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What else can I include? In addition to the life story, some biographers seem to be asking themselves, “What else? Is there more?” Is there information that is interesting, but might be tossed aside because it’s too detailed? Perhaps it’s like an aside or a “by the way.” It’s information that takes the main story off on a detour. It could be additional thoughts about how the author first became interested in the subject. The biographer shares the answer to the question, “Why did I select this particular subject? What made this life story interesting to me?” Sidebars, captions, timelines, and author’s notes provide opportunities for writers to add this “what else?” information to a biography.

Features like sidebars and other innovative graphics are changing the look of current biographies and the way we read them. These features are part of what author Eliza Dresang calls a “radical change” in book design that has emerged from computer technology, Internet websites, and CD-ROMS (Dresang, 1999; Dresang & McClelland, 1999). These features are noticeable in some biographies for young readers. Among the emerging formats are:

- Graphics in new forms and formats. Words may vary in color, size, and font and placement on the page. They may be superimposed on or around pictures.
- Nonlinear organization. Information may be given that is not in sequential order. It is up to the reader to make connections among various bits of information offered.
- Synergy, or a strong melding, between words and pictures. Both work together to provide information. One doesn’t embellish the other.

“Radical change” features make books more interactive and provide greater access to information. Sidebars and related graphics, captions,
timelines, and author's notes provide readers with options. A reader can approach a book by examining the pictures first, by reading the sidebars, or by sampling a bit of each—all of this before even beginning the main text. There is no need to always read in a linear way from the front to the back of a book. In fact, I usually head for the back of a biography first, looking for the sources, and then I check for an author's note. Once I get a sense of who is writing the biography and the research that underlies it, I am ready to consider what the author has to say. This opportunity to pick and choose among the access features that provide multiple ways into a book allows readers to “flip back and forth,” building meaning as they go (Kerper, 2002).

Similarly, writers using sidebars, captions, timelines, and author's notes as they construct a biography have multiple options for presenting information to readers. What are the major events that belong in the main text? What can be placed in a sidebar off to the side of the main text? Would a photograph or an illustration present information about historical context better than a written description? Should a caption be used to highlight visual information or point out something that shouldn't be missed? Should a personal connection to the subject be placed in an author's note? Could additional information, besides a list of dates and events, be placed in a timeline? Access features allow biographers some flexibility in shaping their material.

I do not want to give the impression that a radical shift is rocking the genre of biography. Instead, I want to highlight some options that make the reading and writing of biography more flexible and, in my opinion, more interesting. In this chapter I will show how easily youngsters incorporated these features into their writing. All it took was a brief introduction to biographies using “radical change” or “what else?” features and a process for sustained reading and writing.

Updating the Snapshot Approach to Biography

For students to enhance biography with sidebars and other features, they have to be engaged in the process of reading and writing original biographies. Then the sidebars, captions, timelines, and author’s notes they create can become integral parts of the biography, not extra ornaments. To get started on this, I worked with a class of fifth graders and their teacher to begin writing what would become an updated version of “snapshot biographies” (Zarnowski, 1990).
This approach, which I described more than ten years ago, challenges children to research and shape original biographies of historical figures. They select the events they consider important enough to draw and write about. By doing this, they bring order and meaning to the material they uncover. There are four basic steps to the process: (1) learning about the subject by reading, researching, and responding to information in journals, (2) brainstorming a list of remembered events and selecting the most significant events to write about and illustrate, (3) preparing the “snapshots”—illustrations and written descriptions of the selected events—and (4) arranging the snapshots in chronological order and writing a summary statement that highlights the main idea of the biography.

This has proven to be a simple and serviceable approach for getting even young children into “doing biography.” Student teachers and undergrads in my college classes have successfully used this approach with children. Because I, too, have been through the process many times, I felt eager to enhance it with newer access features.

To begin, the class was divided into two groups. One group researched the life of Sir Ernest Shackleton, the explorer whose attempt to cross Antarctica is one of the greatest survival stories ever. The other group researched the life of Amelia Earhart, the famous pilot whose mysterious disappearance during her attempt to fly around the world is still being questioned. These two historical figures were selected for two reasons. First, because they are both widely written about, students would have no trouble finding information to put into sidebars, captions, or timelines. Second, because both figures tested the limits of what was considered possible—Shackleton in terms of human endurance and Earhart in terms of what women could accomplish. I thought students would find their life stories interesting.

Each group began by reading a book in the National Geographic photobiography series—either Trial by Ice: A Photobiography of Sir Ernest Shackleton (Kostyal, 1999) or Sky Pioneer: A Photobiography of Amelia Earhart (Szabo, 1997). This highly visual series, which draws from the resources of the National Geographic Society, was an excellent starting point for a project that would involve both writing and illustrating. As the students completed these books, they moved on to other resources, and began thinking about writing their own biographies of either Shackleton or Earhart. At that point, I introduced the “what else?” features that would update the snapshot biography and bring it into the twenty-first century.
Using a Teacher’s Eye to Examine Literature for “What Else?” Features

Finding the right children’s literature to use as examples of “what else?” features was essential. Like many other teachers, I selected literature with an eye toward both appreciation and utility. First, I was concerned with the sheer enjoyment of introducing interesting books to children. I have often heard teachers make comments like, “I know the kids will love this!” This is an important concern when sharing history and biography. We need to identify material that students find appealing—material with the “magical power” (Freedman, 2000, p. 19) of history and biography.

But I needed more. In addition to fostering literary appreciation, I needed material that would help me teach about history and biography—books that would “provide exciting possibilities to understand the past and for further developing students’ historical consciousness” (Trofianenko, 2002). Books like the ones discussed next can do this because they show the many possibilities for presenting historical information. They definitely opened up intriguing options for the students I worked with as they wrote about Amelia Earhart and Sir Ernest Shackleton.

Sidebars and Other Interesting Graphics

The first feature I discussed with the students was sidebars, columns of additional information along the side of the page. Three examples from picture book biographies show some of the ways biographers use sidebars—to add information, to define words, and to provide quotations. In Snowflake Bentley (Martin, 1998), a biography that chronicles Wilson Bentley’s growing interest in studying snowflakes and his determination to learn how to photograph them, sidebars add extra information. The opening page of the main text describes the setting as a time “when farmers worked with ox and sled” (unpaged), while a sidebar that follows gives the exact time and place of Bentley’s birth—February 9, 1865 in Jericho, Vermont. This information gives a more specific context to the story. In Handel, Who Knew What He Liked (Anderson, 2001), sidebars help readers by defining words used in the main text. The book begins by telling how young Handel smuggled a clavichord into the house and up the stairs without his parents’ knowledge, while a sidebar on the same page tells what a clavichord is, how it works, and how it differs from a piano and a harpsichord. In Starry Messenger (Sis, 1996), the biography of Galileo Galilei, the sidebars feature a number of quotations from Galileo’s writing. On one page, for example, the main text simply relates Galileo’s
amazement at what he saw through his telescope, while a sidebar gives four quotes in which Galileo describes his observations of sunspots. Sidebars like these can boost our background knowledge by explaining the historical context and defining unfamiliar words. In addition, they can extend what we already know by giving us additional information.

Interesting graphics communicate information and emphasize ideas, too. In Martin’s Big Words (Rappaport, 2001), the main text on almost every page is followed by a quote from Martin Luther King written in bold, colorful type. By the last page of the book, King’s words clearly dominate the main text which consists of only a single sentence. The power of Martin’s words is the message. His words stand out because they are bigger, more colorful, and more powerful than the text. In Woody Guthrie: Poet of the People (Christensen, 2001), the words to “This Land Is Your Land,” probably Guthrie’s most famous song, are printed in big, bold letters across the top of each page. While the main text describes Guthrie’s travels across this country, the bold print shows how this song incorporates what he saw. In Alexander Graham Bell: An Inventive Life (MacLeod, 1999), a handsome full-page collage combining photographs, primary source documents, and a caricature of Bell who speaks directly to the reader using comic book–style speech balloons complements each written page, providing additional information and adding visual interest. This format challenges the reader to connect the various pieces with the main narrative.

While the books mentioned here are generally available in public libraries, they are only meant to suggest examples of books that can be used to show students how information can be presented in a biography using sidebars and graphics. In each case, the sidebars and graphics work to explain and extend the information in the main text.

The fifth graders I worked with easily incorporated sidebars and graphics into their biographies of Shackleton and Earhart. Like the authors of the picture book biographies just discussed, they were able to explain and extend the information in the main text. Figures 5–1a and 5–1b show how a sidebar extends information in the main text by discussing what early pilots wore; this sidebar is part of a more comprehensive, two-page presentation that includes text, illustrations, and captions. Figure 5–2 adds “Did you know?” or extra information about Shackleton’s expedition. Here the facts range from topic to topic, including scurvy, penguins, desert geography, and living in an overturned boat. Using the information provided in the rest of the biography, the reader must make the connections among these facts. In Figure 5–3, the sidebar moves away from the side
In those days pilots had to wear goggles and helmets to protect themselves from the wind.

After the war, Amelia visited her parents in Los Angeles, California. On the weekends, they often went to air shows, a popular form of entertainment. At an air circus, Amelia had a chance to ride in a plane. She found it interesting and fun. She decided to take flying lessons and even bought her own plane in 1922.

FIGURE 5-1A Amelia Earhart Biography with Sidebar
She spent four years in California and put hard work and effort into flying. In May of 1923 she received her pilot's license.

She returned to Boston in 1925 and found a job at Denison House. She taught English to new immigrants and helped them settle their new country. She thought education was most important.

FIGURE 5–1B Amelia Earhart Biography with Sidebar
FIGURE 5–2 Shackleton Biography with Sidebars
FIGURE 5–3 Amelia Earhart Biography with Sidebar that Extends an Illustration

Neta Snook and Amelia Earhart were great friends. Neta Snook was one of the few women who piloted airplanes in those days.

This picture shows Amelia watching a soldier train for war. This is when she became interested in planes.

In 1918, a cold winter, Amelia Earhart started liking planes. Now that she saw them more often, she became more curious about them. She saw them more because pilots were using the planes to train for war. In her spare time, she would watch the planes glide through the air. One day, there was snow on the ground, the propeller of a plane was turning, getting ready to lift off, when some snow got on Amelia’s face. That made her really want to fly. On a scale one to ten, she was so eager, she was an eleven.
of the page in order to connect itself to the illustration. Here Neta Snook, a pilot who will become Amelia’s teacher, is introduced next to a picture showing Amelia’s growing fascination with airplanes.

The students found working with sidebars easy and appealing. Since most of their sidebars consisted of additional information, in the future I would make an effort to encourage students to also include definitions of important vocabulary words and quotations from the subject of the biography. Despite this, I am still pleased with the changing look of the biographies.

Captions

Captions provide young writers with another option for adding information and comment. By closely examining captions—the explanatory words writers add to identify and elaborate on illustrations—we can get a good idea of how authors are currently using them. What, exactly are they doing? How do captions join illustrations and written text?

One writer we can learn a great deal from, Jim Murphy, suggests that captions must be more than self-evident labels. In an interview, Murphy explained why interesting captions have long been important to him:

> When I was young, the first thing I looked at were the pictures and then I would read the captions. I clearly remember seeing a photograph of a cowboy on a horse in the desert. The caption said, “A cowboy riding a horse in the desert.” I remember thinking, I can see that. What is the point of the caption? (Murphy in Kerper, 2000)

Like Murphy, our students may think they aren’t going to learn anything new from captions. Why bother reading them if they offer nothing new or interesting? Why bother writing them if they will only annoy readers? The answer is, of course, that captions can offer more. Writers need to know what the options are, and then they need to practice integrating words and illustrations (Kerper, in press; Portalupi & Fletcher, 2001). This requires teaching.

In order to identify the qualities of interesting captions, I closely examined the captions in Jim Murphy’s *Across America on an Emigrant Train* (1993) and *The Great Fire* (1995). I also looked at the captions in John Fleischman’s *Phineas Gage* (2002) because I had been impressed while reading the book by how several captions suggested comparing one illustration with another. Fleischman had me paging back and forth as I read. Clearly, he was doing more than labeling.
Here's what I noticed. Murphy and Fleischman used captions to do at least six different things, using specific language to signal what they were doing. They used captions to:

- point out details we might not have noticed (“Notice that. . . .”)
- give additional information beyond what is in either the text or the illustration
- give opinions
- speculate (“A likely explanation. . . .”; “It’s possible that. . . .”)
- refer to other illustrations in the book (“Compare this picture to. . . .”)
- pose a question (“Did. . . .?”)

They also used relational terms to direct the reader’s attention—words like foreground, background, center, to the left, to the right, above, and below. With these techniques and words, Murphy and Fleischman made their captions meaningful—something not to pass over.

Using these books, I shared several examples of captions with the fifth graders. Together, we discussed and listed the possible ways they, too, could use captions in their biographies. In this way, they were learning how to integrate visual material into their biographies. The content they chose to write about was still in their hands, but some proven options for shaping this content had been identified and made available. Other books besides the three that I used might turn up additional techniques. It’s definitely worth extending the search.

Did students use these options to write meaningful captions? The encouraging news is that they did. While the students I worked with did not use all the techniques I shared with them, they used some. Several students took steps towards incorporating the language needed to direct a reader’s attention to the details of an illustration. Others took the opportunity to share an opinion or speculate. Figure 5–4 shows examples of the captions they wrote to accompany their illustrations.

**Timelines**

Timelines have become more elaborate, providing authors with the opportunity to add illustrations and additional written material. Again, looking at the literature, I found four types to introduce:

1. **The Illustrated Timeline.** With this type of timeline, each date and event listed is accompanied by an illustration. This timeline reminds me of a slide presentation, with words and pictures.
Using Relational Terms to Direct a Reader’s Attention

- This is a picture of Antarctica. Notice that the South Pole lies in the middle of Antarctica [italics added].
- Notice behind Shackleton and his house there is a castle [italics added].
- Emily Dorman (right) was married with [sic] Shackleton (left) in 1904. [italics added].

Sharing an Opinion

- Amelia is the first woman to make a solo flight across the Atlantic. She did an excellent job for a pilot of that time.
- It was a horrible sight to the Endurance packed with ice and sinking.

Speculating

- Amelia landed right in a little village near Mexico City. She must have shocked them.
- In 1908, in Iowa, when Amelia was 11 years old, she went to Iowa State Fair. She saw her first plane and wasn’t impressed at all. It was a rusty metal and she probably even preferred pony rides. She must have hated the rusty plane.

FIGURE 5–4 Captions Written by Students


2. The Flow Diagram Timeline. This type of timeline uses an actual path, what has been called an “arrow of time” (Moline, 1995, p. 80) to show time moving along. Although events are placed along the timeline, no attempt is made to segment it into equal intervals of time, say ten-year periods. In Remember the Ladies: 100 Great American Women (Harness, 2001), a timeline entitled “Down the Years with the Ladies” uses a winding blue river of time along which the contributions of various women are listed and illustrated. This timeline meanders across two full pages.
3. **The Graph-Like Timeline.** This timeline incorporates the features of a bar graph. In *Ghosts of the White House* (Harness, 1998), the life spans and terms of office for each president are shown, one underneath the other, like bars on a bar graph underneath a timeline shown at the top of the page. In this way, you can immediately see the years when each president served, who served two terms and who served even less than one, and how the life spans of the various presidents overlapped.

4. **Timeline Plus Quotations.** This timeline combines one or more relevant quotations, usually the words of the subject of the biography, with each date and event. At the end of *Malcolm X: A Fire Burning Brightly* (Myers, 2000), one of the dates and events listed in the timeline is “1947–1952. In prison, Malcolm becomes an avid reader and converts to Islam” (unpaged). One of the quotes that follows this is “My alma mater was books, a good library” (unpaged). Hearing Malcolm X speak for himself adds to our understanding of this man.

The fifth-grade students mostly opted to create an illustrated timeline when writing their biographies. Although there was some variation in the placement of the illustrations, dates, and events, the structure was largely the same (see Figures 5–5 and 5–6). One interesting twist on this was a timeline that coded the events as “very extremely important,” “very important,” or “important” (see Figure 5–7). At first this seemed very clever and amusingly childlike to me, but this morning as I was reading *The New York Times*, I came across a colorful, illustrated timeline entitled “A Tentative History of the Universe” (Overbye, 2002) and this timeline was coded for cosmological eras, major theories, and remaining questions. Because I saw how much information was packed into the newspaper timeline, I now see that what the student was doing—coding a timeline—can be further developed to include not only personal evaluations like “very extremely important” but also categories of information like “remaining questions.” The literature (including newspapers) continues to present us with new options.

**Authors’ Notes**
Authors’ notes make us more aware of the person writing a biography. We gain insight into the actual person who became intrigued with the subject, did extensive research—perhaps traveling to various parts of the country or to other parts of the world—and who, in the end, thought...
FIGURE 5–5 Illustrated Timeline—Sir Ernest Shackleton

1874

Ernest Shackleton is born.

1901

- joins the National Antarctic Expedition led by Robert Falcon Scott.

1901

Shackleton, Scott, and Wilson get closer to the South Pole than anyone.

1909

Shackleton and three other men get within 97 miles from the South Pole.

1911

Shackleton is knighted Sir Ernest Shackleton.

1911

A Norwegian named Roald Amundsen reaches the South Pole.

1914

Shackleton's third expedition begins.

1914

Endurance becomes frozen in an ice pack and sinks.

1921

Shackleton sails on his fourth expedition on Quest.

1922

Shackleton dies on Quest which was off South Georgia.

1914

History Makers
FIGURE 5-6 Illustrated Timeline—Amelia Earhart
FIGURE 5-7 Coded Timeline
about what it all meant. Authors' notes reveal intentions, motivations, discoveries, frustrations—the human presence in the endeavor.

Authors' notes also provide information about the historical context. Authors writing for young readers know they are responsible for helping the reader connect with the past. An author's note acts as a bridge between the known and the unknown, bringing an unclear and unfamiliar setting into focus.

When looking at authors' notes with fifth graders, I wanted to give them a sense of these two aspects of the notes—first, providing a sense of the person behind the book and second, reaching out to readers and helping them connect with the historical context. These understandings would help students in their own reading and writing. As readers, a growing awareness of authors' notes would reinforce the idea that biography involves more than just gathering facts; readers should also expect to see creative thinking and thoughtful interpretation of the facts. As writers, students should think of the author's note as an opportunity to explain and document their own involvement in shaping the facts to create a biography.

Once again, literature provides the necessary models. Whether you are studying biography or reading multicultural literature, teachers are finding that authors' notes supply information about the “author's background and intentions in creating the book” and are “supplementary notes that set a person, place or event in a social, cultural, historical, and political context” (Perini, 2002, p. 429). When readers read these notes, their reading is enhanced.

In *Pick & Shovel Poet: The Journeys of Pascal D’Angelo* (2000) by Jim Murphy, a short introduction entitled “A Word About Pascal D’Angelo” is a fine example of an author sharing his personal involvement with his subject. Murphy tells readers that he was first drawn to Pascal D’Angelo because he was fascinated by his written language. Though Pascal was an Italian immigrant, his writing in English was surprisingly formal. Even so, it managed to have “a charming rhythmical quality” (p. xi). Murphy found this language intriguing. Another reason he wanted to learn more about Pascal D’Angelo was because his mother, also an Italian immigrant, had come to the United States at about the same time as Pascal. Murphy was interested in knowing what her immigrant experience was like. Since she had died, learning about Pascal D’Angelo might answer some of his pressing questions.

A second example that reveals the person behind the book is the
afterword to *This Land Was Made for You and Me: The Life and Songs of Woody Guthrie* (2002) by Elizabeth Partridge. The author tells how, when she was in the sixth grade, her teacher told her to mouth the words to “This Land is Your Land” because her singing was off key. It was a painful and humiliating experience. It was not until many years later, while researching the book about Woody Guthrie, that she attended a concert and heard Woody’s son Arlo urge everyone to sing because, as he explained, there are no wrong notes. And so she sang out loud. According to the author, “I finally understood what he [Woody] was saying all along: music is for singing and feeling and hoping and knowing, not for getting right” (p. 203). On a personal level, Elizabeth Partridge learned some truths from studying the life and work of Woody Guthrie. In fact, the personal connection is so strong that in this afterword the author includes a picture of herself as a child when she traveled with her family across the country, echoing, in a way, Woody Guthrie’s travels.

An author’s note that provides supplementary information is Milton Meltzer’s preface to *Ten Queens: Portraits of Women of Power* (1998). Meltzer readies the reader by explaining the “divine right of kings” and by defining the group of ten queens as women who wielded power themselves not as women simply married to a king. By asking us to imagine how a strong and successful queen would be viewed in her time, Meltzer prepares us for the backlash from jealous men in the ten portraits to follow.

Similarly, in the authors’ note to *Ida B. Wells: Mother of the Civil Rights Movement* (Fradin & Fradin, 2000) the authors explain why Ida B. Wells, an important civil rights leader, is virtually unknown to many people. The authors suggest that one reason is that she was so outspoken she even alienated some black leaders. They didn’t celebrate her the way they celebrated Rosa Parks and Martin Luther King. The authors prepare readers for learning about Wells by briefly highlighting her accomplishments. She helped form the NAACP, worked for women’s suffrage, ran her own newspaper, led a powerful anti-lynching campaign, and wrote articles and books demanding justice for African Americans. With this information, readers are ready to fill in the gaps in their knowledge about the civil rights movement. They are ready to read the book.

After the students I worked with examined authors’ notes to see how they provided information about the person behind the book and provided supplementary information about the historical context, we discussed how they might approach writing their own authors’ notes. We agreed on three questions they would use to guide their efforts.
Author’s Note

Amelia Earhart was a famous pilot in the 1800’s to the 1930’s. She inspired many pilots to try their best. She was an extreme person, this means she would take many risks. Amelia Earhart once said, “Please know am quite aware of the hazards. I want to do it because I want to do it. Women must try things as men have tried. When they fail, their failure must be but a challenge to others.” She made women’s rights more available for others. Only a few women worked in those days. Now women take it for granted, but in those days women were thought crazy if they wanted certain jobs, such as flying.

In the book A Snapshot Biography of Amelia Earhart, it gives a general overview of Amelia Earhart’s life with some side bars and pictures. The two sources I used were Sky Pioneer: A Photobiography of Amelia Earhart by Corinne Szabo and Amelia Earhart: Pioneer of the Sky by John Parlin.

I chose to write about Amelia Earhart because she was a great help to everybody. She was a fascinating woman because she was creative and did not have any boundaries put on her. Flying took a lot of courage and bravery. She was willing to risk her life to accomplish her missions.
1. Why is the person you are writing about interesting and important?
2. How did you find out about this person?
3. Why did you decide to write about this person?

You can see these questions reflected in the author’s note shown in Figure 5-8 on page 87.

**Putting It All Together**

Putting all these pieces together to make one unified biography was an appealing project for intermediate grade children. I know this because I observed the children working busily over the course of several weeks for hours at a time. But one incident stands out in my mind. One girl’s mother took her out of class to attend a graduation while we were working on these biographies. A few hours later, she brought her back, telling me that even though she had offered to take her daughter out to lunch and let her stay out of school for the remainder of the day, her daughter insisted on coming back to school.

One reason children found this project interesting was because they used multiple ways of constructing meaning. Sidebars, graphics, captions, illustrations, timelines, and authors’ notes offered different opportunities for working with information. These “what else?” or “radical change” features required planning to see how they might work together. It required thinking about how to best present information—as part of the main text, a sidebar, an illustration, a caption, an author’s note, or a timeline. It even involved incorporating information—particularly in sidebars—that might otherwise have been left out, but now had a place. All of this planning and piecing together allowed for originality.

A look at one completed biography (see Figure 5–9) shows how all the pieces fit together. As you read this biography of Amelia Earhart, think about the different ways the information is presented. Also think about how you went about putting the different pieces of information together. Did you proceed in a linear way? Did you skip around, moving back and forth? Did you feel more active as a reader? Did you like having these choices? These questions arise because of the presence of “what else?” features.

**A Look Ahead**

The way biography is written is evolving. Newer features, like the ones discussed in this chapter, are enhancing and invigorating older ways of
FIGURE 5–9 Complete Biography—The Amazing Life of Amelia Earhart
Amelia Earhart was born on July 24, 1897, into a very wealthy family. She and her sister Muriel lived in their grandparents' house during the school year. Their father, Edwin Earhart, worked for the railroad, a job that required a lot of traveling. Their mother, Amy Earhart, often went with him.

At that time it was improper for girls to play boys' games. Fortunately, her family encouraged her and Muriel to play actively and independently. Amelia and Muriel both were tomboys. Amelia liked collecting bugs and insects with her mom, playing football with her dad, and having mud ball fights with kids.

Amelia visited many places during her happy childhood. She went to California, Minnesota and Iowa. The adventures awed her. When she went back home she would always go on imaginary journeys in the abandoned carriage in her grandparents' barn with Muriel and her cousins.

FIGURE 5–9  Continued
Sometimes, Edwin took his family on his business trips and they had their own private railroad car. They even had their own Japanese cook.

During Amelia’s last year in college she decided to visit Muriel in Canada. After she arrived, she saw many English and Canadian soldiers all badly hurt. She felt so sorry for these soldiers and wanted to help out. Amelia completed the Red Cross course and helped out at the hospitals as a nurse. She helped out for almost a year, from December, 1917 to November 1918.
In 1920, air shows were very popular and were weekend entertainment. Amelia loved to watch the planes zoom across the sky. After her first airplane ride she was fascinated by flying. She wanted to buy an airplane, and struggled to earn money pay for her lessons and buy an airplane. Ultimately, she bought her first plane with help from her Mom on July 24, 1922, when she was 25 years old.

Amelia loved flying and spent hours on her new Kinner Airstar airplane. Neta Snook gave Amelia her first airplane lesson. Amelia named her plane Canary and painted it bright yellow by herself. In May of 1923 she got her license from the Federation Aeronautique Internationale.
Nota Snook was Amelia's first instructor. She was one of the first women to earn a pilot's license. They often double dated.

The person on the phone was offering Amelia an opportunity to fly across the Atlantic Ocean as the first woman passenger. She was nominated by a member of the National Aeronautics Association. This trip was sponsored by Amy Phipps.

Amelia joined the National Aeronautics Association (NAA), and contributed to the organization by attending their lectures and volunteered often. One day, when she answered a phone call, the person on the phone said she was nominated by member of the (NAA) to do a daring plan. Amy Phipps, an American heiress, wanted to sponsor a flight for the first woman passenger to cross the Atlantic.

George Palmer Putnam, was a publisher who was searching for the right person for the plan. He later met with Amelia and told her she was selected. Awe by the opportunity, Amelia accepted the offer. On June 17, 1928 after preparation Amelia sat in the passenger's seat and the Friendship took off from Trepassey, Newfoundland. After 20 hours and 40 minutes it landed in Berry Port, Wales. People cheered and were surprised by her courage, though Amelia didn't feel it was such a big role, because she was only the passenger.

FIGURE 5-9  Continued
After much encouragement from George Putnam, Amelia wrote the book called *20 hrs 40 mins*. George and Amelia fell in love and married on February 1931. He became Amelia's new publisher, publicist and promoter. He urged her to set more new records and Amelia's fame earned her the expenses needed for her, her family and the plane's equipment.

One night, when she visited The White House, she and her good friend, the First Lady, Eleanor Roosevelt, slipped away after dinner and went for an airplane ride in their evening dresses and high heels. Amelia was the pilot.

FIGURE 5–9  *Continued*
The flight on the Friendship, as a passenger, influenced Amelia a lot to fly solo across the Atlantic. On May 20, 1932 she was ready for the challenge. At dusk, from Harbor Grace, Newfoundland, she took off and landed 13 hours and 30 minutes later in Londonderry, Ireland. She became the first woman to fly successfully solo across the Atlantic Ocean.

FIGURE 5-9  Continued
After the solo flight across the Atlantic Ocean, Amelia kept on looking for more challenging experiences. In 1937 Amelia attempted to fly solo around the world. On March 17, 1937 Amelia started her solo flight around the world from Oakland California. Unfortunately, on her first landing in Honolulu, Hawaii, she crashed, which required repairs that would take a long time. Amelia reversed her flight, going east towards Florida, instead. She stopped several times checking the plane.

Finally on June 1, 1937 she took off from Miami. She flew across Brazil, refueling and then to the continent she adored, Africa. She thought her childhood dreams were finally coming true; she was flying to the places she imagined when she was in the barn in her grandparents' backyard. She then crossed India and told George they would reunite on July 4.

Now the most dangerous part came, crossing the vast Pacific Ocean. On July 2, Amelia left New Guinea going to Howland Island. Amelia requested a bearing on the radio but she didn't answer back when the crew contacted her again.

Amelia was lost. The Itasca, a U.S. Coast Guard Cutter, tried hard to search for her but they couldn't find her. (But, Hey! I have to admit she is one of the bravest woman of all time!)

Personally, I think she sank into the Pacific Ocean. I think this way because the crew searched the sky and sea and there was no sign of her. Where could she be? Under the sea is where I think she ended up. I just hope one day that we could get real proof of where she really ended up.

FIGURE 5–9  Continued
FIGURE 5–9  Continued
FIGURE 5–9  Continued
**Author’s Note**

Amelia Earhart was a brave and adventurous person. She was always determined to reach her goal even if it meant death. She was independent, active and kind to others.

I used three books for my research. I used Sky Pioneer by Corine Szabo for most of my information, Lost Star by Partricia Launber and Amelia Earhart by John Parlin for additional information.

My teacher chose the assignment for me, though I really enjoyed learning about Amelia Earhart’s life and was fascinated by the things she did. I hope when you read my book you will also be fascinated by the extraordinary life of Amelia Earhart!
FIGURE 5–9  Continued
writing biography. It is likely that we will be seeing even more changes in the future. In a recent interview, author and editor James Cross Giblin (Harris & McCarthey, 2002) suggested that one as yet untried way of approaching biography is to present multiple perspectives on a subject. He suggested that a book about Thomas Jefferson could have segments written from the point of view of a steadfast admirer, a slave, and a writer-editor seeking a balanced overview of Jefferson's life. He also suggested that biographies could incorporate different kinds of nonprint material. It's not hard to imagine a biography accompanied by a CD or video.

Even within current biographies, authors are raising new questions and offering new ways of presenting life stories. The next chapter examines some of these questions.

**Additional Sources with Sidebars, Captions, Timelines, and Authors’ Notes**

More and more biographies and histories are incorporating “what else?” features. Below is a sampling of titles which, in addition to the titles already mentioned in the chapter, would make excellent models to study. Many of these books have more than one “what else?” feature that could prompt a discussion of how these features work together.

**Sidebars**


While chronicling La Salle’s travels down the Mississippi, the author also provides sidebars with excerpts from the writings of La Salle and others who knew him. This book clearly shows how to use sidebars to add relevant primary sources such as letters, speeches, and eyewitness accounts.


In this book focused on the work of the architect Frank O. Gehry, who designed the Guggenheim Museum in Bilbao, Spain, the innovative use of graphics and sidebars matches Gehry’s own innovative style. One sidebar, for example, is totally visual, providing different views of one of his constructions. Readers should take some time to also study the innovative use of bold, colorful print in this book.
This companion book to *Ten Queens* mentioned in this chapter focuses on how kings have used their powers. Sidebars with additional information are incorporated into the ten portraits.

**Captions**
These titles from the highly visual National Geographic Photobiography series have extensive captions accompanying large reproductions of maps and photographs. In addition, each book integrates quotations from the subject, setting them off from the main text by printing them in a different color and font. Authors of these books also use many relational terms (e.g., left, right, top, bottom) when discussing the illustrations.


**Timelines**
In an unusual “take” on time, the author-illustrator presents an illustrated list of events that took place in different parts of the world during the time the Pony Express was in operation. Entitled “Around the World in the Days of the Pony Express,” the illustrations and words form a frame around the last page of the book. In the center of the page is a bibliography.

A double-page spread details “Milestones in Space” using an illustrated timeline that proceeds year by year from 1957 through 1998. The timeline is color-coded to show the different space flights—Mercury, Gemini, Apollo, and Space Shuttle.
Since this book is based on the author’s adult book, *Cod: A Biography of the Fish That Changed the World*, perhaps we can consider this book, too, to be a biography. Flow diagram timelines appear on the tops or bottoms of many of the pages. Also, check out the sidebars, many of which deal with unusual ways of preparing cod, including a recipe for codfish “tongues” and cod-head chowder.

**Authors’ Notes**
An author’s note that ends this Caldecott award-winning book tells how the author first became interested in Waterhouse Hawkins and provides additional information about his life and times. An artist’s note follows in which artist Brian Selznick explains the research he did in the process of illustrating this book.

In a note entitled “This Little Light of Mine,” the author credits her family’s continuing involvement with the civil rights movement as contributing to her commitment to civil rights. Pinkney explains that her motivation for writing this book stems from this commitment. She also discusses the difficult process of selecting just ten women to write about.

In an author’s note that begins the book, Rosemary Wells introduces readers to the ballerina Maria Tallchief and then tells why she chose to write about her. Wells first learned about the dancer from her mother, who at one time belonged to the same ballet company as Tallchief. The author’s personal connection to her subject stems from the stories her mother told her about Tallchief, who she considered to be America’s greatest ballet dancer.

In a preface that opens the book, the authors explain how the idea for the book took shape, and how the eight adventurers were selected from...
a much larger list of possible subjects. A major consideration for both the
author and illustrator was finding adventurers who also wrote extensively
about their exploits and were amateur adventurers, not professionals.
There's a great deal of information about the writing process in this brief
two-page note.
Thank you for sampling this resource.

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