

The New York Times

For Kids

EDITORS' NOTE: THIS SECTION SHOULD NOT BE READ BY GROWN-UPS

HOW TO
WIN
AN ARGUMENT
WITH YOUR PARENTS
PAGE 2

DESIGN YOUR
OWN
SUPERHERO
(WITH HELP FROM
MARVEL)
PAGE 6

MAKE YOUR
OWN
**CROSSWORD
PUZZLE**
(AND TRY TO GET IT PUBLISHED
IN THE TIMES!)
PAGE 6

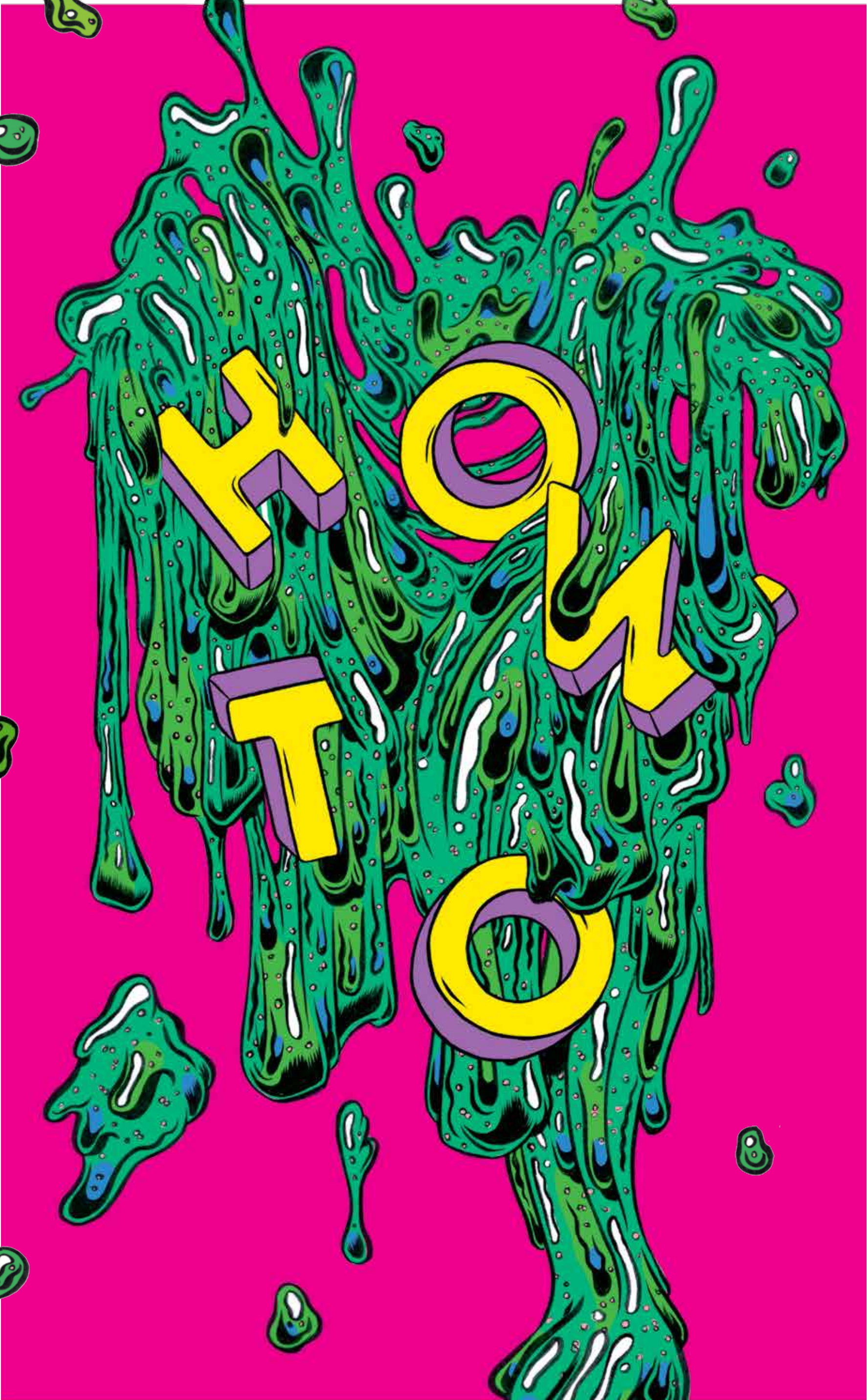
MAKE THE
BEST
HOMEMADE
SLIME
IN THE
UNIVERSE
PAGE 7

SOLVE A
MYSTERY
WITH SCIENCE!
PAGE 10

TRAVEL THE WORLD
FOR THE BEST
8
ROLLER COASTERS
ON THE PLANET
PAGE 13

BAKE A
MOUTHWATERING
CHOCOLATE-CHIP
**COOKIE
PIZZA**
PAGE 13

HOW DID YOU
GET YOUR COOL JOB?
WITH:
D'WAYNE EDWARDS,
SNEAKER DESIGNER
MISTY COPELAND,
BALLERINA
KAMALA HARRIS,
SENATOR
MO WILLEMS,
AUTHOR
SUZAN MURRAY,
WILDLIFE
VETERINARIAN



HAVE MORE FUN THAN USUAL TODAY

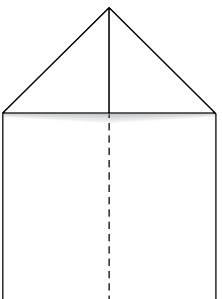
DID YOU EVER WONDER why The New York Times, with all its different sections, never seems to have anything in it that's written just for you? It really doesn't seem fair. Think about it: Every single day a new newspaper comes out, crammed with articles and pictures from all over the world, and there's never even a single one that's meant for you. Frankly, it's rude. You're a member of this household, too. You can read. And since we're on the subject, why is the paper always so serious? Sure, the news is important, but would it kill them to have some comics? Maybe this section, the one you're holding in your hands right now, can help. It's the first one that The New York Times has made just for kids (the first as far as we know, and we work here, at least for now). We've packed it with just about every fun how-to project we could think of. You might need to ask for help with some of this stuff — but most of it you can do yourself, which is good, because your parents are probably too busy reading some other part of the paper, not having any fun at all. ♦

Science

MAKING THE BEST PAPER AIRPLANE,
THANKS TO NASA

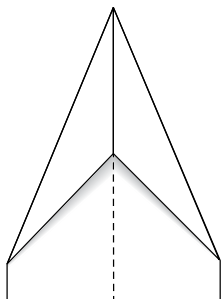
BY CHELSEA LEU • PHOTOGRAPH BY SARAH ANNE WARD

AS A NASA aircraft designer, Andrew Hahn spent decades figuring out how to make airplanes zip through the sky. “All designs are compromises,” he says. “In order to do one thing better, it needs to do something else worse.” Take, for instance, two world-record-holding paper airplanes. One managed to fly almost 227 feet, while the other stayed aloft for a whopping 29.2 seconds — and the two look completely different. This design falls somewhere in between: It flies well, it isn’t too difficult to construct and it can be tweaked to soar just the way you want it to.



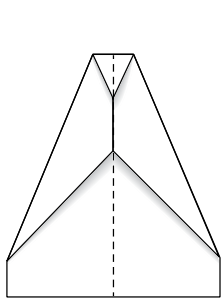
1

START by folding a sheet of lined paper in half lengthwise. Unfold it, then fold down the two uppermost corners of your sheet so they align with the centerline.



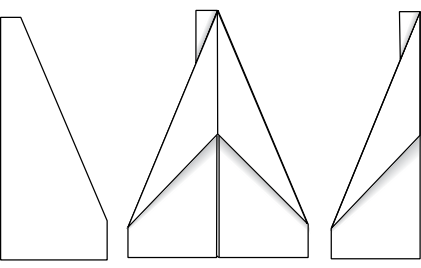
2

FOLD the upper edges down toward the centerline, and crease. This step starts forming the sharp slant of the wings. In aerodynamics, how angled-back the wings are is called wing sweep, and bigger wing sweep helps prevent the plane from rolling in flight. Folding the wings this way, Hahn says, also shifts back a point called the aerodynamic center, which is where the combined forces of lift, drag and others act on the plane.



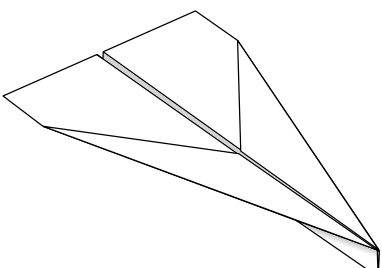
3

FOLD the tip of your model back, forming the nose of the plane. The farther you fold it in, the bigger the plane’s fuselage — the part you hold to throw it. A bigger fuselage means your plane will have smaller wings, which means it will need to fly faster to stay up. For a slower-flying glider, leave less room for the fuselage and more for the wings. A flat nose also helps keep the plane from being bent out of shape when it runs into a wall or tree.



4

FOLD your model in half, then open the top flap and crease it so the fold begins at the top corner and runs parallel to the folded edge underneath. Then flip the model over and fold over the other flap to match the first. These form your plane’s wings. “Make sure they’re symmetrical — that’s the most important part,” Hahn says. Symmetry helps keep the plane level and prevents it from spinning like a corkscrew through the air.



5

NOW try throwing it and see how well it flies. If it works, great! If it flops, here are two tweaks to make your plane a better glider.

- If the plane spins as it flies, check the angle the wings make when you look at the plane from behind. The wings should be flat or tilted up to form a very shallow V, not drooping down.
- If your plane zooms up or dives down when you throw it, try adding “elevators”: Bend the

backs of the wings upward. The higher up you fold the back of the wings, the slower the plane becomes. “This is your most powerful tweak,” Hahn says. “You can make the dart fly fast and far, or you can make it fly slow and graceful, and anywhere in between.” ♦



HOW
I BECAME



A PILOT

BY
CAPT. ERIC POOLE

GROWING UP, I wanted to be a zookeeper or a football player. I went to the University of North Dakota on a full athletic scholarship. But one day, my college roommate, who was an aviation major, offered to take me up in a plane. We went, and it ultimately changed the trajectory of my life.

The first three times I got into an airplane to learn how to fly, I got physically sick. It was summer, and it was hot, and I had motion sickness. But my flight instructor told me

that a lot of people go through this and that I should give it a chance. After I graduated with a degree in aviation, I worked as a flight instructor, earning some off-the-flight time required to fly commercially. Pilots must have a minimum of 1,500 hours of flight experience before they can fly for a commercial airline.

That training helps you learn how to work with a crew and how to use all the available information to get your passengers safely from Point A to Point B. I gained more experience at a regional airline. I

was flying to the Upper Peninsula of Michigan. In the wintertime, it’s really challenging, because it’s so cold and icy.

When I moved on to be a pilot at JetBlue, I had to start training again. Even now, every year, I go to a training school in Orlando to practice for situations that don’t typically happen. Now I’m a captain at JetBlue. I help manage all the other pilots. But I really look forward to the time I get to spend in the cockpit. It makes me realize how much I love flying. *As told to Elise Craig* ♦

HOW
I BECAME



A WILDLIFE
VETERINARIAN

BY
SUZAN MURRAY

I’VE KNOWN what I wanted to do since I was 5. I remember the moment — I was with my dad watching a National Geographic show with Jane Goodall, and she was doing behavioral studies on chimpanzees in the wild. I told him: “That’s what I want to do! I want to work with wildlife!”

After I graduated from college with a degree in biology, I took a year off and lived in Kenya and Uganda. When I came back, I went to veterinary school. For my thesis, I got the opportunity to work with Jane Goodall in Tanzania looking at the health interactions between baboons and chimpanzees. That was something I had wanted to do since I was 5. I didn’t think it would ever happen. It was a great experience.

After veterinary school, I did a surgical internship and a residency in zoo medicine, where I learned how to treat many different types of animals. Then I got a job as an associate veterinarian at the Fort Worth Zoo, and eventually I became the chief wildlife veterinarian at the Smithsonian’s National Zoo. At the zoo, whether we are working on a snake’s eye, an elephant’s foot or a tumor in a flamingo, each day is a new challenge. I worked at the zoo for 13 years. I had a favorite elephant named Shanthi, but having said that, whatever animal we were working on that day ending up being my favorite.

Now I run the Global Health Program at the Smithsonian Conservation Biology Institute, where we use our knowledge from the zoo to help save endangered species in the wild — pandas in China, cheetahs in Namibia, rhinos and lions in Kenya. There are many different roles that veterinarians can play in investigating health and disease. A member of our team went to West Africa to take a poacher’s snare off an elephant’s foot. Another team member vaccinated gorillas against an illness. It’s an amazing honor to be able to use our talents to save animals all over the world. *As told to Anise Gross*

HOW TO
USE
SCIENCE
TO
SOLVE
A
MYSTERY

BY LIZZIE WADE

ALL SCIENCE experiments start with the same thing: a question. What have you always wondered about? For Tom Smulders, an evolutionary biologist at Newcastle University in England, it was simple. Why do fingers get all wrinkly underwater? Do the wrinkles serve a purpose?

Smulders had heard a theory that intrigued him: It might be because the wrinkles made it easier to grab objects with wet fingers, just as the grooves on car tires help them grip a wet road. He started thinking of ways he could see if this guess was right or wrong. A guess you can test is called a hypothesis, and it’s what separates a science experiment from all the other ways you can learn about the world. To make

your own hypothesis, think about what should happen if your guess is true. If wrinkly fingers improve underwater grip, Smulders thought, people should be able to move wet objects faster with wrinkles than without. So he timed 20 people as they moved marbles from one box to another. They repeated the test four ways: marbles underwater with unwrinkled fingers, marbles underwater with wrinkly fingers and then dry marbles with both kinds of fingers. Smulders found that everyone moved dry marbles faster than wet ones, whether they had wrinkly fingers or not. But when people grabbed the marbles underwater, they completed the test faster if they had wrinkly fingers.

Smulders was excited. He had solved the wrinkly-finger puzzle! But then, a year later, another scientist repeated his experiment and found that wrinkly fingers made no difference to how fast people moved marbles underwater. Smulders was disappointed, but mostly he was more curious than ever. Don’t get too attached to your hypothesis, he advises — and don’t feel bad if your experiment shows it’s wrong. That doesn’t mean it failed. You never know what’s going to happen in a science experiment, so it can’t have a right or wrong answer. Proving your hypothesis wrong is just as important as proving it right. Just make a new hypothesis and start again.

For now, wrinkly fingers remain a mystery — and you can help solve it. Follow the instructions below to try the wrinkly-fingers experiment yourself. Smulders wants to see your results too. Sometimes scientists need more data than they can collect on their own, so they turn to the rest of us for help. That’s called citizen science. But if you want him to be able to use your results in a scientific paper, it’s important you do the experiment in exactly the way he did. Have your parent or teacher email tom.smulders@newcastle.ac.uk for detailed instructions, and enlist your family, friends or classmates for help. And you can always use Smulders’s steps — question, guess, test, repeat — to create experiments of your own. ♦

EXPERIMENT



DO WRINKLY FINGERS
IMPROVE
UNDERWATER GRIP?

EQUIPMENT

- **Stopwatch**
- **A bunch of glass marbles**
- **3 waterproof containers**
- **Lots of warm water**
- **Pencil and paper**

1. Put half your marbles in one container and leave them dry. Put the other half in a second container, and fill it with enough water to cover the marbles.

2. Time yourself moving the dry marbles to the empty container one at a time. Pick up each marble between your thumb and index finger, and pass it to your other hand’s thumb and index finger. Write down your results, then do the same with the wet marbles. If you drop one, put it back in the first container and keep going.

3. Hold your fingers underwater until they wrinkle.

4. Repeat the test with dry marbles and then wet marbles. Did you move the underwater marbles faster with wrinkly fingers? Did wrinkly fingers affect your speed with dry marbles? Repeat the test on your friends and family, and see if their results are different from yours. ♦



HOW TO

GO BIG

Hailey Langland, teenage snowboard phenom, on mastering something you’ve never done before.

DURING PRACTICE an hour before the big air finals at the X Games in Aspen, Colo., in January, the 16-year-old pro snowboarder Hailey Langland decided to try a trick she’d never tried before. It’s a risky stunt called a cab double cork 1080: three full 360-degree rotations and two inverted flips, simultaneously. She had to take off down a 45-foot-tall snow-covered ramp, then launch off a colossal jump, traveling 80 feet across the night sky.

Big air, a judged contest where snowboarders are scored on style and difficulty of tricks, will make its Olympic debut at the 2018 Winter Games in Pyeongchang, South Korea. Langland, who grew up surfing near her home in Southern California and learned to snowboard at 5, hopes to compete in big air at the Olympics next year. That night in Colorado, Langland managed to land the trick once in practice, and then, with judges, fans and a live ESPN

television audience watching an hour later, she stuck the trick again — crashing on her first two tries but nailing the third with only 10 seconds left on the clock. The feat earned her a gold medal, her first at the X Games and the biggest win so far in her career. How did she pull it off? “It’s easier for me if I’m just having fun and randomly try a new trick, as opposed to setting a strict goal,” Langland says. “That’s how I push myself to learn something

new — by having fun with it.” Sure, it can feel exciting to try something new, but it can also mean getting used to lots of failure first. Langland may try a tough trick 50 or 100 times before landing it. “You can get really down on yourself, and that’s hard to overcome,” she says. “I try to think positive thoughts about myself and what’s in front of me, like if it’s sunny out and I’m having fun with my friends.” She says closing her eyes and

envisioning herself perfecting the trick helps. “Learning something new motivates you to want to do even more. After so many tries, you can finally say, ‘I know I can do this.’” Her advice for those wanting to master a new skill, whether it’s on a snowboard or not: “Don’t give up. If you think you can do it, if you can imagine yourself doing it, then you can do it. Maybe you don’t get it in 10 tries. Or 20 or 50. But someday.” *Megan Michelson* ♦

HOW
TO RUN A
RACE

BY LOGAN HILL



BEFORE you run your next race, two of the fastest athletes on the planet have some advice for you. The New York Yankees’ All-Star left fielder, Brett Gardner, has stolen 223 bases in his career. The Olympian Kristi Castlin won a medal for running hurdles. They told us how to prepare and what to do when the gun goes off.

1

Eat Well, Train Hard Eat healthy, hit the gym and train by running the same distance as your race (long distances for long races, sprints for shorter distances). “Running hills is a

great way to condition yourself,” Gardner says, “and it’s good for balance.”

2

Psych Yourself Up Castlin says that before she races, she tells herself: “Today’s going to be a great day. I’m ready. I got this.” She also wears a favorite bindi on her forehead before a big race: “Some people wear a headband, lucky socks or a little makeup. It’s like Batman or Superman: Find your cape.”

3

Stretch Before the Race Gardner: “Stretch your upper body,

legs, hips and lower back. Get as loose as possible. Do some push-ups, situps, maybe even some jumping jacks to get your blood flowing and your adrenaline pumping.”

4

Get Off to a Quick Start, and Run Hard “You want to know how the race is going to start,” Gardner says. “Is it ready-set-go? A buzzer? You need to know so you can anticipate it and get off to a good start. Stay low to the ground, get a little higher as you go and if you lean forward a little bit, it makes your legs turn over even faster. And don’t just hold your hands down by your side. The faster you pump

your arms, the faster you’re going to move your feet.”

5

Relax “When you try harder and you force it, you actually run slower,” Castlin says. “So relax and try to run your best race, not anybody else’s.”

6

Focus on the Finish Line “Don’t worry about the things you can’t control,” Gardner says. “You can’t worry about people to your right or left. Look at the finish line. Visualize it and go there.” Castlin agrees: “Keep your eyes on the prize, no matter what.” ♦

HOW
I BECAME



A PRINCIPAL
BALLERINA

BY
MISTY COPELAND

GROWING UP, I was constantly moving with my family. We were always struggling financially, and there wasn’t a lot of stability. I was very shy and introverted. I was the shortest, and really skinny and scrawny. But music was always playing around my house, and I felt an internal response that I needed to dance.

I auditioned at 13 for my middle-school drill team, and the coach suggested I take a ballet class. It was terrifying at first. But the teacher, the artistic director of the local ballet company, said she had never seen a talent like mine and invited me into her school on a full scholarship.

I knew immediately that dance gave me power and confidence and a voice. I didn’t have to speak, and I was so comfortable with that. I trained for four years before I joined the American Ballet Theater’s Studio Company at 17. I moved to New York on my own right after I graduated from high school. It was scary. But being onstage, being in the studio and being able to move up the ranks of the A.B.T. gave me stability. I was the only black woman for a decade. There had never been a black woman who was a principal dancer at the A.B.T. But I was promoted at 32, which is very late in the ballerina’s professional life. I’m still a little bit surprised, even though it was always my path. It’s one thing to dream, and another for it to happen. But I’m proof that you shouldn’t limit yourself. *As told to Elise Craig* ♦

HOW
I BECAME



A SNEAKER
DESIGNER

BY
D’WAYNE EDWARDS

I STARTED drawing in elementary school, mostly figures from my basketball and baseball trading cards and their shoes. I drew the shoes I wanted my heroes to wear.

I started customizing shoes in high school. Back then, most shoes came in all white. So I bought leather paint and duct tape and started working on my basketball teammates’ shoes for \$20 a pair. I entered a Reebok design competition and won, but when they found out I was in high school, they told me to come back after college. I was the youngest of six kids raised by a single parent. There was no money for college.

I ended up with a temporary job filing papers at a footwear company called LA Gear. Every day I put a new drawing of a shoe design in the suggestion box. Six months and 180 suggestions later, I was called to the president’s office. He offered me a job in the design department. Everything changed at that moment.

Years later, I got a call from Nike. Eventually I was the footwear design director in charge of Jordan Brand, and I created shoes for athletes like Carmelo Anthony and Derek Jeter. I started a competition at Nike for kids who wanted to become footwear designers. I realized I felt more passion for helping people than designing another sneaker, so I quit my job and started Penske Academy, a footwear design program, to help kids like me achieve the same dream. *As told to Elise Craig* ♦

Sports