity factors in addition to high IQ is an encouraging trend in the education of potentially gifted readers.

In scanning the literature, evidence of common elements to use to foster a program for gifted readers was apparent; notably the need to provide the kinds of books that have the potential for evoking creative and critical discussions, activities and projects.

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<sup>39</sup>Jeanne L. Deep, and Ruth A. Martinson, A Handbook for Parents of Gifted and Talented, (Ventura, California: Ventura County Superintendent of Schools Office, 1977), p. 4.

## Chapter 3

## THE METHODOLOGY

The review of the related literature alluded to the library media specialist as being in a prime position to implement a program for gifted readers through the use of books. This study used a population of Notable Children's Books dealing with social issues to test a set of discussion questions to be used with gifted readers, grades four through six. A set of twenty questions to use with selected books was designed. The purpose of the questions is to develop the students' abilities to think creatively and critically at the higher cognitive processes of Analysis, Synthesis and Evaluation. An additional set of open-ended questions was developed for purposes of summarizing the over-all content of each selected book.

A mini-course entitled, "Higher Cognitive Questioning" secured from Cooperative Network Inservice Resources (CNIR), and materials received from two Gifted and Talented Workshops presented to the Marshalltown Schools by Educational Consulting Associates (ECA) were utilized in the construction of questions. The questions were categorized under four headings; Analysis, Synthesis, Evaluation, and open-ended. They are as follows:

ANALYSIS (making inferences; finding evidence; giving explanations)

1. What inferences can be made regarding the author's attitude and point of view toward this episode?
2. Explain ways in which the character's actions are believable and unbelievable in this episode?
3. How does the setting and language style support the characters and the plot?
4. What evidence in this episode supports the title?
5. What evidence can be found to support why the author took a particular course of action in this episode?

SYNTHESIS ( making predictions, problem-solving, producing original and imaginative responses, brainstorming)

1. What other titles might be appropriate for this episode?
2. Select one character in the episode. From your point of view,

would you have found alternative solutions to the problem? What consequences can be predicted as a result of the alternative solution?

3. In what ways might the experiences in this episode relate to your own future?

4. In what ways can society be changed to alter or prevent the problems in this episode from recurring?

5. How might the ending of this episode be re-written? re-arranged? expanded?

EVALUATION (giving opinions; judging ideas, values, issues against own standards)

1. What do you feel is the author's viewpoint toward the issue in this episode?

2. How does your opinion toward the issue in the episode conflict with that of the characters?

3. In your opinion, what is the most important event in this episode? What reasons can you give for selecting this event?

4. Evaluate decisions and actions made by a character of your choice to resolve conflicts in this episode in terms of course of action, plans, and solutions.

5. How does this episode match your own standards for dealing with such a problem in your own life?

OPEN-ENDED

1. What do you consider to be the major theme of this book?

2. Describe in your opinion the changes that emerged in each major character as the story evolved.

3. What can you conclude about the relevance of the time and setting to this story?

4. What evidence shows consistency of plot, action and characters?

5. Discuss your overall opinion of this book.<sup>40,41</sup>

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<sup>40</sup>Merideth Call, Barbara Dunning, Rita Weathersby, Higher Cognitive Questioning, minicourse, (Macmillan Educational Services, Inc., Macmillan Canada LTD. Toronto, Ontario, 1971), pp. 116-243.

<sup>41</sup>Roger Taylor, The Gifted and Talented, (Englewood, Colorado: Educational Consultants Associates, Inc., 1978), pp. 75-80.

The pre-established list of Notable Children's Books was selected by the author as the starting point to identify a population of books to study. Books included in this list are selected by the Notable Children's Books Committee of the Association for Library Services to Children, a division of the American Library Association, at the annual ALA midwinter conference. The Notable Children's Books Committee has been active in the book reviewing and selection process since 1946. Books included in the Notable Children's Books list are selected by the Committee from the previous year's publications. The books on the final list are those considered to be the most distinguished (1946-1957) or notable (1958-1980) books of the year.

The author examined one year's Notable Children's Books list at a time, beginning with the most recent list for 1979. Annotations on this list were used as a guide to identify fiction books with the following three criteria:

1. a book was accepted as part of the population if one or more of grades four, five and six were included in the grade range as provided as part of the Notable Children's Books list annotation.
2. only fiction books were selected
3. social issues were a common theme present in each book.

Using the titles gleaned from the 1979 Notable Children's Books list, reviews were sought in one of the following publications:

1. Booklist
2. Horn Book
3. School Library Journal
4. Bulletin of the Center for Children's Books

The reviews were used to provide further confirmation that the books did, indeed, include treatment of social issues. Since Booklist cited its reviews when it published the Notable Children's Books lists in 1976, 1977 and 1978, it was the first source consulted for reviews. Other reasons for depending on Booklist for most of the reviews was that it represented a current guide to materials worthy of consideration for purchase by small and medium-sized libraries and school media centers. Children's materials considered for inclusion are fiction and non-fiction books; books suitable for ages three through thirteen; books that appeal to city, rural and



suburban areas; books suitable for sophisticated or immature readers, advanced or slow from different ethnic backgrounds; books dealing with such social realism issues as sex, violence, death, racism, politics, religion; books of borderline quality but considerable usefulness as mysteries; sports stories; and books on popular subjects in current demand such as those published to fill the need for ethnic or female characters in non-traditional roles. Criteria used for selection of books are: originality of content, style, design, literary quality, excellence of illustration, timelessness, subject matter of interest and value to children, and acceptance by children.<sup>42</sup>

If Booklist did not review a book, or did not include a cross reference to an issue containing the review, as in its 1979 listing, Book Review Index was consulted to locate a review. If no review was found in one of the four preselected sources, or the review suggested that social issues were not a major theme of the book, or the reviewer's recommendation did not meet the criterion of appropriateness for grades four through six, the book was dropped from consideration.

A list of forty-one titles was developed using the Notable Children's Books lists for 1976-1979. Reviews were read as a further check on each book's meeting the criteria. Fifteen titles were eliminated as being inappropriate on the basis of grade level. One title was classified as non-fiction and eliminated.

Seven titles were secured through the author's own media centers. Three additional techniques were utilized to secure copies of the remaining nineteen titles: the Marshalltown Public Library, Interlibrary loan, and a circulating list of titles to media specialists. The circulating list to the media specialists was the most productive, yielding nine books. None were found at the Public Library. Interlibrary loan requests were cancelled since other sources provided a large enough sample to conduct the study. Twelve books were selected from the sixteen available. Three books were rejected on the basis of similarity of content (sequels) and one on the basis of borderline concepts and grade level. The following list of twelve books was selected and read for purposes of conducting this study:

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<sup>42</sup>"Selection Policy Statement of the Booklist," The Booklist, LXXV (September, 1978), 2-3.

1. Babbitt, Natalie. The Eyes of the Amaryllis. New York: Farrar, Straus, and Giroux, 1977.
2. Bawden, Nina. The Robbers. New York: Lothrop, Lee and Shepard Books, 1979.
3. Bodker, Cecil. Silas and the Black Mare. New York: Delacorte Press/Seymour Lawrence, 1978.
4. Byars, Betsy. The Pinballs. New York: Harper and Row, Publishers, Inc., 1977.
5. Cleary, Beverly. Ramona and Her Mother. New York: William Morrow and Company, 1979.
6. Cleaver, Vera and Bill. Queen of Hearts. New York: J.B. Lippincott Company, Inc., 1978.
7. Cresswell, Helen. Absolute Zero. New York: Macmillan Publishing Company, Inc., 1978.
8. Greene, Constance C. Beat the Turtle Drum. New York: The Viking Press, 1978.
9. Lowry, Lois. Anastasia Krupnik. Boston: Houghton Mifflin Co., 1979.
10. Paterson, Katherine. Bridge to Terabithia. New York: Avon-Farrar, Straus, and Giroux, 1977.
11. Paterson, Katherine. The Great Gilly Hopkins. New York: Thomas Y. Crowell Company, 1978.
12. Steig, William. Abel's Island. New York: A Bantam Skylark Book, 1976.

Each book was divided into episodes not to exceed four episodes per book. Each episode was analyzed according to the list of twenty questions categorized under four groups of headings; Analysis, Synthesis, Evaluation and open-ended. (see pp. 15-16). A data sheet provided space for the following: complete bibliographical information, the words "yes" or "no," designating those questions that were and were not useful toward evoking discussion over that particular episode, a description of the episode, and additional comments (see Appendix D).

## Chapter 4

## ANALYSIS OF DATA

The purpose of this study was to determine if a list of prototype questions, structured to elicit cognitive responses at the upper levels of the Taxonomy of Educational Objectives, would be sufficiently productive in relation to the episodes in a population of books that they may be used to elicit higher level thinking from gifted readers at the fourth through sixth grade levels.

Twenty questions in the Analysis, Synthesis, Evaluation and open-ended categories were tested, with "yes" and "no" responses designating those questions which were or were not useful. The twenty questions were evaluated for each of four episodes for each book, making a total of eighty instances. These data were collected on each of the twelve selected books and recorded on individual "Data Sheets."

The "Data Sheets" were summarized in tabular form for purposes of accepting or rejecting a single hypotheses, "eighty percent of the questions designed to elicit high level thought and discussion with gifted readers will be useful with each of the selected books." One table per book was summarized. Columns were added vertically to arrive at the total number of "yes" and "no" responses in the Analysis, Synthesis, Evaluation and open-ended categories. To reach an eighty percent level of appropriateness for acceptance of Hypothesis One, each book had to yield at least sixty-four "yes" responses out of a possible eighty instances.

In four episodes of Natalie Babbitt's The Eyes of the Amaryllis, the twenty questions evoked seventy-eight instances of "yes" responses for a 97.50 percent level of appropriateness (see Table 1).

The story may be read for several layers of meaning. The Amaryllis was a carved figurehead placed at the bow of the sunken ship, the Amaryllis. Gran's husband was the captain of the ship and had the figurehead carved and placed there after seeing the flower, the Amaryllis, on an island. The figurehead supposedly had been carved in the likeness of Gran. The significance of this story lies in the figurehead, and a man named Seward.

Apparently reincarnated, Seward tells Gran that while he was drowning, he had seen the "eyes" on the Amaryllis leading the ship along the bottom of the ocean. Upon hearing this, Gran spends her life making daily visits to the shore in search of the "sign" she knows her dead husband will send her from the ship. The figurehead washes ashore one day thus ending Gran's obsession with the "sign." Seward however, warns Gran that the ocean intends to come for the figurehead if she does not return it. A hurricane approaches, then recedes as Gran relinquishes her treasure and admits to a lifetime spent in foolish pursuit of a memory.

Table 1

Babbitt, Natalie. The Eyes of the Amaryllis. New York: Farrar, Straus, and Giroux, 1977.

| Categories      | Analysis |    | Synthesis |    | Evaluation |    | open-ended |    |
|-----------------|----------|----|-----------|----|------------|----|------------|----|
|                 | yes      | no | yes       | no | yes        | no | yes        | no |
| Episode 1       | 3        | 2  | 5         | 0  | 5          | 0  | 5          | 0  |
| Episode 2       | 5        | 0  | 5         | 0  | 5          | 0  | 5          | 0  |
| Episode 3       | 5        | 0  | 5         | 0  | 5          | 0  | 5          | 0  |
| Episode 4       | 5        | 0  | 5         | 0  | 5          | 0  | 5          | 0  |
| Total responses | 18       | 2  | 20        | 0  | 20         | 0  | 20         | 0  |

In eighteen out of a possible twenty instances in the Analysis column, the questions yielded "yes" responses, leaving two questions in Episode 1 which were not applicable. Question 4, "What evidence in this episode supports the title?," had no relevance at this particular time. Episode 1 focused on a young girl faced with spending the summer at the beachfront home of her aging and physically and emotionally handicapped grandmother. The purpose of this episode was to introduce the reader to the setting and main characters in the story. Question 5, "What evidence can be found to support why the author took a particular course of action in this episode?," was also clearly a misplaced question at this time. The reader was left with an eery feeling regarding the father's reluctance to leave his daughter with his mother for the summer, but reasons for his mysterious behavior had not yet been revealed. Not until Episodes 2 and 3 did the girl recognize her grandmother's inability to cope with her

husband's death at sea and consequent disregard for all facets of life, including her own son. It was only at this point in the story that the reader began to develop an understanding of the author's intent, which was learning to adjust and cope with the emotional strain endured among family members following the death of a loved one.

A developing relationship between a grandchild and grandmother was seen again in Nina Bawden's, The Robbers. Four episodes were analyzed with seventy-nine instances yielding "yes" responses (see Table 2).

Table 2

Bawden, Nina. The Robbers. New York: Lothrop, Lee and Shepard Books, 1979.

| Categories      | Analysis |    | Synthesis |    | Evaluation |    | open-ended |    |
|-----------------|----------|----|-----------|----|------------|----|------------|----|
|                 | yes      | no | yes       | no | yes        | no | yes        | no |
| Episode 1       | 4        | 1  | 5         | 0  | 5          | 0  | 5          | 0  |
| Episode 2       | 5        | 0  | 5         | 0  | 5          | 0  | 5          | 0  |
| Episode 3       | 5        | 0  | 5         | 0  | 5          | 0  | 5          | 0  |
| Episode 4       | 5        | 0  | 5         | 0  | 5          | 0  | 5          | 0  |
| Total responses | 19       | 1  | 20        | 0  | 20         | 0  | 20         | 0  |

The Robbers is a story that revolves around a young boy's dilemma when forced to leave his grandmother's care and live with his long estranged father and new stepmother. As the plot unfolds, Phillip's "elderly" personality traits acquired from being raised by his grandmother emerged as a problem. Loneliness sets in, caused by the absence of his grandmother and ridicule and rejection by his peers.

At this point, Phillip establishes a friendship with another lonely boy of somewhat questionable character. Together, they engage in a series of boyish adventures until circumstances surrounding an older brother lead them into a robbery for purposes of acquiring money to have the older brother released from jail. Unable to handle his son, Phillip's father relinquishes custody. Phillip, quite elatedly, returns to live with his grandmother. Question 4 in the Analysis category, "What evidence

in this episode supports the title?," was not applicable to Episode 1 as the significance of the "robbers" was not revealed until a later episode. The author found that the remaining nineteen questions in the Analysis, Synthesis, Evaluation and open-ended categories were extremely applicable in all four episodes. They were most conducive toward discussion of such topics as child custodial rights, developing friendships of diversified backgrounds, conflicts between generations, relationships with grandparents and step-parents, emotions and feelings, and legal consequences of burglary and robbery.

Loneliness as a causative factor for rebellious behavior was seen again in Silas and the Black Mare, by Cecil Bodker. All twenty questions (see Table 3) evoked "yes" responses in each of the four episodes.

Table 3

Bodker, Cecil. Silas and the Black Mare. New York: Delacorte Press/Seymour Lawrence, 1978.

| Categories      | Analysis |    | Synthesis |    | Evaluation |    | open-ended |    |
|-----------------|----------|----|-----------|----|------------|----|------------|----|
|                 | yes      | no | yes       | no | yes        | no | yes        | no |
| Episode 1       | 5        | 0  | 5         | 0  | 5          | 0  | 5          | 0  |
| Episode 2       | 5        | 0  | 5         | 0  | 5          | 0  | 5          | 0  |
| Episode 3       | 5        | 0  | 5         | 0  | 5          | 0  | 5          | 0  |
| Episode 4       | 5        | 0  | 5         | 0  | 5          | 0  | 5          | 0  |
| Total responses | 20       | 0  | 20        | 0  | 20         | 0  | 20         | 0  |

Silas is a runaway child, a drifter, who accidentally finds solace with a black mare earned from a wager. The focus of the story rests with Silas and his unbelievable perseverance in pursuit of the people who stole his mare.

Topics of discussion to use with gifted readers involving social issues easily evolved through the application of all twenty questions to the four episodes. Issues such as child abuse, parent-child abuse, loneliness, runaways, rebellion, peer-friendship, and cruelty to human beings abounded throughout, supplying readers with ample basis for discussion.

Betsy Byar's The Pinballs yielded eighty "yes" responses among the

four episodes to which the twenty questions were applied, reaching a 100 percent level of appropriateness (see Table 4).

Table 4

Byars, Betsy, The Pinballs. New York: Harper and Row, Publishers, Inc., 1977.

| Categories      | Analysis |    | Synthesis |    | Evaluation |    | open-ended |    |
|-----------------|----------|----|-----------|----|------------|----|------------|----|
|                 | yes      | no | yes       | no | yes        | no | yes        | no |
| Episode 1       | 5        | 0  | 5         | 0  | 5          | 0  | 5          | 0  |
| Episode 2       | 5        | 0  | 5         | 0  | 5          | 0  | 5          | 0  |
| Episode 3       | 5        | 0  | 5         | 0  | 5          | 0  | 5          | 0  |
| Episode 4       | 5        | 0  | 5         | 0  | 5          | 0  | 5          | 0  |
| Total responses | 20       | 0  | 20        | 0  | 20         | 0  | 20         | 0  |

The major theme in The Pinballs is the adjustment of three unrelated foster children to their new home and each other. The significance of the title emerges through the character of Carlie in Episode 1 as she compares their lives to the recreational game of Pinball; the game where people pull the knob and the silver balls are promiscuously bumped and bounced from one place to another. Social issues which could be used to evoke discussion surfaced as each of the three foster children reminisced about their past. Alcoholism, communal living, death, depression, and foster situations were examples of social issues mentioned in the children's lives worthy of pursuit.

Synthesis Question 4, "In what ways can society be changed to alter or prevent the problems in this episode from recurring?" was a particularly serviceable question for evoking critical thinking in each of the four episodes. Analysis Question 2, "Explain ways in which the character's actions are believable and unbelievable in this episode," was applicable to Thomas J., Harvey and Carlie. All three reminisce sadly about their past lives and how they came to arrive at their new foster home. With each story, the reader began to grasp the reasoning behind each child's behavior. Open-ended Question 2, "Describe in your opinion the changes that emerged in each major character as the story evolved," certainly was applicable to the character Carlie. In Episode 1, Carlie

equated their lives to the game of "Pinball" and acted as a smart alec kid in the new home. In Episode 2, readers found a new Carlie emerging as she attempted to cheer up the two boys. By Episode 3, Carlie saved Harvey's life, a trait which may have surprised readers. In Episode 4, Carlie revealed her true self as being a warm and caring person, capable of giving love to others.

Four episodes were analyzed for Beverly Cleary's Ramona and Her Mother. For these episodes, eighty instances of applying the questions yielded "yes" responses for a 100 percent level of appropriateness (see Table 5).

Table 5

Cleary, Beverly. Ramona and Her Mother. New York: William Morrow and Company, 1979.

| Categories      | Analysis |    | Synthesis |    | Evaluation |    | open-ended |    |
|-----------------|----------|----|-----------|----|------------|----|------------|----|
|                 | yes      | no | yes       | no | yes        | no | yes        | no |
| Episode 1       | 5        | 0  | 5         | 0  | 5          | 0  | 5          | 0  |
| Episode 2       | 5        | 0  | 5         | 0  | 5          | 0  | 5          | 0  |
| Episode 3       | 5        | 0  | 5         | 0  | 5          | 0  | 5          | 0  |
| Episode 4       | 5        | 0  | 5         | 0  | 5          | 0  | 5          | 0  |
| Total responses | 20       | 0  | 20        | 0  | 20         | 0  | 20         | 0  |

Question 4 in the Synthesis category, "In what ways can society be changed to alter or prevent the problems in this episode from recurring?," was stretched to yield a "yes" response. The story is told through the eyes of the young girl, Ramona, who is consumed with self-pity and feelings of unworthiness over her parents pre-occupation with work and unintentional indifference toward their daughter. The question was accorded a "yes" response with the assumption that discussion sessions with this question might logically lead the children to research community programs dealing with ways toward better communication among family members.

Vera and Bill Cleaver touched on the topic coined "ageism" in their story, Queen of Hearts. As in the book, The Eyes of the Amaryllis, the reader discovers the theme to be a two-way adjustment problem for young children and an older generation. Four episodes were identified and



analyzed for a "yes" response for seventy-eight instances of the twenty questions (see Table 6).

Table 6

Cleaver, Vera and Bill. Queen of Hearts. New York: J.B. Lippincott Company, 1978.

| Categories      | Analysis |    | Synthesis |    | Evaluation |    | open-ended |    |
|-----------------|----------|----|-----------|----|------------|----|------------|----|
|                 | yes      | no | yes       | no | yes        | no | yes        | no |
| Episode 1       | 4        | 1  | 5         | 0  | 5          | 0  | 5          | 0  |
| Episode 2       | 5        | 0  | 5         | 0  | 5          | 0  | 5          | 0  |
| Episode 3       | 4        | 1  | 5         | 0  | 5          | 0  | 5          | 0  |
| Episode 4       | 5        | 0  | 5         | 0  | 5          | 0  | 5          | 0  |
| Total responses | 18       | 2  | 20        | 0  | 20         | 0  | 20         | 0  |

Wilma and her younger brother are delegated the responsibility of caring for their somewhat rude and impatient aging grandmother for the summer. As the story unfolds, the reader discovers Wilma's resentment of the situation and preference for her imaginary world where she "rules her own roost." Through a series of incidents in each episode, Wilma and Gran learn to be tolerant of each others personal feelings. Episode 2 vaguely alluded to the significance of the title by making reference to the Queen of Hearts as being the "loser" in a deck of cards. But not until Episode 4 did Vera and Bill Cleaver reveal Wilma's discovery that she herself was the loser by not recognizing her grandmother as a "Queen of all hearts." Therefore, question 4 in the Analysis category, "What evidence in this episode supports the title?" was not applicable in Episodes 1 and 3. "Describe in your opinion the changes that emerged in each major character as the story evolved," Question 2 in the open-ended category, was most useful with Wilma. The first episode revealed Wilma's flippant attitude toward the elderly. Her transition into one of acceptance and tolerance provided readers a framework for reflection.

Question 1 in the open-ended category, "What do you consider to be the major theme of this book?" evoked thinking on such topics as ageism, children's imaginary worlds, and generation conflicts. Potential research activity into the business of nursing homes suggested itself as the

characters attempted to resolve Grandma's problems. An interesting twist to the story emerged in Episode 4 as Wilma decided Grandma's problems resulted from boredom. With a little help from friends and neighbors, she got Grandma back into the business of making and selling baked goods. A logical follow-up activity stemming from answering question 1 in the open-ended category loomed in the reader's mind as a visit to a local bakery for purposes of accumulating information about the business. Subsequent selection of books about careers in the bakery business could occur.

Yielding a 97.50 percent response, Absolute Zero by Helen Cresswell, received seventy-eight "yes" responses among the four episodes (see Table 7).

Table 7

Cresswell, Helen. Absolute Zero. New York: Macmillan Publishing Co., Inc., 1978.

| Categories      | Analysis |    | Synthesis |    | Evaluation |    | open-ended |    |
|-----------------|----------|----|-----------|----|------------|----|------------|----|
|                 | yes      | no | yes       | no | yes        | no | yes        | no |
| Episode 1       | 4        | 1  | 5         | 0  | 5          | 0  | 5          | 0  |
| Episode 2       | 5        | 0  | 5         | 0  | 5          | 0  | 5          | 0  |
| Episode 3       | 4        | 1  | 5         | 0  | 5          | 0  | 5          | 0  |
| Episode 4       | 5        | 0  | 5         | 0  | 5          | 0  | 5          | 0  |
| Total responses | 18       | 2  | 20        | 0  | 20         | 0  | 20         | 0  |

Absolute Zero provided welcome light entertainment with zany Bagthorpe capers. Uncle Parker wins a contest and sets the pace for a series of chaotic events from episode to episode. Each member of the Bagthorpe family is engulfed by his/her own eccentric, egotistical and self-imposed goals in the attempt to out-class the uncle and win a contest. Question 4 in the Analysis category, "What evidence in this episode supports the title?" was not applicable until Episode 2. Absolute Zero was introduced in Episode 2 as the Bagthorpe dog, ironically named "Zero" because of his inability to do anything at all; an unmentionable attribute to the members of the Bagthorpe household.

Evaluation Question 4, "Evaluate decisions and actions made by a

character of your choice to resolve conflicts in this episode in terms of action, plans, and solutions," was a very appropriate question for discussion for Mr. Bagthorpe. Uncle Parker's visit and subsequent brag session about winning the contest laid the basis for the story. Had Mr. Bagthorpe encouraged his family to ignore him, none of the pulling off of labels of canned goods would have occurred. Mr. Bagthorpe might also have suggested alternative step-by-step methods for securing and entering various contests. Instead, he chose to display the most secretive and worst behavior in the family.

Analysis Question 2, "Explain ways in which the character's actions are believable and unbelievable in this episode," was awarded to Grandma Bagthorpe. The Bagthorpe's niece loved writing on walls and found companionship through Grandma Bagthorpe who joined in. It might be believable that Grandma Bagthorpe did this, but probably not in reality.

A logical discussion was anticipated around the themes of sibling/adult rivalry, egotism, and selfishness in response to Question 1 in the open-ended category, "What do you consider to be the major theme of this book?"

Death appeared as the major theme in Constance Greene's Beat the Turtle Drum. Seventy-six instances yielded "yes" responses for a 95 percent level of appropriateness (see Table 8).

Table 8

Greene, Constance C. Beat the Turtle Drum. New York: The Viking Press, 1968.

| Categories      | Analysis |    | Synthesis |    | Evaluation |    | open-ended |    |
|-----------------|----------|----|-----------|----|------------|----|------------|----|
|                 | yes      | no | yes       | no | yes        | no | yes        | no |
| Episode 1       | 4        | 1  | 5         | 0  | 5          | 0  | 5          | 0  |
| Episode 2       | 4        | 1  | 5         | 0  | 5          | 0  | 5          | 0  |
| Episode 3       | 4        | 1  | 5         | 0  | 5          | 0  | 5          | 0  |
| Episode 4       | 4        | 1  | 5         | 0  | 5          | 0  | 5          | 0  |
| Total responses | 16       | 4  | 20        | 0  | 20         | 0  | 20         | 0  |

The story revolves around the close relationship between two sisters, Kate and Joss, sharing their inner feelings about the typically pre-teenage topics of acne, sex, appearances, dreams and love of animals.

Everything is always shared, right down to the horse for which Joss had saved money to rent for a week in celebration of her birthday. On an outing for the day with the horse, Joss falls from a tree, causing her unexpected death. What follows is the family's adjustment to Joss's death and Kate's problems in dealing with reality.

Question 4 in the Analysis category, "What evidence in this episode supports the title?," could not honestly be answered with a "yes" response as nothing within any episode alluded to the title. Constance Greene reprinted, by permission, lines from a poem, The Turtle Drum, by Ian Serraillier, preceding the first chapter of the book. These lines read:

O dance along the silver sand,  
And beat the turtle drum,  
That youth may last forever  
And sorrow never come.

The researcher contacted a vocal music teacher at Marshalltown's Miller Junior High School for information about the turtle drum. On her visit to Guatemala, Central America, the teacher witnessed natives removing the turtle from its shell, and submerging the shell into water. Only the hump part of the shell remained out of the water and as the natives beat the shell, the water acted as a resonating chamber, producing the sound. The music teacher suggested that most drums are ceremonial in nature, and the significance of the turtle drum in this poem might very well be related to Joss's death.<sup>43</sup> Therefore, for this particular book, Question 4 would not yield discussion for any of the four episodes.

Analysis Question 2, "Explain ways in which the character's actions are believable and unbelievable in this episode?," was most appropriate in Episode 3. Depicting the family's reaction to Joss's death, Constance Greene satisfactorily and believably portrayed the emotional and psychological reactions of family members to readers; in this case, drinking, tranquilizers and guilt prevailed.

Anastasia Krupnik by Lois Lowry, had four episodes yielding seventy-eight "yes" responses for a 97.50 percent level of appropriate-

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<sup>43</sup>Statement by Marlene Meyer, vocal music teacher, in a personal interview, Marshalltown, Iowa, November 2, 1980.

ness (see Table 9).

Table 9

Lowry, Lois. Anastasia Krupnik. Boston: Houghton Mifflin Co., 1979.

| Categories      | Analysis |    | Synthesis |    | Evaluation |    | open-ended |    |
|-----------------|----------|----|-----------|----|------------|----|------------|----|
|                 | yes      | no | yes       | no | yes        | no | yes        | no |
| Episode 1       | 5        | 0  | 5         | 0  | 5          | 0  | 5          | 0  |
| Episode 2       | 5        | 0  | 4         | 1  | 5          | 0  | 5          | 0  |
| Episode 3       | 5        | 0  | 5         | 0  | 5          | 0  | 5          | 0  |
| Episode 4       | 5        | 0  | 4         | 1  | 5          | 0  | 5          | 0  |
| Total responses | 20       | 0  | 18        | 2  | 20         | 0  | 20         | 0  |

Question 4 in the Synthesis category, "In what ways can society be changed to alter or prevent the problems in this episode from recurring?" was not applicable in either Episode 2 or Episode 4. Episode 2 revealed Anastasia to be a bright, precocious only child, with open and continuous communication with her parents. She learned of her mother's pregnancy in this episode, but it was not until later in the story that her resentment surfaced in one of her "lists" of things she hated. Woven into this plot was Anastasia's ninety-two year old grandmother whose obsession with her deceased husband, Sam, irritated Anastasia. By Episode 4, Anastasia had grown to understand the happiness this reminiscence brought her grandmother. When Anastasia's baby brother arrived on the scene, she was asked to name the baby. She selected Sam as the best name. The turn of events in Episode 4 as Anastasia named the baby after her deceased grandfather was heartwarming and an indication of a maturing Anastasia. Question 4 was really not applicable since Anastasia's problems were personal rather than related to social conditions.

Question 4 in the Analysis category, "Evaluate decisions and actions made by a character of your choice to resolve conflicts in this episode in terms of action, plans and solutions," was a perfect question for discussion of Anastasia's reaction to the announcement of her mother's pregnancy. Interpreting the new baby as competition for attention, Anastasia turned to her ailing grandmother for comfort. Anastasia's

discovery of Grandma's great love for her deceased husband Sam, led Anastasia in the end to accept and name the new baby Sam. Discussion over this most familiar family adjustment might occur among gifted readers.

Question 1 in the open-ended category, "What do you consider to be the major theme of this book?," raised ageism, death or sibling jealousy as feasible topics for consideration.

Katherine Paterson's Bridge to Terabithia, turned out to be the book containing a diversity of issues conducive to discussion. Yet, only seventy-eight of the possible eighty instances were given "yes" responses, for a 97.50 percent response (see Table 10).

Table 10

Paterson, Katherine. Bridge to Terabithia. New York: Avon-Camelot Book, 1972.

| Categories      | Analysis |    | Synthesis |    | Evaluation |    | open-ended |    |
|-----------------|----------|----|-----------|----|------------|----|------------|----|
|                 | yes      | no | yes       | no | yes        | no | yes        | no |
| Episode 1       | 4        | 1  | 5         | 0  | 5          | 0  | 5          | 0  |
| Episode 2       | 4        | 1  | 5         | 0  | 5          | 0  | 5          | 0  |
| Episode 3       | 5        | 0  | 5         | 0  | 5          | 0  | 5          | 0  |
| Episode 4       | 5        | 0  | 5         | 0  | 5          | 0  | 5          | 0  |
| Total responses | 18       | 2  | 20        | 0  | 20         | 0  | 20         | 0  |

"What evidence in this episode supports the title?," as stated in Question 4 of the Analysis category once again was not applicable until Episode 3. Therefore, it was not given a "yes" response. The setting for Episodes 1 and 2 places the two main characters in a school. Both are introduced as loners with insecure personalities until the school track race coincidentally finds them the two star competitors for the race. The compatibility established at the race leads the two into a friendship that excludes the people around them. Feeling shunned by peers and parents, they create an imaginary kingdom in a solitary wooded area, called, "Terabithia," where they imagine themselves "king and queen" of the kingdom. This significance of the title of the book was not revealed until Episode 3; therefore, Question 4 was answered with a "no" for Episodes

1 and 2.

Discussing alternatives to loneliness became an apparent topic for discussion. Question 2 in the Synthesis category asks, "Select one character in the episode. From your point of view, how would you have found alternative solutions to the problem? What consequences can be predicted as a result of the alternative solution?" Either character, Jessie or Leslie gave credibility to the question in relation to the creation of Terabithia. Alternatives and consequences to their solution to loneliness might evoke critical thinking from gifted readers.

Question 4 in the Evaluation category, "Evaluate decisions and actions made by a character of your choice to resolve conflicts in this episode in terms of course of action, plans, and solutions," was the most effective and relevant "character" question in Episode 4. The imaginary world of Terabithia had been a happy escape for both Leslie and Jessie to this point. Jessie had been ridiculed by his father for his career aspirations as an artist, but his talent had been recognized by his art teacher. It was at this point that Jessie broke from his imaginary world and accepted a field trip to the city museum, in lieu of visiting Terabithia with Leslie.

Returning from the museum, Jessie learned of Leslie's drowning at Terabithia and blamed himself for letting Leslie down, thereby causing her death. Jessie never fully believed Leslie's drowning was accidental and renewed his identification with Terabithia by allowing his younger sister to help him build another bridge to get to Terabithia. Several issues emerged as potential topics for discussion, namely death, imaginary worlds, reality, parent-child communication gaps, peer-rejection, career aspirations, physical competition, and friendship.

A second work by Katherine Paterson, but with a different theme, was also selected for analysis. The Great Gilly Hopkins yielded eighty "yes" responses for a 100 percent level of appropriateness (see Table 11).

At the beginning of the story Gilly tells the reader that she is undoubtedly the brightest, most quick-witted/thinking foster-kid in town, capable of outsmarting all foster parents, teachers and social workers encountered. Behind the cynical "front," is a sad little girl, unwilling to admit that her real mother has rejected her. Gilly contrives one

scheme after another in attempts to secure money to run away to California to live with her mother, who she is positive will be receptive to the idea. By Episode 4, Gilly has outsmarted herself as she discovers her real mother finds her a pain in the neck. Gilly is forced, unhappily, to leave her foster home and live with her blood grandmother.

Table 11

Paterson, Katherine. The Great Gilly Hopkins. New York: Thomas Y. Crowell Company, 1978.

| Categories      | Analysis |    | Synthesis |    | Evaluation |    | open-ended |    |
|-----------------|----------|----|-----------|----|------------|----|------------|----|
|                 | yes      | no | yes       | no | yes        | no | yes        | no |
| Episode 1       | 5        | 0  | 5         | 0  | 5          | 0  | 5          | 0  |
| Episode 2       | 5        | 0  | 5         | 0  | 5          | 0  | 5          | 0  |
| Episode 3       | 5        | 0  | 5         | 0  | 5          | 0  | 5          | 0  |
| Episode 4       | 5        | 0  | 5         | 0  | 5          | 0  | 5          | 0  |
| Total responses | 20       | 0  | 20        | 0  | 20         | 0  | 20         | 0  |

Gilly easily became the focal point of the story in each episode. The most pertinent question became number 4 in the Evaluation category, "Evaluate decisions and actions made by a character of your choice to resolve conflicts in this episode in terms of course of action, plans, and solutions." Gilly's staged behavior in Episode 1 remained flippant and sarcastic in ensuing episodes. Why this attitude became Gilly's choice lends itself to discussion. Gilly's decision to steal money from Mr. Randolph, her blind neighbor, also could evoke discussion. She knew it was her ticket to reach her mother, but Mr. Randolph had established himself as her friend, not someone to be conned and robbed. Gilly's decision to be nice to her foster brother and mother was only contrived; something she felt she had to do until she could run away. When all of Gilly's plots failed, it seemed fair that she was removed from that particular foster home. Gilly had been told this would happen if there was any trouble. The twist at the end of the story provides further reason for discussion. Gilly finally realized her mother didn't want her,



Gilly had also internalized the true love she shared with her foster mother and brother. But Gilly knew that she had ruined any hopes of staying. Her solution to the situation was to tell everyone how much she truly loved and appreciated them, followed by a personal request for all of them to visit her in her new home.

Question 2 in the open-ended category, "Describe in your opinion the changes that emerged in each major character as the story evolved," might evoke an interesting discussion. Whether Gilly really changed at all was open for interpretation.

William Steig's Abel's Island, was analyzed in four episodes, yielding eighty "yes" responses in the four categories of Analysis, Synthesis, Evaluation and open-ended (see Table 12).

Table 12

Steig, William. Abel's Island. New York: A Bantam Skylark Book, 1976.

| Categories      | Analysis |    | Synthesis |    | Evaluation |    | open-ended |    |
|-----------------|----------|----|-----------|----|------------|----|------------|----|
|                 | yes      | no | yes       | no | yes        | no | yes        | no |
| Episode 1       | 5        | 0  | 5         | 0  | 5          | 0  | 5          | 0  |
| Episode 2       | 5        | 0  | 5         | 0  | 5          | 0  | 5          | 0  |
| Episode 3       | 5        | 0  | 5         | 0  | 5          | 0  | 5          | 0  |
| Episode 4       | 5        | 0  | 5         | 0  | 5          | 0  | 5          | 0  |
| Total responses | 20       | 0  | 20        | 0  | 20         | 0  | 20         | 0  |

William Steig provided the reader with a story on survival with additional lessons in determination, self-confidence and devotion to family members. The unique feature of this story was the personification of human characteristics as depicted in Steig's characters, Abel and Amanda, husband and wife mice. Abel is separated from his wife by a hurricane, which blows him to an island from which he can't escape. Each episode contains factual information regarding survival techniques. These techniques are explained through the perils of Abel's attempts to escape. His saving grace from death is his constant determination to re-unite with his wife.

Two questions pertaining to character situations were appropriate. Question 4 in the Evaluation category, "Evaluate decisions and actions made by a character of your choice to resolve conflicts in this episode in terms of action, plans and solutions," was applicable in all episodes. Each time Abel devised a scheme for escape and failed, there is the potential for considerable discussion.

Question 2 of the open-ended category, "Describe in your opinion the changes that emerged in each major character as the story evolved," was utilized to evoke critical thinking in relation to the perseverance for survival experienced by Abel.

The number of instances of "yes" responses ranged from seventy-six (95 percent) for Beat the Turtle Drum to eighty (100 percent) for Silas and the Black Mare, The Pinballs, Ramona and Her Mother, The Great Gilly Hopkins and Abel's Island. The Robbers was analyzed in four episodes with seventy-nine instances yielding "yes" responses for a 98.75 percent response. Seventy-eight instances of "yes" responses yielded a 97.50 percent response for The Eyes of the Amaryllis, Queen of Hearts, Absolute Zero, Anastasia Krupnik, and Bridge to Terabithia.

Hypothesis one, "eighty percent of the questions designed to elicit high level thought and discussion with gifted readers will be useful with each of the selected books," was accepted for all twelve books.

## Chapter 5

## SUMMARY, CONCLUSIONS AND RECOMMENDATION FOR FURTHER STUDY

Summary

The major aim of this research was to determine if a list of prototype questions, structured to elicit cognitive responses at the upper levels of the Taxonomy of Educational Objectives, was sufficiently productive in relation to the episodes in a population of books, that they could be used to elicit higher level thinking from gifted readers at the fourth through sixth grade levels. A single hypothesis was tested, "eighty percent of the questions designed to elicit high level thought and discussion with gifted readers will be useful with each of the selected books." Twenty questions were developed through the utilization of materials received from two gifted and talented workshops presented to the Marshalltown Schools by Educational Consulting Associates (ECA) and a mini-course entitled, "Higher Cognitive Questioning" secured from Cooperative Network Inservice Resources (CNIR). The questions were categorized under four headings, Analysis, Synthesis, Evaluation and open-ended.

The pre-established list of Notable Children's Books from the 1979, 1978, 1977 and 1976 issues of Booklist was utilized for purposes of identifying a preliminary population of books. Reviews of each book were read in Booklist, School Library Journal or Horn Book as a check to be sure if three criteria were met: (1) books had to be fiction (2) books had to be recommended for a grade range of four through six, and, (3) social issues had to be a common theme. Forty-one titles qualified for use after reading annotations on the Notable Children's Books list. Fifteen titles were eliminated as being inappropriate on the basis of grade level and one title was classified as non-fiction and eliminated after reading the original reviews. Twenty-five remaining titles qualified for use in this study. The author sought the books at the Marshalltown Public Library through inter-library loan, local media specialists, and her own media centers. Seven titles were secured through the author's own media centers. Nine titles were received from local media specialists. Twelve books were selected from the sixteen available. Three books were rejected on the basis of similarity of content. One was rejected on the basis of borderline concepts and grade level. Each book was read and divided into four episodes. Data obtained

from application of the questions to each episode were summarized on individual data sheets for purposes of accepting or rejecting the single hypothesis.

Hypothesis one, "eighty percent of the questions designed to elicit high level thought and discussion with gifted readers will be useful with each of the selected books," was accepted for all twelve books. For five of the twelve books all twenty questions worked for a 100 percent level of appropriateness in all four episodes. These titles were Silas and the Black Mare (see Table 3), The Pinballs (see Table 4), Ramona and Her Mother (see Table 5), The Great Gilly Hopkins (see Table 11), and Abel's Island (see Table 12). Based on accumulated data, the problems with the questions in the remaining seven books were as follows: Questions in the Evaluation and open-ended categories yielded a 100 percent "yes" response rate in all the episodes for the twelve books. Questions in the Synthesis category received a 100 percent "yes" response level in eleven of the twelve books. Question 4, "In what ways can society be changed to alter or prevent the problems in this episode from recurring?," was not applicable in Episodes 2 and 4 of Anastasia Krupnik. It was not the question itself that induced a "no" response as the question was extremely relevant in the other eleven books, but the lack of any definable social problems in those particular two episodes.

There were no Analysis question failures in the six books, Silas and the Black Mare, The Pinballs, Ramona and Her Mother, Anastasia Krupnik, The Great Gilly Hopkins and Abel's Island. There was, however, a total of thirteen "no" responses in the Analysis question category in the remaining six books, The Eyes of the Amaryllis (see Table 1), The Robbers (see Table 2), Queen of Hearts (see Table 6), Absolute Zero (see Table 7), Beat the Turtle Drum (see Table 8), and Bridge to Terabithia (see Table 10). Six of twelve "no" responses were awarded in Episode 1 because the authors of each of the six books did not reveal any information alluding to the title in the beginnings of any of the stories. Evidence alluding to the titles of the books was revealed in Episode 2 of The Eyes of the Amaryllis, The Robbers, Queen of Hearts, and Absolute Zero, and Episode 3 in Bridge to Terabithia. None of the episodes in Beat the Turtle Drum alluded to the title. Pre-

ceding the first chapter of the book, Constance Greene reprinted, by permission, lines from a poem, The Turtle Drum by Ian Serraillier. The significance of the title of the book surfaced after contact with a local music teacher produced information regarding the meaning of a turtle drum as witnessed through natives residing in Guatemala, Central America.

Question 5 in Episode 1 of The Eyes of the Amaryllis, "What evidence can be found to support why the author took a particular course of action?" received the remaining "no" response. Episode 1 did not produce enough evidence regarding characters or plot to give the reader enough substance for answering the question.

### Conclusions

The purpose of this research was to determine if a list of twenty questions, structured to elicit cognitive responses at the upper levels of the Taxonomy of Educational Objectives, would be sufficiently productive in relation to the episodes in a population of books that they may be used to elicit higher level thinking from gifted readers at the fourth through sixth grade levels. Hypothesis one, "eighty percent of the questions designed to elicit high level thought and discussion with gifted readers will be useful with each of the selected books," was accepted for all of the twelve books. The five books receiving a 100 percent response rate were, Silas and the Black Mare, The Pinballs, Ramona and Her Mother, The Great Gilly Hopkins and Abel's Island. The Robbers received a 98.75 percent level of appropriateness, with The Eyes of the Amaryllis, Queen of Hearts, Absolute Zero, Anastasia Krupnik, and Bridge to Terabithia receiving a 97.50 percent level of appropriateness. Beat the Turtle Drum received a 95 percent level of appropriateness, the lowest percentage rate in the population of twelve books. Hypothesis one was accepted for each of these remaining books, but some difficult areas with the questions in certain episodes emerged during the research and warrant a brief summary.

The Evaluation and open-ended categories had the highest success rate with a 100 percent "yes" response rate. There were only two "no" responses in the Synthesis category. Both responses were for the same question, "In what ways can society be changed to alter or prevent the problems in this episode from recurring?" The question was rejected on the basis of irrelevance due to lack of any definable social problems in the episode. It was however a workable question in the remaining eleven

books and therefore considered a successful question. The Analysis category presented the most failures with "no" responses for question 4, "What evidence in this episode supports the title?" This question was irrelevant in six of the twelve books. In each case, the authors had not disclosed enough information surrounding the characters of the plot to adequately lend significance to the title.

Beat the Turtle Drum received four "no" responses to that question in all four episodes only because the significance of the title depended on the significance of the poem, The Turtle Drum by Ian Serraillier, reprinted in the front of the text. Since the question had a fifty percent success rate in six books, it had potential value, but not necessarily in the category in which it appeared. There was only one "no" response in the Analysis category for Question 5, "What evidence can be found to support why the author took a particular course of action?" Since The Eyes of the Amaryllis was the only book in which this question was given a "no" response, the question was considered useful.

All questions were successful, but not for every episode. Some questions appeared to have the potential for evoking lively and interesting discussions. Therefore, prior planning by the media specialist would determine which questions were more appropriate for use over particular episodes in selected books.

It can be concluded that all twenty questions offer a valuable guide to any library media specialist looking for a technique to use with gifted readers.

The procedures used in the selection of the twelve books for analysis presented only minor problems. It was expected after reading the 1978, 1977, and 1976 issues of Booklist's Notable Children's Books lists that cross references to reviews would be present. The absence of these cross references in the 1979 issue came as a surprise, but the use of Book Review Index located the necessary reviews, thus eliminating further difficulties.

The absence of any of the books selected for analysis on the Marshalltown Public Library shelves was a complete surprise. Equally surprising was the slow rate in which books were received through inter-library loan. Utilization of local media specialists hastened the acquisition of books needed to conduct the research and turned out to be

the best approach for securing the books.

The presence of social issues in each of the selected books was anticipated, but the number of potential topics within each book conducive to discussion and possible research activities to use with gifted readers was not anticipated and therefore came as a delightful surprise. Although The Great Gilly Hopkins and The Pinballs made specific mention of foster home situations, eleven of the twelve books dealt with various social issues concerning children with problems. Some of these social issues were alcoholism, runaway children, loneliness, rebellion, cruelty to human beings, ageism, burglary, robbery, relationships with step-parents and sibling/adult rivalry. Death was a leading social issue dealt with in four of the twelve books. These books were The Eyes of the Amaryllis, Beat the Turtle Drum, Anastasia Krupnik, and Bridge to Terabithia. Abel's Island dealt with a unique feature of society, survival. This theme was cleverly personified by the author William Steig through his characters Abel and Amanda, husband and wife mice.

Examples of topics conducive to research activities were laws regarding burglary and robbery in The Robbers; alcoholism in The Pinballs; nursing homes and bakeries in Queen of Hearts; and Mental Health Centers and funeral homes in The Eyes of the Amaryllis, Beat the Turtle Drum, Anastasia Krupnik and Bridge to Terabithia.

#### Recommendations for further study

This research represents one of the first analysis of books conducted with the use of a list of prototype questions designed to elicit cognitive responses from gifted readers, grades four through six at the upper levels of the Taxonomy of Educational Objectives. Several possibilities exist for follow-up studies. The twenty questions that were tested over the population of selected books could be revised in the Analysis and open-ended categories. Question 4 in the Analysis category, "What evidence in this episode supports the title?," presented a problem. A recommendation based on the results of the research indicates that Question 4 in the Analysis category would be more productive if it were exchanged with Question 3 in the open-ended category. Question 3 of the open-ended category fits the Analysis definition adequately and therefore could be utilized when necessary in its new location.

Considering the rate of success with all twenty questions, a simple exchange of questions in the two categories could occur. Testing the questions on a different sample population of books with a group of gifted readers should occur to determine the effectiveness of the questions; do the questions foster knowledge of and appreciation for a book? The library media specialist should then be selective in his/her choice of questions. Only those questions that seem to evoke the best discussion for a specific episode in a book should be selected for use. Not all questions will necessarily fit in terms of the book being used and the gifted readers involved.

To help determine if conclusions reached from this study regarding the questions are reasonable, several possibilities exist for testing them with different types of reading to use with gifted readers. Robert Tresize and Michael Labuda recommended having students read books around a common theme. Examples of survival, folktales, fairy tales and the Newbery and Caldecott Award winners were cited as potential themes. Biographies, television programs and films accompanied by books related to the topic were recommended by Paul Witty.

Methods for obtaining a sample population of books emerged in the author's mind during this research. Joseph Renzulli recommended gifted readers be responsible for the selection of their own materials. A reading survey of the gifted student's interests seems a logical approach to use in selecting books for gifted readers. Staff members with expertise in established gifted students' programs in schools might form a panel capable of providing a researcher with suggested topics or books to use with gifted students. Certainly, one of the most interesting discoveries surfacing from this study was the potential research activities emerging from the themes depicted in the books. The Robbers was most conducive toward researching laws regarding child custodial rights, burglary and robbery. Researching treatment for alcoholism emerged in The Pinballs. Business establishments such as Nursing homes and Bakeries became ideal research topics in Queen of Hearts. Probably the most overriding topic of discussion would be death, apparent in The Eyes of the Amaryllis, Beat the Turtle Drum, Anastasia Krupnik and Bridge to Terabithia. Discussing death could lead to field trip research into programs offered by Mental Health Centers or hospitals to bereaved family members and/or funeral homes.



Both Joseph Renzulli and Janice Smith felt that gifted students should have a means for expressing their learning experiences. Slide-tape presentations, filmstrip and film production activities were cited as rewarding and challenging outlets for gifted students. Post analytical discussion sessions as recommended in this study could certainly suffice as a basis for determining if a presentation in media format would be feasible. Further recommendations cited by Renzulli were to allow the gifted students to present their projects to interested school and community groups. Research into topics emerging from the twelve selected books in this study ranged from review of laws pertaining to social welfare and custody of children to a visit to a bakery. Certainly these research activities, coupled with the discussion sessions following the reading of the books lean toward a logical media production activity.

It has been the belief in the educational system of the United States that all students have a right to optimum development of his or her potentialities. Studies reviewed in this paper indicated that meeting the needs of our gifted students is crucial. The school library media specialists are in a position to foster curriculum design and instructional development as related to the teaching/learning cycle of gifted students. This research was undertaken to capitalize on one of many roles available to library media specialists in enhancing the educational goals of our country.

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APPENDIXES

APPENDIX A. Qualifying books from Notable Children's Books list

1979

1. Ramona and Her Mother
2. Anastasia Krupnik
3. The Robbers
4. A Gathering of Days
5. Words by Heart

1978

1. Silas and the Black Mare
2. Absolute Zero
3. The Great Gilly Hopkins
4. Queen of Hearts
5. Bagthorpes Unlimited
6. The Murderer
7. The Devil in Vienna

1977

1. The Eyes of the Amaryllis
2. The Pinballs
3. Bridge to Terabithia
4. Amifka
5. Ordinary Jack
6. Ramona and Her Father
7. Child of the Owl
8. Dragonsinger

1976

1. Beat the Turtle Drum
2. Abel's Island
3. Family
4. Zia
5. Roll of Thunder, Hear My Cry

APPENDIX B. Compiled List for Analysis

1979

1. Bawden, Nina. The Robbers. New York: Lothrop, Lee and Shepard Books, 1979.
2. Cleary, Beverly. Ramona and Her Mother. New York: William Morrow and Company, 1979.
3. Lowry, Lois. Anastasia Krupnik. Boston: Houghton Mifflin Co., 1979.

1978

1. Bodker, Cecil. Silas and the Black Mare. New York: Delacorte Press/Seymour Lawrence, 1978.
2. Cleaver, Vera and Bill. Queen of Hearts. New York: J.B. Lippincott Company, 1978.
3. Cresswell, Helen. Absolute Zero. New York: Macmillan Publishing Company, Inc., 1978.
4. Paterson, Katherine. The Great Gilly Hopkins. New York: Thomas Y. Crowell Company, 1978.

1977

1. Babbitt, Natalie. The Eyes of the Amaryllis. New York: Farrar Straus, and Giroux, 1977.
2. Byars, Betsy. The Pinballs. New York: Harper and Row, Publishers, Inc., 1977.
3. Paterson, Katherine. Bridge to Terabithia. New York: Avon-Farrar, Straus, and Giroux, 1977.

1976

1. Greene, Constance C. Beat the Turtle Drum. New York: The Viking Press, 1978.
2. Steig, William. Abel's Island. New York: A Bantam Skylark Book, 1976.

| Book _____ Bibliographic Information |                            |                            |                            |                            |
|--------------------------------------|----------------------------|----------------------------|----------------------------|----------------------------|
|                                      | Anal-<br>ysis              | Syn-<br>thesis             | Evalu-<br>ation            | open-<br>ended             |
| Episode 1                            | Q1<br>Q2<br>Q3<br>Q4<br>Q5 | Q1<br>Q2<br>Q3<br>Q4<br>Q5 | Q1<br>Q2<br>Q3<br>Q4<br>Q5 | Q1<br>Q2<br>Q3<br>Q4<br>Q5 |
| Episode 2                            | Q1<br>Q2<br>Q3<br>Q4<br>Q5 | Q1<br>Q2<br>Q3<br>Q4<br>Q5 | Q1<br>Q2<br>Q3<br>Q4<br>Q5 | Q1<br>Q2<br>Q3<br>Q4<br>Q5 |
| Episode 3                            | Q1<br>Q2<br>Q3<br>Q4<br>Q5 | Q1<br>Q2<br>Q3<br>Q4<br>Q5 | Q1<br>Q2<br>Q3<br>Q4<br>Q5 | Q1<br>Q2<br>Q3<br>Q4<br>Q5 |
| Episode 4                            | Q1<br>Q2<br>Q3<br>Q4<br>Q5 | Q1<br>Q2<br>Q3<br>Q4<br>Q5 | Q1<br>Q2<br>Q3<br>Q4<br>Q5 | Q1<br>Q2<br>Q3<br>Q4<br>Q5 |
|                                      |                            |                            |                            |                            |

KEY: 80 questions/book; 1 "yes" response= 1.25%  
 80% (high potential) of 80 questions = 64 questions  
 64 "yes" responses = acceptance of H<sub>1</sub>

| Book <u>1</u> Bibliographic Information  |  |  |  |  |
|--|--|--|--|--|
| Babbitt, Natalie. <u>The Eyes of the Amaryllis</u> . New York: Farrar, Straus, and Giroux, 1977.   |  |  |  |  |
|  | Anal-<br>ysis                                  | Syn-<br>thesis                                 | Evalu-<br>ation                                | open-<br>ended                                 |
| Episode 1 pp. 1-19<br>Geneva arrives at the beach-<br>front home of her grandmother. Her<br>father seems reluctant. Geneva<br>questions emotional stability of Gran<br>because of her obsession to visit the<br>beach in search of mysterious "items"<br>daily.  | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 no<br>Q5 no   | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes |
| Episode 2 pp. 20-37<br>Geneva strives to cope with<br>mystery surrounding Gran; midnight<br>visitors, unexplained drowning,<br>strange explanation of a wooden head<br>of the <u>Amaryllis</u> Gran calls "the<br>sign."   | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes |
| Episode 3 pp. 39-89<br>Geneva finds "the sign," the<br>wooden head from the sunken <u>Amaryllis</u><br>washed ashore; Gran elated; warnings<br>received from the midnight visitor to<br>return it to the sea, else the sea<br>would come for it. Geneva recognizes<br>Gran's inability to forget the past. | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes |
| Episode 4 pp. 90-128<br>An approaching hurricane<br>signals Gran to return the wooden<br>head to the sea. Gran admits her<br>foolishness and decides to leave her<br>home and live with Geneva and her<br>father.  | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes |
| <p>Comments</p> <p>The <u>Amaryllis</u> is a carved figurehead placed at the bow of the<br/>sunken ship; supposedly with "eyes" that lead it along the bottom of the<br/>sea. Gran's dead husband had it carved in the likeness of her.</p> <p>Themes: ageism, coping with death, generation gaps.</p>     |  |  |  |  |

KEY: 80 questions/book; 1 "yes" response= 1.25%  
80% (high potential) of 80 questions = 64 questions  
64 "yes" responses = acceptance of H<sub>1</sub>



| Book <u>2</u> Bibliographic Information<br>Bawden, Nina. <u>The Robbers</u> . New York: Lothrop, Lee<br>Shepard Books, 1979.  |  |  |  |  |
|---|--|--|--|--|
|   | Anal-<br>ysis                                  | Syn-<br>thesis                                 | Evalu-<br>ation                                | open-<br>ended                                 |
| Episode 1 pp. 1-46<br>Nine year old Philip reacts angrily when he is told that his new step-mother and real father will regain custody of him. Philip feels betrayed by the thought of having to give up his close relationship with his grandmother.   | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 no<br>Q5 yes  | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes |
| Episode 2 pp. 47-79<br>Peers at Philip's school find him "strange" and reject him. He finds solace with another loner, Darcy. Together, they engage in a series of make-believe cat burglaries in the neighborhood.   | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes |
| Episode 3 pp. 80-94<br>Philip brings Darcy to live at his grandmother's for the summer. The vacation ends abruptly for Darcy as he learns of his brother's imprisonment and is taken back home. Philip accompanies Darcy as a token of friendship.  | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes |
| Episode 4 pp. 95-155<br>Darcy's family is unable to pay for the brother's release. The two boys scheme for ways of earning money. Ideas fail and the boys commit a robbery. They are caught. Philip's father relinquishes custody; grandmother resumes responsibility.                                  | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes |
| <p>Comments</p> <p>This is a story of an evolving friendship between two boys of diversified backgrounds; a father's inability to relate to his son after years of absence; and a boy's love for his grandmother. Topics conducive for discussion include burglary, robbery and child custody laws.</p> |  |  |  |  |

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64 "yes" responses = acceptance of H<sub>1</sub>

| Book <u>3</u> Bibliographic Information  |  |  |  |  |
|--|--|--|--|--|
| Bodker, Cecil. <u>Silas and the Black Mare</u> . N.Y: Delacorte Press/Seymour Lawrence, 1978.  |  |  |  |  |
|  | Anal-<br>ysis                                  | Syn-<br>thesis                                 | Evalu-<br>ation                                | open-<br>ended                                 |
| Episode 1 pp. 1-31<br>Silas runs away from a seemingly unhappy circus environment. Silas meets a black horseman and makes a bet. If Silas stays on the black mare he gets him; if not, he must stay on as stableboy. Silas wins, but Bartolin reneges.   | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5     | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes |
| Episode 2 pp. 32-62<br>Silas escapes Bartolin's with the black mare. He encounters unfriendly villagers who drug him and steal his mare.   | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes |
| Episode 3 pp. 69-113<br>Silas attempts to find his mare. He finds help from a village boy, Ben-Godik. From a tree, they watch as villagers, Bartolin and Silas' parents bid for the mare at an auction.  | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes |
| Episode 4 pp. 124-152<br>All the characters reveal their deceitfulness at the auction. Silas outwits them all and wins his mare in the end.  | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes |
| <b>Comments</b><br>Silas displays characteristics of loneliness, rebellion and honesty. Supporting characters are such liars and cheats that they lend credibility to Silas' honesty. The entire story revolves around Silas' adventures and perseverance toward finding and keeping the black mare. |  |  |  |  |

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 64 "yes" responses = acceptance of H<sub>1</sub>

| Book <u>4</u> Bibliographic Information  |  |  |  |  |
|--|--|--|--|--|
| Byars, Betsy. <u>The Pinballs</u> . New York: Harper and Row, Publishers, Inc., 1977.  |  |  |  |  |
|  | Anal-<br>ysis                                  | Syn-<br>thesis                                 | Evalu-<br>ation                                | open-<br>ended                                 |
| Episode 1 pp. 1-30<br>Three foster children, Thomas J., Harvey and Carlie get acquainted. Carlie compares their lives to the pinball game one plays for recreation.  | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes |
| Episode 2 pp. 30-62<br>The boys reminisce about their past; Carlie spends her time trying to cheer them up.<br>Harvey makes "lists" of things to pass the time .<br>Thomas J. passes time thinking about his elderly twins...former foster parents.  | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes |
| Episode 3 pp. 63-103<br>Harvey cries about how his drunk father ran over his legs; how his mother deserted to live in a commune.<br>Thomas J. attends the twins funeral. Carlie discovers Harvey's discolored feet.  | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes |
| Episode 4 pp. 104-137<br>A hospitalized Harvey goes into depression. Carlie revives him by remembering a "dog" as one of the items on his list. Carlie brings all "together," by telling them they really don't have to be "pinballs" if they all try.   | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes |
| <p>Comments</p> <p>The "lists" turn out to be the "key" to the story as Carlie discovers in the end of the story that the dog on Harvey's list would make a great birthday present. The affect of the dog's success brought the family "together." Topics: alcoholism, death, depression, communal living.</p> |  |  |  |  |

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64 "yes" responses = acceptance of H<sub>1</sub>

| Book <u>5</u> Bibliographic Information  |  |  |  |  |
|--|--|--|--|--|
| Cleary, Beverly. <u>Ramona and Her Mother</u> . New York: William Morrow and Company, 1979.  |  |  |  |  |
|  | Anal-<br>ysis                                  | Syn-<br>thesis                                 | Evalu-<br>ation                                | open-<br>ended                                 |
| Episode 1 pp. 1-34<br>Ramona babysits an undisciplined child during a brunch. Her own need for attention results in an uncontrolled child and chaos at the brunch. Ramona blames herself for the unfortunate failing of the brunch.      | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes |
| Episode 2 pp. 35-88<br>Ramona sulks, pouts and expresses self-pity because she is not liked by family, teachers, or peers. She wants someone to say, "they can't get along without her."   | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes |
| Episode 3 pp. 89-149<br>Ramona's parents quarrel over both partners working. Ramona quickly over-reacts, sure they will divorce and won't want her. She runs to her sister Beezus for comfort.   | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes |
| Episode 4 pp. 150-207<br>Ramona decides to run away, certain no one will miss her. Ramona mother helps her pack her bags...so full Ramona can't carry them. She realizes what her mother did and decides her mother loves her after all. | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes |
| <p>Comments</p> <p>This is a story about a girl's desire to feel accepted, needed and worthwhile.</p> <p>The importance of family communication is accentuated in this story.</p>  |  |  |  |  |

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 64 "yes" responses = acceptance of H<sub>1</sub>

| Book <u>6</u> Bibliographic Information   |  |  |  |  |
|---|--|--|--|--|
| Cleaver, Vera and Bill. <u>Queen of Hearts</u> . New York: J.B. Lippincott Company, 1978.   |  |  |  |  |
|   | Anal-<br>ysis                                  | Syn-<br>thesis                                 | Evalu-<br>ation                                | open-<br>ended                                 |
| Episode 1 pp. 1-34<br>Reveals two plots: Gran's hospitalization and the two children's responsibility for her care, including coping with her rudeness; second, Wilma's imaginary world where she "rules her own roost."  | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 no<br>Q5 yes  | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes |
| Episode 2 pp. 35-61<br>Wilma cannot cope with Gran's accusation that she stole her \$5 gold piece. She escapes into her imaginary world only to discover it's not there. She must really learn to tolerate Gran. Wilma wonders why God makes older people so ugly in looks and personality. | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes |
| Episode 3 pp. 62-110<br>The plot to have an elderly couple move in to care for Gran fails; they move out, leaving Wilma the person in charge of caring for Gran.  | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 no<br>Q5 yes  | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes |
| Episode 4 pp. 111-15<br>Wilma discovers Gran is bored, learns older people need something to do. Secretly they go into the business of baking goods for people. Wilma realizes that her Gran is a Queen, a Queen of all Hearts.   | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes |
| <b>Comments</b><br>Episode 2 makes reference to the Queen of Hearts in a deck of cards as being a loser; not until Episode 4 does one read that Wilma discovers Gran is the Queen.<br>Topics: ageism, generation gap, bakery business   |  |  |  |  |

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 64 "yes" responses = acceptance of H<sub>1</sub>

| Book <u>7</u> Bibliographic Information   |  |  |  |  |
|---|--|--|--|--|
| Cresswell, Helen. <u>Absolute Zero</u> . New York: Macmillan Publishing Co., Inc., 1978.  |  |  |  |  |
|   | Anal-<br>ysis                                  | Syn-<br>thesis                                 | Evalu-<br>ation                                | open-<br>ended                                 |
| Episode 1 pp. 1-15<br>Uncle Parker wins a contest, visits the family and brags continuously. The conceited and most competitive Bagthorpes respond with jealous behavior.   | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 no<br>Q5 yes  | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes |
| Episode 2 pp. 16-52<br>The Bagthorpes enter any and all contests in their attempts to out-do Uncle Parker.<br>Zero is introduced as the Bagthorpe dog; named Zero because he can't do anything at all, absolutely zero in brains. | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes |
| Episode 3 pp. 53-98<br>Uncle Parker's daughter stays with the Bagthorpes. A precocious free-expressionist, she manages to write on walls with the help of Grandma Bagthorpe.  | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 no<br>Q5 yes  | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes |
| Episode 4 pp. 99-170<br>Utter chaos develops as all the Bagthorpes win contests. TV crewmen arrive to tape; Uncle Parker arrives to take Daisy; contest entering comes to a close.  | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes |
| Comments<br>The story has potential study of personalities. Each character in the story strives for self-identity, sets their own goals for achievement and lives by their own self-imposed values.                               |  |  |  |  |

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64 "yes" responses = acceptance of H<sub>1</sub>

| Book <u>8</u> Bibliographic Information  |   |  |  |  |
|--|---|--|--|--|
| Greene, Constance C. <u>Beat the Turtle Drum</u> . New York: The Viking Press, 1968.   |   |  |  |  |
|  | Anal-<br>ysis                                 | Syn-<br>thesis                                 | Evalu-<br>ation                                | open-<br>ended                                 |
| Episode 1 pp. 1-51<br>Eleven year old Joss and her thirteen year old sister, Kate, discuss topics of death, sex, acne, looks and nightmares. Joss particularly wants a horse; Kate to be a poet.                                     | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 no<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes |
| Episode 2 pp. 52-85<br>Joss converts the family garage to a horses stall in preparation of the horse she intends to rent for 1 week on her birthday. The story continues its build-up of a "happy-go-lucky" Joss by her sister Kate. | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 no<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes |
| Episode 3 pp. 86-115<br>Joss falls from a tree and dies. Kate thinks it should have been she. Mother relies on tranquilizers to survive and the father drinks. The funeral takes place.  | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 no<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes |
| Episode 4 pp. 117-119<br>Kate realizes that Joss is really dead and life goes on.  | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 no<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes |
| <p>Comments</p> <p>The story is about the death of Joss, but actually revolves around Kate who tells the story and reveals her problems in coping with death.</p>  |   |  |  |  |

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 64 "yes" responses = acceptance of H<sub>1</sub>

| Book <u>9</u> Bibliographic Information   |  |  |  |  |
|---|--|--|--|--|
| Lowry, Lois. <u>Anastasia Krupnik</u> . Boston: Houghton Mifflin Co., 1979.   |  |  |  |  |
|   | Anal-<br>ysis                                  | Syn-<br>thesis                                 | Evalu-<br>ation                                | open-<br>ended                                 |
| Episode 1 pp. 1-19<br>Introduction of characters:<br>father: doctorate in educ. and writer<br>of poetry; mother: painter; grandma:<br>in a nursing home; and Anastasia:<br>keeper of "lists" of everything she<br>loves and hates.  | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes |
| Episode 2 pp. 20-56<br>Anastasia depicted as a<br>precocious child with good rapport<br>with her parents. They discuss<br>anything. She discovers however a<br>jealous streak at the announcement<br>that her mother is going to have a<br>baby. Anastasia had relished the<br>idea of being an only child. | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 no<br>Q5 yes  | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes |
| Episode 3 pp. 57-86<br>Anastasia develops a close<br>relationship with her senile 92 year<br>old grandmother. She learns that<br>Gran's reminiscence of her dead<br>husband Sam, makes her happy.   | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes |
| Episode 4 pp. 87-113<br>Grandma dies. The new baby<br>arrives. Anastasia grows up and<br>in a heartwarming fashion, names<br>the new baby Sam, after her Grandpa.   | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 no<br>Q5 yes  | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes |
| <p>Comments</p> <p>The reader anticipates Anastasia's every move toward problems she is trying to cope with by careful review of the "lists" she keeps.</p> <p>Ageism, and sibling rivalry are dealt with both seriously and with a touch of humor.</p>   |  |  |  |  |

KEY: 80 questions/book; 1 "yes" response= 1.25%  
80% (high potential) of 80 questions = 64 questions  
64 "yes" responses = acceptance of H<sub>1</sub>



| Book <u>10</u> Bibliographic Information   |  |  |  |  |
|--|--|--|--|--|
| Paterson, Katherine. <u>Bridge to Terabithia</u> . New York: Avon-Camelot Book, 1972.  |  |  |  |  |
|  | Anal-<br>ysis                                  | Syn-<br>thesis                                 | Evalu-<br>ation                                | open-<br>ended                                 |
| Episode 1 pp. 1-8<br>The "big race" at school lays the foundation for development of Jessie's character: lack of self-confidence, loneliness and inability to relate to his peers. Jessie's conflict with his father over his career aspirations to be an artist arises. | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 no<br>Q5 yes  | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes |
| Episode 2 pp. 9-28<br>Leslie arrives in the story. She's the new kid in school with athletic abilities threatening to Jess over the race. Like Jessie, she is also insecure, lonely, friendless and unable to relate to her parents.                                     | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 no<br>Q5 yes  | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes |
| Episode 3 pp. 29-83<br>Jessie and Leslie cultivate a friendship based on need. Together, they create an imaginary kingdom they call Terabithia; a kingdom where they are king and queen. They retreat to the kingdom every day.  | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes |
| Episode 4 pp. 94-128<br>Jessie decides to visit an art museum with his teacher, rejecting Leslie's request to go to the kingdom. Upon his return, Jessie learns of Leslie's death...drowning at the kingdom. He blames himself for her death.                            | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes |
| Comments<br>Topics for discussion include parent/children conflicts, death and self-image.   |  |  |  |  |

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64 "yes" responses = acceptance of H<sub>1</sub>

| Book 11 Bibliographic Information  |  |  |  |  |
|--|--|--|--|--|
| Paterson, Katherine. <u>The Great Gilly Hopkins</u> . New York: Thomas Y. Crowell Company, 1978.   |  |  |  |  |
|  | Anal-<br>ysis                                  | Syn-<br>thesis                                 | Evalu-<br>ation                                | open-<br>ended                                 |
| Episode 1 pp. 1-15<br>Gilly arrives at her 3rd foster home and tells everyone how proud she is of giving all foster homes a hard time. She rejects acceptable behavior and manners both at home and school. She states her preference for living with her real mother.   | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes |
| Episode 2 pp. 16-77<br>Gilly plots to steal money from her blind and black neighbor so she can ride a bus to San Francisco to be with her real mother. She is sure of her mother's love and need for her.  | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes |
| Episode 3 pp. 78-113<br>Both plots to steal money and go to California fail. Gilly is forced to leave her foster home and live with her real grandmother. She realizes her errors and explains unsuccessfully her true feelings about her love for her foster home.      | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes |
| Episode 4 pp. 114-148<br>Gilly discovers now that her real mother actually has no interest in her. Trotter, the foster mother, explains to Gilly that she must now learn to accept her new home with her grandmother. Gilly will never be allowed to return to Trotters. | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes |
| Comments<br>The theme of "foster" homes and emotional conflicts toward new adjustments contribute to this book as having high potential for discussion in every episode.   |  |  |  |  |

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64 "yes" responses = acceptance of H<sub>1</sub>

| Book 12 Bibliographic Information   |  |  |  |  |
|---|--|--|--|--|
| Steig, William. <u>Abel's Island</u> . New York: A Bantam Skylark Book, 1976.   |  |  |  |  |
|   | Anal-<br>ysis                                  | Syn-<br>thesis                                 | Evalu-<br>ation                                | open-<br>ended                                 |
| Episode 1 pp. 1-16<br>A casual picnic outing ends disastrously for Abel and Amanda (husband and wife mice) as Abel fiercely pursues Amanda's scarf in a hurricane wind. Abel is swept away to an unknown island, stranded and lost.                   | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes |
| Episode 2 pp. 17-43<br>Abel courageously attempts escape but to no avail. He begins to ponder his fate and misfortune.  | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes |
| Episode 3 pp. 44-81<br>Abel resigns himself to the island for the winter, using nature as a means for survival. He adopts a star and talks to it in attempts to stay active and alive. He is determined to see Amanda again.                          | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes |
| Episode 4 pp. 82-117<br>Abel swims the river toward escape in the Spring. He encounters yet another stumbling block, a cat, but escapes this too. He finds his way home, complete with the lost scarf of Amanda's. Everyone lives happily ever after. | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes | Q1 yes<br>Q2 yes<br>Q3 yes<br>Q4 yes<br>Q5 yes |
| Comments<br>Personification plus! Survival is the theme of this story with lessons for readers regarding determination, self-confidence and respect and admiration for family members.  |  |  |  |  |

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