Interracial books for children bulletin: special double issue, Children's books on Puerto Rican themes. Volume 14, Nos. 1-2 1983

New York, NY: The Council on Interracial Books for Children, Inc., 1983

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INTERRACIAL BOOKS FOR CHILDREN

BULLETIN

VOLUME 14, NUMBERS 1 & 2, 1983 ISSN 0146-5562

Puerto Ricans in Children's Literature and History Texts: A Ten-Year Update

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SPECIAL DOUBLE ISSUE: CHILDREN'S BOOKS ON PUERTO RICAN THEMES
GUEST EDITOR: SONIA NIETO

ARTICLES

DEPARTMENTS

COVER

U.S. children's books about Puerto Rico convey stereotypic perspectives. Puerto Rico is often depicted as the perfect "island paradise"; the life of Puerto Ricans in the U.S. is one of misery. Illustration by Felix Cordero.

Indexed in
Alternative Press Index
Education Index
ERIC *IRCD*

INTERRACIAL BOOKS FOR CHILDREN BULLETIN is published eight times a year by the Council on Interracial Books for Children, 1841 Broadway, New York, N.Y. 10023. ** Institutional and contributing subscriptions are $18 a year; individual subscriptions are $12 a year; single copies are $2.25 each for regular issues, $3 each for special double issues plus 50¢ handling; bulk rates available upon request. A subscription form appears on the back cover.**

Editorial

CIBC Responds to Charges

The *American Educator* is the official periodical of the American Federation of Teachers (AFT), which is led by Albert Shanker. Its Spring, 1983 issue features articles on "Extremism of the Left and the Right." The cover illustration depicts a child's face, with two snakes poised to strike, one at each ear. Below are two charging armies. On the right we see KKK members and swastikas. On the left are red flags and hammer and sickle. An introductory article defines extremist groups, among other things, as using "violence and terror to achieve their ends."

The article on "Right Extremism" ("Nazis Without Swastikas: the sinister cult of Lyndon Larouche") is about a Jew-hating, nuke-loving organization funded by a millionaire industrialist. It has a history of violence, publishes many magazines, and has offices in West Germany, as well as in many U.S. cities. The article on "Left Extremism"? It's about the Council on Interracial Books for Children (CIBC), a small, peaceful group with a paid staff of three full-time and four part-time people (plus volunteers and occasional project personnel) working to reduce racism, sexism and other forms of bias in children's books.

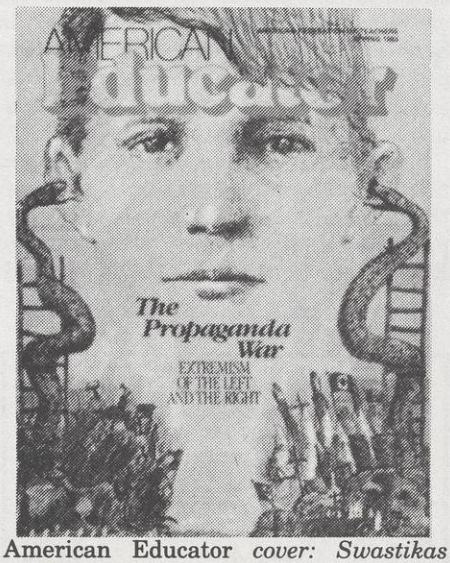
The *American Educator* tells its readers that the Larouche neo-Nazi exposé was excerpted from a longer report by the same author, previously published elsewhere. The readers are told that the expose on CIBC was written by David Asman, "a freelance writer." What they are *not* told is that the Asman piece was originally commissioned and published by the Heritage Foundation.

This omission is not particularly surprising, since readers would probably question the legitimacy of the article if they knew it was commissioned by Heritage, a foundation which is funded largely by Joseph Coors, the anti-union multi-millionaire magnate. In the area of education, Heritage has taken positions on most issues that are diametrically opposed to those of the AFT. For example, Heritage is in favor of slashing federal aid to education, abolishing the Department of Education, instituting tuition tax credits and educational vouchers and eliminating teacher centers. It also favors dismantling affirmative action and civil rights legislation for women, minorities and the disabled. Like the Moral Majority, Heritage opposes the existence of strong teachers' unions and "humanistic" education. Heritage influence in the Reagan administration is well established.

Given this background, the questions are: Why did the AFT periodical attack CIBC? Why did they use a Heritage report to do so? Why didn't they ever call CIBC to check the accuracy of Heritage's charges?

The article's basic charge is that CIBC's "hidden agenda" aims to challenge structural defects in the U.S. capitalist system—defects like racism, sexism and economic exploitation—and to spread the belief that institutional change is necessary to achieve social justice for all. The further charge is that CIBC's "hidden agenda" calls on the educational system to develop young people's critical consciousness about existing forms of social oppression. The unstated, but clear, implication is that CIBC is out to poison the minds of young people so they will overthrow capitalism and install socialism.

This charge stems from a simplistic mind-set that sees the world divided between the "good guys"—saintly, free-enterprise democracies—and the "bad guys"—devilish, totalitarian communists. This mind-set assumes tha+ anyone who is somewhat critical of capitalism must be a "bad guy" or, at best, totally unaware of the deficiencies of socialist societies. To those sharing such a mind-set—Reagan, Heritage, the Moral Majority—anyone critical of U.S. society is a subversive "Red" or, at best, a dupe of Russia.



American Educator *cover: Swastikas and KKK symbols represent right extremists; red flags, hammers and sickles, representing CIBC, at left.*

This narrow mind-set cannot begin to grasp the anti-racist feminist vision shared by CIBC, a vision far beyond present-day socialism or capitalism—a vision of a non-patriarchal, peaceful world—a world respectful of all people and all human environments. Therefore, to the Heritage/AFT basic charge that CIBC is guilty of criticizing the existing social structure, CIBC proudly answers, "Of course we're critical and, since you took quotes out of our own publications to make that point, our agenda is hardly 'hidden.'"

The attack resorts to malicious distortions and innuendos. Asman selectively lifts quotations from our publications to make our position appear anti-American. For example, while he correctly says that we oppose "individualism," he neglects to say that we are in favor of "individuality." Our publication *Guidelines for Selecting Bias-Free Textbooks and Storybooks* defines individualism as "competitiveness" and "me-first-ism," and individuality as each person's "uniqueness." We also state, "*individuality* should be encouraged." These deliberate omissions distort CIBC's meaning completely and imply that we are striving to turn young people into totalitarian robots.

More. In discussing stories in a basal reader developed by CIBC, the Heritage/AFT article objects to a story about a Latino family because it points up prejudice and poverty in the United States. The article then cites another story about Alicia Alonso, the renowned Cuban ballerina, as a CIBC attempt to show the Cuban government in a more favorable light than the U.S. The Alonso story was selected for two reasons. First, Alonso became world famous after she became almost totally blind—and one goal of the basal reader was to give positive portrayals of people with disabilities. Second, Alonso is Hispanic—and the reader aimed to present positive portrayals of Hispanic people. Cuba was mentioned because that is Alonso's homeland, but no mention was made of

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The Council's first study of materials on Puerto Rican themes, published ten years ago, came at a time of great progress. Were the hopes illusory?

A Decade of Progress?

By Byron Williams

In 1972, the struggle of Puerto Ricans against oppression was making itself felt on many fronts. From public education to public broadcasting, from the United Nations to the U.S. Navy, from the public service bureaucracies to the private publishing industry, patterns of institutionalized racism were being exposed and Puerto Rican rights were being claimed. The struggle was not new: it was at least several centuries old, in fact. But ten years ago, its visibility, its breadth, its energy—its obvious justice—brought a renewed optimism, a sense that fundamental changes were being made.

In that light, the stereotyping of Puerto Ricans in U.S. children's literature reported in the 1972 *Bulletin* (Vol. 4, Nos. 1 & 2) seemed almost anachronistic. Surely the images of Puerto Ricans as powerless, ineffectual, dependent and exotic would soon be ludicrously inappropriate as respect for Puerto Ricans' human dignity became a reality.

That the children's book image of passive and dependent Puerto Ricans was a lie was contradicted daily in 1972 by Puerto Rican communities' active demand for democratic participation and for democratic control of their neighborhoods, their schools and their lives. Who could read of the Young Lords' successful efforts to bring better public health care to their barrios and call them passive? Who could witness the confrontations with Housing Authorities, with police authorities and call Puerto Ricans dependent or helpless? Community involvement was developing the solid foundations that led to the successful court suit, brought by Puerto Ricans against New York's education system, that won bilingual education for their children. A number of items in the special 1972 *Bulletin* attest to the breadth and vigor of community-level action by Puerto Ricans at that time.

It was an awareness of that reality that gave those of us preparing that *Bulletin* a strong and energetic optimism. The Puerto Rican communities' support and enthusiasm made it possible—almost matter of course—for us to undertake the task of reviewing all the children's books on Puerto Rican themes then available in the U.S. (about 100 books as it turned out). And Puerto Rican commitment throughout the community led to the formation of review committees to produce an analysis based on *Puerto Rican* reactions to the books. Such support not only made our work possible and exciting: it set a precedent for the review methods the Council has used ever since.

Even the publishers with whom we talked, at that time, were conscious of the disparity between the books they published and the reality of the Puerto Rican assertion of rights. It seemed reasonable to expect that the publishers would respond to the findings of the Council analysis.

A look at the children's books published since 1972 shows little change—and what change there is seems primarily cosmetic. Is the publishing industry lagging in its recognition of the gains made by the Puerto Rican people in the real world? Or does children's literature still reflect a racist and sexist oppression, programming its young Puerto Rican readers to expect and accept a life designed for "inferiors" and reinforcing the bias of other readers? What of the hopes for fundamental change that we felt in 1972?

In that year, the Puerto Rican Educators Association (PREA) in New York completed a study that charged the public schools with the "slaughter of the educational lives of thousands upon thousands of Puerto Rican students." Documenting "the brutality with which the educational system has treated the Puerto Rican and Spanish surnamed pupils in New York State," PREA focused on the treatment of children with no, or partial, understanding of English and revealed that less than 3 per cent of Puerto Rican children needing help in New York schools actually got it.

But there was soon reason to hope. In 1974, the U.S. Supreme Court, in *Lau v. Nichols*, *unanimously* found that to provide children with instruction in a language that they cannot understand is to deprive them of a civil right: to do so "is to make a mockery of education." In New York, ASPIRA successfully sued for bilingual education. For the nation, federal legislation was passed that re-

Special Issue Available

The 1972 special *Bulletin* on Puerto Rican themes (Vol. 4, Nos. 1 & 2) is still available. Copies are $3.50 prepaid from the Council on Interracial Books for Children, 1841 Broadway, New York, NY 10023.

quired—and funded—bilingual education.

The optimism of 1972 seemed vindicated then, but much of the promise held out by bilingual education now seems to have been thwarted. Professional educators charged with implementing those programs report that they have not been allowed to let them succeed. The current Federal Administration is openly opposed to bilingual education even though it is the law of the land. Federal funding for bilingual programs has been reduced drastically. Justice Department and Office for Civil Rights enforcement of educational laws (including the Bilingual Education law) to protect Puerto Ricans and other minorities has become markedly slack. The "educational slaughter" has not ended.

In 1972, the Puerto Rican struggle to bring the issue of the relationship between Puerto Rico and the U.S. before the United Nations seemed to be nearing success. The U.N. charter outlaws the maintenance of one nation in a colonial relationship to another, and there is a permanent U.N. committee to investigate charges that such colonial relationships exist. That committee did, in fact, find that Puerto Rico is a U.S. colony. Recently, however, the U.S. has succeeded in blocking the Committee's report and in preventing it from being debated and voted on in the U.N. General Assembly. This has been a severe setback for partisans of Puerto Rican independence. Meanwhile, U.S. support of pro-assimilation forces in Puerto Rico has enabled these forces to strengthen their position and to become less restrained in their attacks—sometimes physical and violent—on those who seek independence for their nation.

Fight for Economic Justice

Using civil rights laws, and their collective strength as workers, Puerto Ricans' fight for economic justice seemed to be making gains in the early '70's. But the current administration's less-than-vigorous enforcement of civil rights law has eroded the ability of Puerto Ricans to enforce fair play from private employers and from social service agencies. White labor leaders sometimes complain that their Puerto Rican members "expect too much" and don't properly understand their employers' need to show a profit. (Puerto Rican unemployment here is significantly higher than that of Anglos; in Puerto Rico, unemployment approaches 30 per cent.)

In 1972 Puerto Rico's local government allocated 27 per cent of its budget for education; for 1982–83 that has fallen to barely 23 per cent, a reduction of $150 million. At the same time, the Federation of Puerto Rican Teachers has publicly denounced a shortage of "classrooms, textbooks, cabinets and the whole equipment and materials necessary for learning."

A Sobering Decade

In terms of fundamental rights, the decade since 1972 has been a sobering one. In many areas, Puerto Rican hope has been shadowed by white backlash. The gains in law—education law, civil rights law, employment opportunity law, consumer protection and equal housing law—must be matched by enforced implementation of law. And even more must be done before Puerto Ricans find justice without continual recourse to law.

So it is not only the publishing industry that has proven reluctant or impotent to end practices that are abusive of Puerto Ricans. Yet, the relevance of children's literature to the struggles of the Puerto Rican people seems clearer than ever.

We need a literature in which Puerto Rican children will find support for the values they are taught at home; can find respect paid to the work by which Puerto Ricans survive in a hostile economic world; can find respect for Puerto Rican efforts to change the conditions of their oppression. We don't need more books to teach Puerto Rican children that they are helpless to make change, that the obstacles they face are somehow their own fault, that Puerto Rico is too little to matter. We need books that provide non-Puerto Rican children with a clear and undistorted picture of the world and culture of the Puerto Rican people. To deprive them of this knowledge and appreciation is to impoverish them. To teach them prejudice is unjust. And to do either, deliberately, is criminal.

All children—whatever their race—need bias-free books about the members of our multiracial, multicultural society. □

About the Author

BYRON WILLIAMS, now a free-lance writer, was editor of the Bulletin *at the time the original analysis of children's books on Puerto Rican themes appeared in 1972. He is author of* Puerto Rico: Commonwealth, State or Nation?, *Parents Magazine Press, 1972.*

Continued from page 3

the type of government there, only that it supported a ballet program. Obviously, Heritage and the *American Educator* believe it is necessary to roundly condemn Cuba, if Cuba is mentioned at all.

One purpose of the CIBC reader—EMBERS: Stories for a Changing World—was to make children aware of discrimination based on sex, race and disability. The reader was developed under a project grant from the U.S. Department of Education's Women's Educational Equity Act Program (WEEAP). CIBC is very proud of the EMBERS reader, and has subsequently co-published it with The Feminist Press.

Asman's AFT/Heritage articles also criticize CIBC for failing to allow him to come to our office to examine EMBERS materials. Not so! Let us put the entire matter into context. The original Heritage attack on CIBC, which was published in June 1982, grew out of the well-publicized New Right campaign to "defund the Left." Heritage, the Conservative Caucus, the Moral Majority and other New Right groups singled out WEEAP, the agency set up to promote sex equity in education, for special attack. The Right claimed that WEEAP was "funding the Left" by awarding project grants to the CIBC and the National Organization for Women, among others. (They have a broad definition of "Left"!)

Subsequently, WEEAP director Leslie Wolfe was transferred to another department although she later returned to her post when the transfer was ruled illegal. During her absence, however, most of the people selected to review new project proposals were members of Phyllis Schlafly's New Right Eagle Forum! Supposedly, reviewers are selected for their academic expertise in a particular discipline. (Needless to say, a new proposal submitted by the CIBC was rejected.)

During this period when the Right was attacking WEEAP, David Asman phoned CIBC, identifying himself as a Heritage reporter. He asked to inspect the EMBERS reader and to interview one of the EMBERS project directors. Since he was phoning from Washington, D.C., Asman was told that he could easily inspect the EMBERS materials at the WEEAP offices in that city. He was further told that the project director would not answer verbal queries since she expected Heritage to distort her words, but she would answer any questions put to her in writing. In Asman's Heritage and *American Educator* arti-

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Ten years have passed since the special Bulletin *entitled "100 Children's Books about Puerto Ricans: A Study in Racism, Sexism and Colonialism." Are the new books any less biased?*

Children's Literature on Puerto Rican Themes—Part I: The Messages of Fiction

By Sonia Nieto

Ten years ago the Council on Interracial Books for Children conducted an analysis of children's books about Puerto Rico and Puerto Rican themes. The study, which examined all such books then available in the U.S.—100 titles in all—was published in Vol. 4, Nos. 1 & 2, 1972 of the *Bulletin*. It revealed that the books were pervaded by racism, sexism and an ethnocentric colonialism.

Are newer books less biased and more accurate? To find out, an analysis of works on the same themes published during the decade since 1972 was initiated. To identify the books, the following were consulted: *Subject Guide to Children's Books in Print* for each of the years 1972-1982 (R. R. Bowker); Library of Congress *Catalogs*; the Puerto Rican Research and Resources Center (Washington, D.C.); *The Puerto Ricans: An Annotated Bibliography* by Paquita Vivo (R.R. Bowker, 1976); and the UNICEF Information Center on Children's Cultures. Letters requesting children's books on Puerto Rican themes published since 1972 were also sent to all the major publishers. Because some books were out of print or not sent by publishers, visits were also made to libraries with extensive children's collections, including those at Donnell Library and the New York University Library, both in New York City. In all, 56 titles were evaluated for this analysis (see complete list beginning on page 15).

In the 1972 study, the Puerto Rican reviewers were unable to give a single children's book their unqualified recommendation. Of the 56 titles published during the past ten years, eight are recommendable, twelve are recommended with reservations and the balance are marred by the same flaws as those published prior to 1972. A summary of the analysis findings follows.

Assimilation is still presented as both a primary and positive goal. U.S. language and culture are extolled, while those of Puerto Ricans are belittled. In *Gaucho*, the main character hates Spanish music and "platanos" (plantains) and is humiliated by almost anything that is Puerto Rican. (Perhaps this is not surprising, given that the majority of the book's Puerto Rican characters are drug addicts, numbers runners, pimps, welfare cheats and other criminals.) In *How Juan Got Home,* Juan's mother is convinced that he can never make anything of himself if he stays in Barranquitas, their home in Puerto Rico. "A boy educated on the mainland may dream of becoming a doctor. A lawyer. A senator of the United States," she says, telling Juan that if he stays in Barranquitas, his highest aspiration will be to become a "público" (group taxi) driver. (This in spite of the fact that Luis Muñoz Rivera and his son Luis Muñoz Marín, former Resident Commissioner and Governor of Puerto Rico respectively—both also rank among the world's most accomplished literary figures—were from Barranquitas.) Juan's mother disparages Puerto Ricans further when she tells Juan, "You talk just like an ignorant jíbaro." In *Danza!* the grandfather says, "They must not see me like this . . . shaking like a foolish old jíbaro," leaving readers to conclude that "jíbaro" means "fool." While it is true that the term is sometimes used to mean foolish, it is also a symbol of the pride and dignity of the Puerto Rican peasant.

In *The Secret Dog of Little Luis,* Carlos is entranced with a little North American girl who has eyes "so blue that he had to notice," and Carlos constantly refers to her as the "blond-haired girl." To become so fixated upon a stereotypic Anglo beauty (in a story that makes no mention of the physical attributes of Puerto Ricans) is destructive in the extreme. *Danza!* repeats this theme. The protagonist's brother wants to go to California: "I want to make money, man," he says. "I want to be where the beautiful girls are, you know?" Certainly there is a message here about where the beautiful girls are not.

Little League Hotshots is a soppy, sentimental tale of Puerto Rican boys making good by starting their own Little League team. Their fathers are migrant workers on a farm owned and operated by a benevolent white man who wants only the best for his workers (wouldn't Cesar Chavez be surprised?). The boys' only Puerto Rican attributes are: (1) their names, yet even these are not really Puerto Rican (see p. 9); (2) their physical descriptors: "The small, brown-skinned children . . . were shouting excitedly about something"; and (3) their stilted, awkward use of English.

In *Pablito's New Feet,* all Puerto Ricans seem to be superstitious and somewhat ignorant, except for Miriam, the most Anglicized character. And in *Miguel Robles—So Far,* a little Puerto Rican boy—he lives in New York and aspires only to become "rich and famous"—has become so alienated from his culture that he remarks that a friend with a Puerto Rican accent "talks English funny."

The setting of these books is in itself stereotypical. The setting is urban, usually a "ghetto" community, in 21 of the 28 works of fiction; and 16 of the 21 are set in New York City. But in fact, less than half of the Puerto Ricans in the U.S. live in New York. Puerto Ricans in the U.S. also live in small towns and rural areas, yet only two of the 28 books are set in such communities.

The authors also have little awareness

of what life is like in ghetto communities. The results can be ludicrous. For instance, *Gaucho* states: "On really hot, humid stifling nights, everyone slept on the roof. As many as fifteen families. . . ." In the summer, city roofs are, in fact, extremely hot places, sticky with melted tar. The likelihood of 15 families spending the night together on a roof is highly implausible, but young readers are likely to assume that such behavior is typical of "ghetto" Puerto Ricans. *Tomás and the Talking Birds* portrays contemporary Puerto Ricans as if they lived in the past century; when Tomás' mother first sees a refrigerator, she says: "I have heard about these refrigerators. . . . They are truly remarkable." In reality, it is hard to find a Puerto Rican home, even in the remotest countryside, without a refrigerator.

The Puerto Rican characters in the stories are frequently caricatures. In *Gaucho*, Uncle Pacheko (the name is East European, not Puerto Rican—see box, page 9), is a loudly dressed, bejeweled Puerto Rican who has weekly manicures and owns a flashy, extravagant car. The boys in *Little League Hotshots* are all thin and dirty, somewhat undernourished with "thin, brown faces." In Peggy Mann's novels, Puerto Rican children are small, appealing waifs, and it is difficult to tell one from the other in the illustrations. The main character in *Tomás and the Talking Birds* seems to instinctively revert to "tribal" behavior. When he listens to drumbeats, "Tomás felt his whole body begin to quiver. He began to shuffle his feet to the rhythm of the drum. . . . His dance was a kind of ritual, a kind of joyous prayer."

Racial Diversity Missing

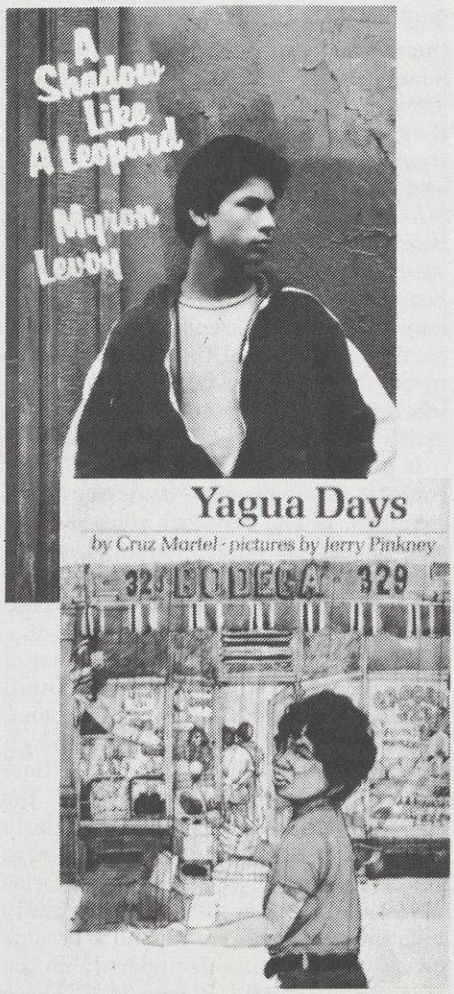
The books fail to reflect the racial and physical diversity so characteristic of Puerto Ricans; dark-skinned Puerto Ricans are rarely depicted, nor are tall or blond or freckled or curly-haired ones. *Felita* and *Stories from El Barrio* are exceptions to this pattern, and it is of some significance that these books that venture beyond stereotypical physical descriptions are written by Puerto Ricans.

Many books "blame the victim," *i.e.*, they present Puerto Ricans as the cause of their own oppression, which conveniently absolves white society of responsibility for the effects of racism. Instead of looking at racism, the books present Puerto Ricans as possessing "problems" that must be cured (often with white intervention); once the "problem" is cured (usually when they become real "Americans"), all is immediately well. Sometimes the "problem" is the inability to speak English as in *Tomás and the Talking Birds, Little League Hotshots, How Juan Got Home*; the inability to understand "American" ways of doing things, as in *The Secret Dog of Little Luis*; the inability to abandon a traditional Puerto Rican value, as in *The Dark Side of Nowhere, Pablito's New Feet, Josefina Finds the Prince*; the inability to adjust, where "adjusting" usually means "assimilating," as in *New York City Too Far From Tampa Blues, Where the Deer and the Cantaloupe Play, Miguel Robles—So Far, How Juan Got Home*. These are the very assimilationist messages the reviewers objected to so strongly in 1972.

As in the books studied in 1972, another recurring stereotype is the dependence, helplessness and passivity of Puerto Ricans, who must be assisted by benevolent whites. Examples are the kindly white Housing Authority worker and the white Welfare Department case worker in *The Secret Dog of Little Luis*; the friendly white cops in *Gaucho, The Dark Side of Nowhere, Josefina Finds the Prince*; the helpful white airline agent in *How Juan Got Home*; the benevolent white farm owner and the entire white community in *Little League Hotshots*; the respectful white hospital personnel in *Pablito's New Feet*; and the sweet white pet storeowner and the understanding white teacher in *Tomás and the Talking Birds*.

Nilda provides one of the few exceptions to this story-line. Although negative in other respects, particularly in its portrayal of women and in its one-dimensional characterization of Puerto Ricans as victims, the book is nevertheless more accurate in describing the relationship of many whites, especially bureaucrats, to Puerto Ricans. A policeman, shutting off a fire hydrant that the children are using as a sprinkler, yells, "God damn you people. . . . You got no sense of responsibility." There are also realistic scenes of racist and unresponsive case workers and teachers. The fact that *Nilda*—unlike most of the other books analyzed—was written by a Puerto Rican who has experienced these realities undoubtedly contributes to its accuracy.

A few other books also counter the stereotypical depictions. *A Shadow Like a Leopard* (reviewed in Vol. 13, Nos. 2 & 3) presents a strong and sympathetic Puerto Rican protagonist. In *Yagua Days* (Vol. 7, No. 5), Puerto Ricans provide a young boy with positive role models.



Very few books contain positive depictions of Puerto Ricans. Above, two titles that do—A Shadow Like a Leopard *and* Yagua Days.

Classism pervades these books, which belittle the day-to-day struggles and jobs of the poor. *Gaucho*, set in contemporary New York, is typical. The hero aspires to the "good life": "When he grew up he never wanted anyone to look at his hands and mark him as a poor person or a laborer." His uncle tells him, "Here [in the U.S.] you get an education and then you get a good job, a clean job inside an office, and you save your money and go home whenever you want for a vacation." What is the message to Puerto Rican youngsters whose parents work in factories in the garment, textile or plastics industries? Or in small businesses like bodegas, restaurants or garages? Or in the construction industry? Or in farming?

One of the findings of the earlier Council study was that the pre-1972 books glossed over the racism and oppression faced by Puerto Ricans. This criticism

still holds for the most part, but now there are a few books that try to give an honest portrayal of how Puerto Ricans are oppressed by U.S. society. The books that do this tend to be authentic in portraying relationships within the family and with the outside world. The stories also tend to be open-ended, reflecting a characteristic of Puerto Rican literature which often deliberately poses problems but does not solve them. This technique may raise the awareness of readers to particular social realities, but this brings up another question. Will the books overwhelm young readers and generate apathy about the possibility of change?

In addition, the books that portray the realities of oppression—drug abuse, alcoholism, crime, physical abuse and so on—do not show the diversity of responses of the Puerto Rican community. What is generally missing from these books is the strength and spirit of a people in combatting oppression. Some of the books written by Nicholasa Mohr fall into this category; so does *Hot Land, Cold Season,* another book authored by a Puerto Rican, Pedro Juan Soto. Soto presents an accurate picture of the cultural conflict faced by so many Puerto Ricans but he suggests no way to resolve the conflict. Of course, such stories *should* be read, for they will certainly help young non-Puerto Ricans to become aware of the conditions under which the majority of Puerto Ricans live. These books offer a welcome change in content from the pre-1972 books. Moreover, for older children, their open-ended nature makes them ideal discussion starters.

Positive Books—At Last!

Ten years ago the Council reviewers could not find a single positive book. They reported: "Not one of the 100 books represents any kind of *significant* step toward the creation of Puerto Rican self-identity." There are now a few such books. In *Luis: A Bilingual Story,* a young boy returns to Puerto Rico and compares his life there to what it was in Massachusetts. The author's presentation of both the protagonist's worlds is unromanticized and convincing. *Felita* is about a girl growing up in the ghetto, and it projects both the joy and the pain of her life.

The third book to give Puerto Rican children a positive identity is *Fast Sam, Cool Clyde and Stuff.* It depicts the friendship of Puerto Rican and Black youngsters, boys and girls, interacting in caring, antisexist ways. *Stories from El Barrio,* for older readers, presents young people who fight back with determination. These books are both creative and sensitive to Puerto Rican realities.

The 1972 analysis noted that far fewer girls than boys were central characters in works of fiction and that when girls *were* depicted, they were passive and unadventuresome. An article commenting on the sexism in the books, titled "Feminists Look at the 100 Books" (*Bulletin,* Vol. 4, Nos. 1 & 2), noted: "Not only is the female role in the books more constricted than a comparable Anglo American girl's would be, but it is even more limited than the Puerto Rican female role is in actual fact. A Puerto Rican girl faced only with the prospects presented in these books might reasonably choose not to grow up at all."

The new books indicate that the feminist movement has had distressingly little impact on the authors of these books. The books are still full of misconceptions, half-truths and omissions. Females play a definitely insignificant or secondary role. In some, their presence is so minimal as to be inconsequential. The one female in *The Rainbow-Colored Horse* is a princess whose father wants to choose a husband for her. She is mentioned by name only a few times, and she is not described in words or in pictures (only her shadow appears). *New York City Too Far from Tampa Blues* depicts a mother and her three daughters; they have no personalities and cry a great deal. In *Miguel Robles—So Far,* Miguel and his father play softball while his mother and sister are the cheerleaders! The stereotype of the emotional and hysterical Latina is reinforced when Miguel says of his mother, "Most of the time she talks to me in English, but when she's tired or when she gets angry and starts yelling, it's in Spanish."

Even the otherwise noteworthy *Hot Land, Cold Season,* referred to earlier, often depicts one-dimensional women. The mother of the protagonist, Eduardo, is a martyr to her alcoholic husband; Eduardo's sister-in-law, after agonizing over her own self-identity, seems to resolve the issue by deciding to have a baby. While this particular book presents a variety of women, from passive to full of vitality, the most apparent "feminine" virtues are self-denial, patience, humility and physical beauty.

When women depart from these roles, the message is often confusing. For instance, in *The Dark Side of Nowhere,* which is set in contemporary New York City, Eloise wants to be a nurse but is discouraged from doing so: "In the Diaz family, girls weren't supposed to be nurses—or secretaries or sales clerks or hairdressers. Earning a living was for men. Women stayed home and raised kids."

Reality Ignored

Such messages about Puerto Rican women's roles in the U.S. are completely contrary to reality. A significant percentage of Puerto Rican families in the U.S. are headed by women (41 per cent in New York City in 1978, as compared to 11 per cent for whites); many of these women must join the working force.* Even in two-parent families, the economy forces women to work. The woman who is in a position to choose to stay home to raise children and take care of the house is quickly becoming the exception rather than the rule. Yet this is hardly reflected in the stories, where women are usually homemakers, prostitutes, pregnant or on welfare. Not one of the women in these stories is a professional. If they work at all, it is in bodegas or as cooks. While this does reflect a part of reality, children's book authors (and publishers) have an obligation not to perpetuate but to counteract traditional sex-role models. Moreover, there *are* Puerto Rican professional women. Although few in number at present, it is important that children's books depict such women.

Also omitted from these books are the women who fight an oppressive system and who indeed make a difference (only *Fast Sam, Cool Clyde and Stuff* depicts a young woman who is fighting back). Yet, again, the reality is something else. The role of women in Puerto Rican history is an important and impressive one, for many times women fought against all obstacles to take part in the arts, in letters, in politics (see p. 21).

Interestingly, one of the blatant stereotypes found in the 1972 survey—that of girl gangs—is missing from the current crop of books. Did authors and publishers take the survey's criticisms seriously? While this change is a positive development, we are now left with girls who are generally passive.

There is also a profound misconception of "machismo" in the depiction of male

*National Puerto Rican Forum. *The Next Step Toward Equality: A Comprehensive Study of Puerto Ricans in the United States Mainland.* N.Y.: National Puerto Rican Forum, 1980.

characters. The books stereotype Puerto Rican men as strong, stoic, sexist, always in control; they are "macho," but "machismo" is generally defined in ways that are not accurate for Puerto Ricans. That is, exaggerated maleness is shown to mean lack of affection, aloofness and the complete suppression of emotion. The grandfather in *Pablito's New Feet* "will not be moved by the tears and words of a woman." In *Miguel Robles—So Far,* the protagonist makes such remarks as "I hate crying because crying is for girls and creeps." *Danza!* extends its sexism to the animal kingdom. Describing the joy of horseback riding, the author notes: "But for the mares this joy was rare. They were female. A man was less than a man if his mount was less than a stallion, and a mare's value lay in the fame of her sire, or her sons."

Machismo certainly exists and must be dealt with. But to present it as the *only* way that Puerto Ricans have of relating to one another is a grievous distortion. And to present women as meekly accepting its dictates is to be unaware of our history. What about those women marching in demonstrations, women speaking out at school meetings, and all those other positive female role models that Puerto Rican children have in their lives? They are not to be found in these books.

How are other races and national groups portrayed in these stories? Here are examples. In *Miguel Robles—So Far*, a dog is described as sounding "like an old Indian trying to make a war cry when he barks." There are several references to "Japs" in *Nilda*. In *Gaucho*, Chinese people are stereotyped in a scene in Chinatown, "a small, strange neighborhood." In *Where the Deer and the Cantaloupe Play*, contemporary Native Americans are referred to as "hostile Indians." Romany people are stereotyped in *El Bronx Remembered*. And *New York City Too Far from Tampa Blues* puts down the Irish, Italians, Jews and Native Americans.

Only two of the 56 titles reflect the richness of Puerto Rican oral and literary traditions. Our oral tradition focuses not so much on stories of kings and queens (as do European tales) as on characters and settings particular to Puerto Rico. *Juan Bobo and the Pig* faithfully retells one of our traditional folktales. One searches in vain for other examples.

Outside of Juan Bobo, the only other aspect of our literary tradition to appear is seen in *Cuentos: An Anthology of Short Stories from Puerto Rico*. With English and Spanish on facing pages, this is an excellent collection for high school students; it includes some of the most notable Puerto Rican authors of short stories. In addition, many stories—some set in New York—focus on political/cultural tensions and provide a dimension missing from most other works.

Poetry is completely missing from these books, though there is scarcely a Puerto Rican social event that does not center on poetry—written and memorized or composed spontaneously on the spot, from beloved children's verses to newer poems that relate to the Puerto Rican experience in New York. Of the 56 books studied, not one is a book of poetry. Works of fantasy—another aspect of our tradition—also do not appear. This is a particular pity because it means that only a handful of books are appropriate for very young children, and that few of these books encourage children's imagination and creativity. All children, both Puerto Rican and non-Puerto Rican, are the losers.

Clearly, there is a need for more books with accurate and positive messages, books sensitive to the true realities of Puerto Ricans in the U.S. and in Puerto Rico. There is an urgent need for Puerto Ricans to step up the campaign to inform the general public about both the oppressions *and* the spirit that exist in the Puerto Rican community. And a vitally important step is for publishers to seek out and publish more Puerto Rican authors, for they are in the best position to convey the Puerto Rican experience and dispel societal myths and distortions. □

DEFAMATION OF OUR LANGUAGE

One indication of the respect given to a culture is the accuracy with which its language is treated. In almost all of the books analyzed, the Spanish language is at the very least treated carelessly. The mistakes range from misspellings to incorrect use of Spanish words to inaccurate use of accent marks. Such mistakes would never be tolerated in English, yet they occur with exasperating frequency in Spanish. No doubt the problem would diminish considerably if non-Spanish-speaking or non-Puerto Rican authors did not feel the need to make their books more "authentic" by sprinkling Spanish words and phrases here and there. We could do with less such pseudo-authenticity and more respect.

All of the errors cannot be listed here, but some examples follow.

- *Pasteles* is used to mean Puerto Rican pastry, but it actually refers to a meat pie which can almost be considered the national dish of Puerto Rico (*Puerto Rico en mi corazón*). In another book (*Pablito's New Feet*), the word *pastillas* (pills) is used when *pasteles* is meant.
- *Boricuas* is used to mean the *girls* of Puerto Rico instead of *all* Puerto Ricans (*Puerto Rico*).
- Books are frequently careless about accent marks. *Felisa Rincón de Gautier*, for example, has accents where they do not belong, omits accents where they do belong and invents some new ones. The Spanish text in *Luis: A Bilingual Story* has many such errors, a pity because the story is otherwise quite good.
- Spanish names seem to be a particular stumbling block for Anglo authors. One book (*Gaucho*) refers to Uncle Pachecko, a quasi-Eastern European version of what would be Uncle Pacheco in Spanish. *Little League Hotshots* contains names that might seem accurate but aren't: Luis Santo should be Luis Santos, Pedro Leone should be Pedro León, José Hernan should be José Hernandez, Jimenez Rivera combines two surnames. (The same book has Puerto Ricans frying frijoles—a Chicano rather than a Puerto Rican dish—and the dialogue is punctuated with stereotypic "sí, amigos," throughout.)

If Spanish is to be used in an authentic way, publishers should: (a) employ competent Puerto Rican translators (mere fluency in Spanish is not enough, since the language of each Hispanic group contains variations of vocabulary, idioms, etc.); (b) include a glossary of terms (see *Yagua Days*, for example); and (c) proofread manuscripts with the same meticulous care used for English texts.

About the Author

SONIA NIETO is Assistant Professor in the Bilingual-Multicultural Education Program at the University of Massachusetts at Amherst. Dr. Nieto has long been concerned with equity issues, particularly in the educational system, and has written several articles on these issues.

Oral histories, biographies and supplemental works misrepresent both the past and present of Puerto Rican people

Children's Literature on Puerto Rican Themes—Part II: Non-Fiction

By Sonia Nieto

Since the 1972 survey, 29 non-fiction books on Puerto Rican themes have been published. These fall into three groups: 1) Oral histories, 2) biographies and 3) books on Puerto Rican culture and history.

There are three oral histories; these should, in theory, be authentic since they are based on interviews, but only one can be recommended—*Elizabeth: A Puerto Rican-American Tells Her Story*. Drawing on conversations with a twelve-year-old Puerto Rican girl who lives in East Harlem, the book gives a realistic and sympathetic glimpse into her world. The other oral histories leave much to be desired. *They Call Me Jack: The Story of a Boy From Puerto Rico* is about a boy whose real name is Jacinto; he describes his life in a disjointed narrative full of tragedies. Gloom and doom are everywhere. Jack's only positive role models are his godmother, who wants him to finish school, and a white teacher.

The other oral history—*Growing Up Puerto Rican*— presents the stories of 17 Puerto Rican youngsters. Again, the tone is one of despair. The author's perspective is clear in the Introduction: "Many of these people were literally taken out of heaven, and this vision of an earthly paradise in which they once lived, along with the realization that they will never again return there, only deepens their unhappiness and despair." This romanticizes Puerto Rico beyond belief (if it is, indeed, a heaven, why does anyone leave?), and a defeatist perspective is evident from the start. Only two of the 17 stories can be called positive, and unfortunately one of these is about a young middle-class woman, leaving one with the impression that unless your parents are already middle class, you cannot "make it." What hope, then, do the majority of Puerto Rican youngsters have? The other 15 stories revolve around welfare, unemployment, wife beating, gangs, drug addiction and, in almost every case, sexual experiences at a very early age. (One must assume that the author had a particular interest in the young people's sexual experiences; there is no other explanation for the almost voyeuristic inclusion of these vignettes.) The book is full of examples of internalized oppressions; these young people buy into the stereotypes so prevalent about Puerto Ricans and perpetuate them. The stories are realistic, yes, but they tell only one part of reality. What about stable families? They simply do not exist in this book. What about struggle, change, sharing, self-confidence, love and strength? Such depictions of a "culture of poverty"—Oscar Lewis' *La Vida* is a classic example—focus on the effects of deracination and racism but ignore their causes. Drug abuse, prostitution and other social ills result from racial, social, economic and political oppression; they are not endemic to the Puerto Rican culture.

There are nine biographies—five about individual Puerto Ricans and four about more than one person. Of the five books on individuals, three are about baseball star Roberto Clemente! It is certainly understandable that Roberto Clemente is a favorite subject of biographers. He was tremendously popular both in the U.S. and in Puerto Rico, and he is a positive role model because of his social concerns. (He died in 1972 while en route to Nicaragua to personally deliver food and clothing to victims of the Managua earthquake). That he was a dark-skinned Puerto Rican who suffered the effects of racism in the U.S. is also well-known. These issues are brought out in the best of the biographies — *Roberto Clemente* by Kenneth Rudeen.

The other individual biographies are about Luis Muñoz Marín, the first popularly elected governor of Puerto Rico, and Felisa Rincón de Gautier, the mayor of San Juan for 22 years.

Two of the "group" biographies are Puerto Rican versions of the Horatio Alger story. The subjects are generally professionals or sports stars—those the authors perceive to be "success stories." These are "safe" heroes who do not question the status quo. Young people need positive role models, but these books present idealized and unrealistic portrayals, which stress questionable goals that seem almost unattainable. Where are the union organizers, the workers, the community organizers, the many men and women who have fought for the independence of their nation?

These group biographies are particularly insidious because they suggest that hard work and perseverance are the only keys to a "success" defined by U.S. standards. *Hispano American Contributors to American Life* stresses that "any man [sic] can be a success in America if he likes what he is doing and will work at it." What are young people to make of this, particularly when both their parents work, sometimes at two jobs, and they still live in poverty? Because racism and exploitation are rarely mentioned, readers will conclude that it is "their own fault" if Puerto Ricans are unsuccessful.

Furthermore, individual, not cooperative, effort is the quality most valued in these biographies. The cultural and social lessons that so many Puerto Rican youngsters learn at home (responsibility for others, collective work, family loyalty, sharing resources) are completely

negated. The biographies suggest that Puerto Ricans who want to be successful must leave their cultural "baggage" and their identity as Puerto Ricans behind. *Famous Puerto Ricans*, for example, states: "The modern, confused Puerto Rican wrongly assumes that a man [sic] cannot have more than one loyalty." This negates the primacy of the loyalty of Puerto Ricans to their homeland.

The other two group biographies—*We All Come from Someplace: Children of Puerto Rico* and *We All Come from Puerto Rico, Too*—do not deal with "success" stories, but their messages are just as negative. Both books were reviewed in the *Bulletin* (Vol. 9, No. 6) and were criticized for presenting a false picture of Puerto Rico (it is an idyllic place peopled with contented "natives" free of poverty, hunger and exploitation). The books also ignore Black Puerto Ricans almost entirely.

The biographies give another questionable message. They insist that Hispanics must surpass others in order to prove themselves: "Sarita knew she had to be better than her classmates in order to succeed" (*Hispano American Contributors to American Life)*. In fact, the closer Puerto Ricans get to the North American ideal, the better.

By far the largest number of non-fiction titles—18 titles—are histories of Puerto Rico. Some are revisions of books published before 1972; most are overwhelmingly ethnocentric, colonialist and racist. Puerto Rican history is usually presented as a progression from a somewhat romanticized, albeit uncivilized, past to a present full of hope and progress, thanks largely to the efforts of the U.S.

Puerto Rico—which is usually incorrectly labeled an island rather than an archipelago—is commonly described as "small," "tiny," "no bigger than Connecticut" and so on, as if size determined eligibility for sovereignty. In addition, Puerto Rico's natural resources are derogated: "Their island has virtually no natural resources except sun, rain, and fertile soil" (*Hello, Puerto Rico)*; or "Nature has not been very generous with Puerto Rico" (*Puerto Rico*). Very little mention is made of the country's rich natural resources: copper, minerals, petroleum, etc. Reading these books, one is forced to conclude that this small, impoverished "island" obviously needs the guardianship of a benevolent master.

Sometimes Puerto Rico is described in glowing terms—often as an ideal place to visit. Typical of the tourist pitch are these: "Puerto Rico qualifies as an important destination for Americans who subscribe to the theory that one should 'see America first' " (*Puerto Rico: Island Between Two Worlds)*; "Living in Puerto Rico has some of the charm of living in a foreign country, but with the convenience of American money, American postage stamps, American banks. . . . And, of course, for the adventurous, there are Puerto Rican restaurants serving the local cuisine" (*The Image of Puerto Rico*).

The fact that the past ten years have witnessed a deterioration of conditions in Puerto Rico would never be guessed from these books. Unemployment is at its highest since the 1930s, 70 per cent of the country's population is dependent on food stamps;* buying "on time" is rampant; the money spent on education has been dwindling—in short, poverty is evident in every area of life. Yet, the books continue to gush about the "showcase of the Caribbean." One author of a 1973 book was carried away by his optimism: "Today there is still poverty in Puerto Rico, but it is rapidly decreasing; by 1975 it is expected to be almost completely wiped out" (*Puerto Rico in Pictures*).

Instead of discussing poverty, the books emphasize "the miracle of progress," which could better be called the "miracle of profit," that has so changed Puerto Rico. They praise Operation Bootstrap and other U.S. "programs" designed to attract U.S. corporations by providing them with tax shelters and a steady, cheap labor force: "From being the national disgrace of the United States, Puerto Rico has become the showplace of the Western World" (*The Image of Puerto Rico*); "In sum, the effects of Operation Bootstrap have been like a miracle in the Caribbean" (*Hello, Puerto Rico)*; and "Thanks to *Fomento* [a Puerto Rican development agency in charge of implementing Operation Bootstrap] and the willingness of American investors to establish businesses in Puerto Rico, the island has succeeded in becoming an industrialized society" (*The Puerto Ricans in America*).

The histories describe Puerto Rico in a stereotypic, paternalistic way. States *A Short History of Puerto Rico:* "The Conquistador . . . contributed hidalguismo—idealism—and flamboyance; the Indian added a drop of pride, and the black man supplied fortitude and fatalism." *Mañana Is Now* notes, "A new generation of men born under American rule, often educated on the mainland, took their place among the island's leaders." *Hello, Puerto Rico* says that Puerto Ricans "have not acquired the viewpoint that work is valuable for its own sake" and goes on to describe the extended family as "almost a tribe." Discussing the drop-out rate of Puerto Rican students, the author puts the blame squarely on the students' shoulders: "Most Puerto Rican youngsters who quit school do so at the end of the sixth, ninth, or twelfth grade. They seem to feel that these are milestones and they need go no further."

It is worthwhile to note how history itself is presented in these works. The consensus view of the historical process maintains that events occur in a more or

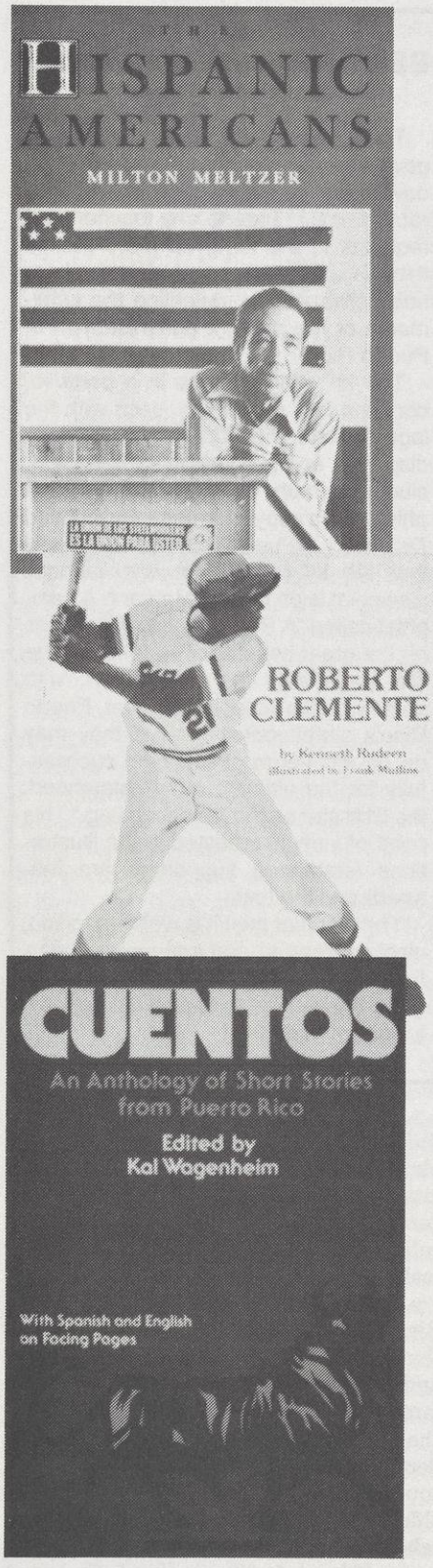
*This year has seen a Congressionally sponsored experiment: Food Stamps have been replaced by direct cash payments to qualifying individuals. It is expected that the old system will be reinstated at the end of the current fiscal year.

BEWARE: PROPAGANDA HUCKSTERS

The Puerto Rico News Service—a government-sponsored agency—has developed a cleverly packaged "Classroom Series." Free to any teacher who requests it, the kit is no more than a thinly veiled instrument of pro-statehood propaganda, reflecting the sentiments of the present administration in Puerto Rico.

The kit, which comes in a portfolio, contains four pamphlets, each with the logo "Puerto Rico U.S.A." prominently displayed on the cover; in addition, it includes a map, an introductory pamphlet, and a copy of a magazine entitled *Dateline. . .Puerto Rico U.S.A.* To say that the kit reflects an annexationist viewpoint is an understatement. A pamphlet called "A Political History" focuses on the great benefits of statehood. The first page sets the tone: "Now, with greater public support than ever, Puerto Rico's statehooders believe they may be on the verge of reaching successfully for the ultimate prize—statehood, the 51st star on the American flag." This point of view is reflected in the illustrations (statehood supporters are featured) and the text.

The fact that the kit is well-organized, nicely packaged *and free* makes it particularly appealing, but teachers should make every effort to search out more informative materials!



There are, at last, some positive books on Puerto Rican themes. Among the best nonfiction works are, top to bottom, The Hispanic Americans *by Milton Meltzer,* Roberto Clemente *by Kenneth Rudeen and* Cuentos, *edited by Kal Wagenheim.*

less conflict-free way. Naturally, there are a few skirmishes here and there, as well as a handful of "fanatics" who do not agree with the majority, but in general, history moves along smoothly as nations become more civilized, more modern, more progressive. This is safe history; events or forces that contradict the smooth flow are simply negated, omitted or downplayed. The conflict theory of history, on the other hand, maintains that historical processes occur as a result of clashes between people with different interests. This view of history is dynamic and takes into account the differing viewpoints and interests of numerous groups, including those not in the mainstream.

These histories reflect the first viewpoint. The long Puerto Rican struggle for independence is glossed over, and a perspective is presented that helps reinforce and validate U.S. domination. An example is the portrayal of "El Grito de Lares," the 1868 uprising that was part of an on-going attempt to gain independence from Spain: "Lares . . . was the scene of Puerto Rico's one mild outbreak against the Spaniards in 1868" (*Hello, Puerto Rico*); "El Grito de Lares" was only a "skirmish" (*Puerto Rico in Pictures*); and, "This revolution would have its comic-opera aspects" (*A Short History of Puerto Rico*). Surely, the Boston Tea Party could be characterized in the same way!

As if to support the notion that there has been no struggle for independence, there are constant references to the absence of violence on the part of Puerto Ricans, beginning with the Taíno people: A typical work states, "The gentle Taínos lived an almost paradisiacal existence on their bountiful island of Borinquen" (*A Short History of Puerto Rico*). The myth of Taíno passivity is just that—a myth. In reality, the Taínos could not have been so passive; they survived centuries of conflict and war with invading Carib Indians.

Contemporary history is similarly misrepresented: "Ballots rather than bullets; cooperation rather than oppression; education rather than ignorance is shaping the bright future of the twentieth century in Puerto Rico" (*Puerto Rico: An Island on the Move*); "Since 1940, a profound revolution, which is bloodless and peaceful in nature, has occurred in Puerto Rico" (*Puerto Rico*); and, "unlike the violent upheavals of such neighboring islands as Cuba and Hispaniola [*i.e.*, Santo Domingo and Haiti] . . . [Puerto Rico] has produced no front-page headlines. The revolutionaries have neither rioted, looted, nor killed. There has been no civil war. The United States has not sent troops to try to keep order" (*Hello, Puerto Rico*). Uprisings of both students and workers occur periodically, but because there is a sizeable U.S. National Guard based in Puerto Rico (composed of Puerto Ricans) that has been used to quell the protests, there has in fact been no need to "send in" troops. Recent events in New York City and in Puerto Rico continue to contradict this image of a people satisfied with their lot.

The U.S. is depicted as a somewhat reluctant although benevolent colonizer, ready to instruct Puerto Ricans in the ways of technology and democracy. That the U.S. stripped Puerto Ricans of all civil rights and installed a military government from 1898-1900 is presented as a blessing: "Although it deprived the Puerto Ricans of self-rule, it nevertheless improved the island's sanitation facilities, established an educational system, and built many highways, railroads, hospitals, and other public works. By and large, the two-year period of military government was a peaceful and productive time in Puerto Rican history" (*The Puerto Ricans in America*). A state of affairs that would never be tolerated in the U.S. is presented as appropriate for a people somehow less deserving. And when, in fact, Puerto Ricans demanded more, blame is put on their "unreasonable" hopes: "Misunderstanding and disappointment plagued both sides during the first decade of United States rule. Cultural differences between the rulers and the ruled accounted for much of the misunderstanding. However, much of it was due to unrealistic Puerto Rican expectations" (*Puerto Rico*). Finally, the right of one country to rule another is taken for granted in many of these histories. Not only is it perceived as a right, but the U.S. is given credit for doing such a good job; *Famous Puerto Ricans* asserts, "Uncle Sam was always a benign colonial master with the very best of intentions."

Hello, Puerto Rico praises some of the most repressive elements of colonialism. Fully one-third of all Puerto Rican women of child-bearing age have been sterilized, most often under duress or other questionable conditions,** and

Continued on page 14

***Puerto Rico: A People Challenging Colonialism.* EPICA Task Force, Washington, D.C., 1976, pp. 62ff.

WHAT DO THE NUMBERS SAY?

A look at the children's books on Puerto Rican themes published in the past ten years points up some interesting trends.

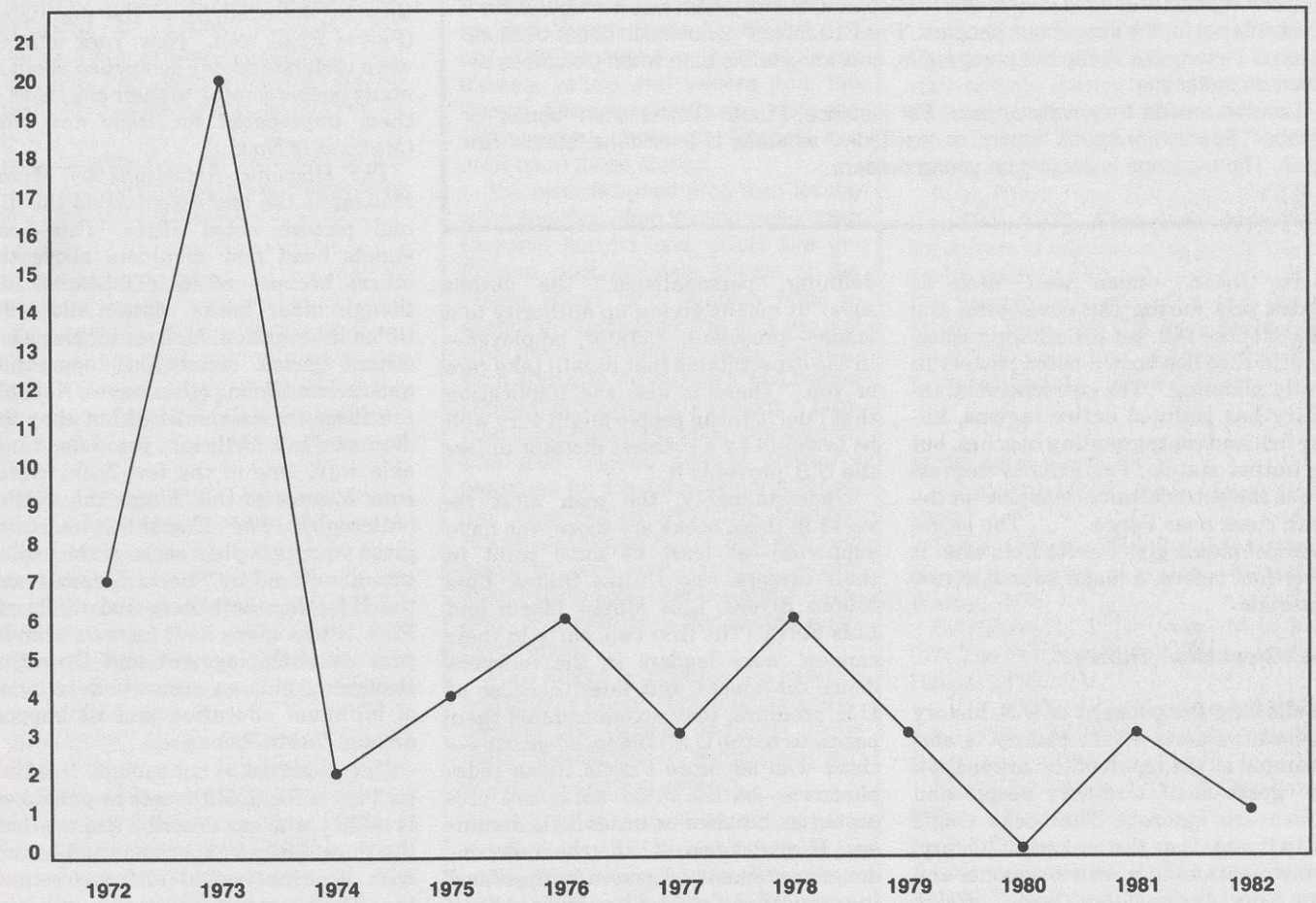
Consider, for instance, the number of books released each year (see chart below). Although 20 titles were published in 1973, perhaps the height of interest in books about minorities, note how few have been published in each of the subsequent years. What seemed to be an expanding market has dwindled away, no doubt because of publishers' perceptions that "ethnic" is no longer "in."

No company has made a real commitment to publishing children's books with Puerto Rican themes; although five companies have each brought out three works, none has received a recommended rating for all three. Dial, however, should be singled out because the two titles it published are both recommendable.

A significant change from ten years ago is the number of authors and illustrators who are Puerto Rican and Hispanic. Ten years ago we found only five Puerto Rican authors. This time, nine Hispanic men, seven of them Puerto Ricans, and three Hispanic women, two clearly Puerto Rican, are among the authors. In addition, seven books were illustrated by Puerto Ricans. (It was sometimes impossible to determine if an author with an Hispanic name is Puerto Rican. If that information was not obtainable or if the author is identified as non-Puerto Rican, they are considered Hispanic for this analysis.) While in general Puerto Rican authors and illustrators reflect the lives of Puerto Ricans in more realistic and less biased ways than most non-Puerto Rican authors, this is not always the case. Regrettably, as a colonized people, we have sometimes internalized our own oppression and come to believe the stereotypes and distortions about us.

Almost half of the books are written by women, but are these books non-sexist? Unhappily, not necessarily. (In fact, of the eight recommended books, only two are by women.) In addition, there are far more works about boys than girls, just as there were ten years ago. Little progress has been made in developing girls' roles that will appeal to *both* boys and girls. Books about girls are clearly "only for girls," while books about boys are intended to appeal to all readers.

Number of Books with Puerto Rican Themes Published Each Year Since 1972



The small number of books on Puerto Rican themes in the last ten years is even more distressing when one considers how many books were published in that period. Since some 3,000 children's books are published each year, the total output for the past decade was probably close to 30,000 titles.

Excuse Me, Your Perspective Is Showing!

The words, phrases and concepts listed below occur again and again in books on Puerto Rican themes. They express a white, North American, ethnocentric viewpoint.

"Mainland" is repeatedly used to refer to the U.S.; this validates the colonial status of Puerto Rico. After all, if the U.S. is the *main* land, then Puerto Rico must be the *minor* or *secondary* land. Why not simply use the term "United States"?

"Island" is used to refer to Puerto Rico. It is factually incorrect since Puerto Rico is actually an archipelago; in addition, this term helps to perpetuate the dependency of Puerto Rico as well as its smallness. Very few books refer to the "nation" of Puerto Rico, yet that is exactly what it is.

"Discovery" refers to the exploits of European explorers who, in fact, often happened to come across and capture lands quite by accident. The fact that hundreds of thousands of human beings already inhabited these lands seems to make no difference until a European finds them.

"Spanish" is sometimes used to refer to Puerto Ricans. Some authors seem to use this term as a euphemism, apparently perceiving Puerto Ricanness in a negative way and trying to disguise it. The fact that Puerto Ricans speak Spanish does not make them Spanish, any more than the fact that North Americans speak English makes them English.

"America" is erroneously and consistently used to refer to the U.S. and "American" to citizens of the U.S. This usage is offensive to not only Puerto Ricans, but to all inhabitants of the Americas: Central and South America, other parts of North America, and the Caribbean as well. What is an acceptable alternative? One is to simply say U.S. citizen.

"New World" is used to refer to this hemisphere, but for whom was it a "new world"? Certainly not for the indigenous peoples. "Pre-Columbian" is not much better because it too is based on a European perspective, according to the date when Columbus arrived on the scene.

Loaded words frequently appear. For instance, Puerto Ricans often "shriek" or "jabber" Spanish or speak "shrilly" or "excitedly," whereas U.S. citizens "speak" English. The message is not lost on young readers.

Puerto Rican women were used as guinea pigs during the developing and testing of the Pill, yet the author gushes, "Puerto Rico has been a noted pioneer in family planning." The petrochemical industry has polluted entire regions, killing fish and contaminating beaches, but the author states: "Particularly impressive is the petrochemical complex on the south coast near Ponce. . . . The petrochemical plants give Puerto Rico what it never had before, a major source of raw materials."

The "Great Men" Theory

Following the patterns of U.S. history textbooks, Puerto Rican history is also presented as the result of the actions of a few "great men" (ordinary people and women are ignored). The books single out individuals as the makers of history, rarely mentioning mass movements and then only in negative terms. *Hello, Puerto Rico* presents this reliance on the few as an almost hereditary, almost feudal characteristic of Puerto Ricans; in defining "personalismo," the author says: "It means giving up authority to a leader—president, dictator, employer—in the expectations that he will take care of you." There is also the implication that Puerto Rican people might very well be taken in by a ruthless dictator unless the U.S. prevents it.

Understandably, the men most revered in these books are those who have supported—at least at some point in their careers—the United States: Luis Muñoz Rivera, Luis Muñoz Marín and Luis Ferré. (The first two, early in their careers, were leaders in the independence movement, but later, because of U.S. pressure, they accommodated their positions to the U.S.) Independentistas—those who advocate Puerto Rican independence—on the other hand, are presented as lunatics or unrealistic dreamers. If mentioned at all, the independence movement is generally described in terms of one man only—Pedro Albizu Campos. Here are examples of how Albizu Campos, called the Father of Puerto Rico or "El Maestro" (The Teacher) by those favoring independence, is discredited: "[T]he fanatical National Party" was "led by a rabid anti-American" (*Hello, Puerto Rico*); Albizu Campos' "fanatical hate and frequent calls for violence and revolution were considered the spark for a series of disorders in the 1930's" (*Mañana Is Now*). If U.S. history were written from this perspective, a Patrick Henry would also be a fanatic.

More "Blame the Victim"

Migration and the experiences of Puerto Ricans in the U.S. are given at least a small section in the histories. These sometimes document the problems to be faced here, but they place the onus for these problems on the people themselves: "The identity crisis of Puerto Ricans was directly linked with the reluctance of the migrants to get involved in mainland politics" (*The Puerto Ricans in America*); "The emigrants also include some undesirables, such as petty criminals. As U.S. citizens, these people can neither be denied entry into, nor can they be deported from, the mainland" (*Puerto Rico*); and, "New York officials were understandably concerned about so many people coming to their city, most of them unprepared for their new life" (*Mañana Is Now*).

The Hispanic Americans by Milton Meltzer is the one exception to the dismal picture noted above. This book stands head and shoulders above the others because of its perspective. Although other books contain more detailed information, Meltzer tackles what others ignore: stereotypes, oppression and racism, among other issues. Not only are these issues identified but they are discussed in a forthright yet understandable way. One of the few books which runs counter to the "blame the victim" philosophy, *The Hispanic Americans* gives young people a sense of the exploitation suffered by Puerto Ricans under the U.S. flag, both here and in Puerto Rico. It also gives hard facts on such issues as unemployment and Operation Bootstrap, plus an accurate description of bilingual education and its support among Puerto Ricans.

One good book is not enough. It is time for Puerto Rican authors to be published. It is they who can describe and evaluate the Puerto Rican experience and history with genuine insight and understanding. Their unique perspective will give books about Puerto Rico and Puerto Ricans a dimension totally missing from almost all the books published to date. □

BOOKS ANALYZED

Most of the books listed below are discussed in the feature articles beginning on pages 6 and 10. Some of the listings are followed by a volume and issue number in parentheses; these indicate the issue of the *Bulletin* in which the book was reviewed.

RECOMMENDED BOOKS

Chardiet, Bernice. *Juan Bobo and the Pig: A Puerto Rican Folktale Retold.* Illustrated by Hope Merryman. Walker, 1973, grades k–3, $5.95.

Martel, Cruz. *Yagua Days.* Illustrated by Jerry Pinkney. Dial, 1976, grades k–4, $5.95 (Vol. 7, No. 5).

Meltzer, Milton. *The Hispanic Americans.* Illustrated by Catherine Noren and Morrie Camhi. T.Y. Crowell, 1982, grades 7–up, $11.06.

Mohr, Nicholasa. *Felita.* Illustrated by Ray Cruz. Dial, 1979, grades 3–6, $6.95.

Myers, Walter Dean. *Fast Sam, Cool Clyde, and Stuff.* Viking, 1975, grades 7–up, $6.95 (Vol. 6, No. 8).

Rudeen, Kenneth. *Roberto Clemente.* Illustrated by Frank Mullins. T.Y. Crowell, 1974, grades 1–5, $9.89.

Thomas, Piri. *Stories from El Barrio.* Knopf, 1978, grades 7–up, $6.95 (Vol. 12, No. 6).

Wagenheim, Kal, ed. *Cuentos: An Anthology of Short Stories from Puerto Rico.* Schocken, 1978, grades 9-12, $4.95.

RECOMMENDED WITH RESERVATIONS

Belpré, Pura. *Once in Puerto Rico.* Illustrated by Christine Price. Warne, 1973. An anthology of Puerto Rican folktales, this book is generally positive, but there are some historical inaccuracies.

Brahs, Stuart J. *An Album of Puerto Ricans in the United States.* Illustrated with photographs by Nathan Farb. Franklin Watts, 1973. Illustrated with beautiful photographs, this book gives a generally sympathetic view of the lives of Puerto Ricans in the U.S. but it does not analyze the effects of U.S. domination of Puerto Rico.

Brondfield, Jerry. *Roberto Clemente: Pride of the Pirates.* Illustrated by Victory Mays. Garrard, 1976. Although this sentimental book idealizes Roberto Clemente, it does present him as a positive role model. Rather technical, it is most appropriate for true sports fans.

Gerber, Irving. *Roberto Clemente: The Pride of Puerto Rico.* Book-Lab (Brooklyn, NY), 1978. The basic flaw of this rendition of the baseball player's life is its "Horatio Alger" tone.

Getsinger, John. *Luis: una historia bilingüe/A Bilingual Story.* Blaine Ethridge, 1976. A very sympathetic view of a boy growing up in Massachusetts, this book is marred by a poor Spanish translation.

Levoy, Myron. *A Shadow like a Leopard.* Harper & Row, 1981. This well written story presents a positive portrayal of the teenage protagonist, but the other Puerto Rican characters provide mixed messages (Vol. 13, Nos. 2 & 3).

Pura Belpré 1902–1982

In this special issue devoted to Puerto Rican themes, it is appropriate to spotlight Pura Belpré, a Puerto Rican librarian, story teller and author.

Born in Cidra, Puerto Rico, she came to New York City as a child. She began her career in 1921 at the 135th Street Branch of the New York Public Library, the first Puerto Rican librarian in the city. She became a story teller, using themes, values and folklore from the Puerto Rican experience; later she wrote several books in English that drew upon these stories.

She also designed programs for the city's libraries, often inviting well-known Hispanic authors and artists like the Chilean poet Gabriela Mistral or the Puerto Rican tenor Antonio Paoli to special presentations; this was the first time the city's libraries were open to such artists. In the mid-30's, she helped create the South Bronx Project, a bilingual library program within the system. She also created cultural children's programs for the Educational Alliance, the Union Settlement House, Madison House and Casita María. She was very active in community groups, among them Puerto Rico Literario and Asociación de Escritores y Periodistas Puertorriqueños.

Pura Belpré symbolizes the strength and spirit of Puerto Rican culture and literature. She touched the lives of the many thousands of youngsters with whom she came in contact.

(We would like to thank Dr. Virginia Sanchez Korrol of Brooklyn College for making this information available to us. She interviewed Pura Belpré shortly before her death.)

Mohr, Nicholasa. *El Bronx Remembered: A Novella and Stories.* Harper & Row, 1975. Generally sensitive and engaging short stories on the experiences of Puerto Ricans in New York in the 1950's, this book may perpetuate some stereotypes.

_____. *In Nueva York.* Dell, 1977. Vignettes of Puerto Rican life on New York's Lower East Side, these stories are realistic, but the characters sometimes deal with their situation in destructive ways.

_____. *Nilda.* Illustrated by author. Harper & Row, 1973. This well-written realistic story about a girl growing up in New York City presents characters and situations which may lead a reader to believe that Puerto Ricans are simply victims.

Molnar, Joe. *Elizabeth: A Puerto Rican-American Tells Her Story.* Franklin Watts, 1974. Although this book tends to idealize Puerto Rico, it shows Elizabeth in a realistic and sympathetic light.

Ordóñez, Eduardo. *Yukiyú: El espíritu de Borinquen.* Illustrated by Manuel Otero. Plus Ultra Educational Publishing Co., 1973. This allegory is appropriate only for those who are familiar with Puerto Rican politics. The colorful but almost bizarre illustrations may not appeal to many young people.

Soto, Pedro Juan. *Hot Land, Cold Season.* Dell, 1973. Alienation, racism and the effects of migration on family life are realistically portrayed in this book on the identity struggle of Puerto Ricans growing up in the U.S. by a well-known Puerto Rican author. It tends, however, to stereotype the role of women.

ALSO ANALYZED

Augelli, John P. *Puerto Rico.* Ginn, 1973.

Belpré, Pura. *The Rainbow-Colored Horse.* Illustrated by Antonio Martorell. Warne, 1978.

Bethancourt, T. Ernesto. *New York City Too Far from Tampa Blues.* Holiday House, 1975.

_____. *Where the Deer and the Cantaloupe Play.* Oak Tree Publications (San Diego, CA.), 1981.

Bunting, Eve. *Josefina Finds the Prince.* Illustrated by Jan Palmer. Garrard, 1976.

Colorado, Antonio J. *The First Book of Puerto Rico.* Franklin Watts, 1978 (rev. ed.).

Connors, Robert E. and Donald R. Haener. *Puerto Rico: An Island on the*

SPANISH LANGUAGE TEXTS: THE CASE OF THE INVISIBLE HISPANIC

In an insightful study conducted in 1974, Dr. Gary Keller reviewed ten texts for teaching elementary Spanish to college freshmen; he analyzed their inclusion of themes or language items related to Puerto Ricans, Chicanos and other Hispanics and found that Hispanics living in the U.S. were invisible in these texts. Only one book, for example, included the word "puertorriqueño," and only one had a dialogue dealing with the Spanish language in the U.S. today. Instead, Keller noted, "These grammars are dripping with vocabulary dealing with bullfighters, flamenco dancers, soccer and Jai Alai players, castanet clickers—all that is corny, trivial, or picturesque, and virtually nothing that is socially relevant or remotely controversial."[1]

Today, eight years later, the situation has changed somewhat. One can now find numerous textbook references to Puerto Ricans and other Hispanics, and Hispanic themes are quite common now. Nevertheless, they are often sterile and hackneyed themes which do little to enhance the perceptions that others might have of Hispanics in the U.S. Almost every elementary Spanish text now has at least one selection on "Hispanic Life in the U.S.," yet even these emphasize the maintenance of *Spanish* customs and traditions within the Hispanic community or stress the benefits of U.S. citizenship for Hispanics. The readings, which are generally elitist, are also often full of factual errors. The once invisible Hispanic is now all too visible, stereotypes and all.

One textbook breaks this mold—*Spanish Here and Now*; it was co-authored by the writer of the previously mentioned study.[2] From start to finish, concerns of Hispanics, both here and in their home countries, are the focus of this text. Ignoring the exotic or the insipid, the authors present an honest and realistic portrayal of Hispanics through such features as dialogues dealing with an organizing meeting of the United Farm Workers, photos of Puerto Rican communities in New York and student protests in Latin America.

Most texts, however, continue to devalue and belittle our language. The Spanish spoken by Puerto Ricans and other Hispanics is deemed not quite as "good," not quite as "correct," not quite as "melodious" as that spoken by Spaniards. Until such time as Hispanics and others start making demands of textbook publishers, Spanish language textbooks will no doubt continue to convey negative messages. A suggested strategy is for teachers to initiate analyses, preferably with their classes, of their textbooks and present their findings to (1) the state and local textbook adoption agencies and (2) the publishers of the textbooks.

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[1]Gary D. Keller. "The Systematic Exclusion of the Language and Culture of Boricuas, Chicanos, and Other U.S. Hispanos in Elementary Spanish Grammar Textbooks Published in the United States." *The Bilingual Review*, Vol. 5, No. 3, Sept. 1974, p. 234.

[2]Gary D. Keller, Nancy A. Sebastiani and Francisco Jimenez. *Spanish Here and Now*. Harcourt Brace Jovanovich, 1978.

Move. Illustrated by Michael Connors. Discovery Enterprises (Cooperstown, NY), 1972.

Cooper, Paulette. *Growing Up Puerto Rican*. Arbor House, 1972.

Eiseman, Alberta. *Mañana Is Now: The Spanish-Speaking in the United States*. Illustrated with photographs. Atheneum, 1973.

Franco, John M. et al. *Hispano-American Contributors to American Life*. Benefic Press (Westchester, IL), 1973.

García, Richard. *My Aunt Otilia's Spirits/Los espíritus de mi tía Otilia*. Illustrated by Robin Cherin and Roger Reyes. Children's Book Press, 1973.

Gerber, Irving. *Puerto Rico: Long Ago*. Book-Lab (Brooklyn, NY), 1978.

Golding, Morton J. *A Short History of Puerto Rico*. New American Library, 1973.

Gonzalez, Gloria. *Gaucho*. Knopf, 1977.

Gray, Genevieve. *The Dark Side of Nowhere*. Illustrated by Nancy Inderieden. EMC, 1977 (Vol. 13, Nos. 4 & 5).

Gruber, Ruth. *Felisa Rincón de Gautier: The Mayor of San Juan*. Dell, 1972.

Hall, Lynn. *Danza!* Scribners, 1981.

Heuman, William. *Little League Hotshots*. Illustrated by Harvey Kidder. Dodd, Mead, 1972.

Larsen, Ronald J. *The Puerto Ricans in America*. Lerner Publications, 1973.

McKnown, Robin. *The Image of Puerto Rico: Its History and Its People on the Island—On the Mainland*. McGraw-Hill, 1973.

Mann, Peggy. *How Juan Got Home*. Illustrated by Richard Lebenson. Coward, McCann & Geoghegan, 1972.

_____. *Luis Muñoz Marín: The Man Who Remade Puerto Rico*. Coward, McCann & Geoghegan, 1973.

_____. *The Secret Dog of Little Luis*. Illustrated by Richard Lebenson. Coward, McCann & Geoghegan, 1973.

Masters, Robert V. *Puerto Rico in Pictures*. Sterling, 1973 (rev. ed.).

Moore, Ruth Nulton. *Tomás and the Talking Birds*. Illustrated by Esther Rose Graber. Herald Press, 1979.

Newlon, Clarke. *Famous Puerto Ricans*. Dodd, Mead, 1975.

Perl, Lila. *Puerto Rico: Island Between Two Worlds*. Morrow, 1979.

Ribes Tovar, Federico. *Puerto Rico en mi corazón/Puerto Rico in My Heart*. Illustrated by Izzy Sanabria. Plus Ultra Educational Publishing Co., 1972.

Rivera, Geraldo. *Puerto Rico: Island of Contrasts*. Illustrated by William Negrón. Parents Magazine Press, 1973.

_____ and Edith Rivera. *Miguel Robles—So Far*. Illustrated by Edith Rivera. Harcourt Brace Jovanovich, 1973.

Rohmer, Harriet and Jesús Guerrero Rea, adapt. *Atariba and Niguayona*. Illustrated by Consuelo Mendez Castillo. Children's Book Press, 1976.

Singer, Julia. *We All Come From Someplace: Children of Puerto Rico*. Illustrated with photographs by the author. Atheneum, 1976 (Vol. 9, No. 2).

_____. *We All Come from Puerto Rico, Too*. Illustrated with photographs by the author. Atheneum, 1977 (Vol. 9, No. 2).

Thomas, Dawn C. *Pablito's New Feet*. Illustrated by Paul Frame. Lippincott, 1973.

Weeks, Morris, Jr. *Hello, Puerto Rico*. Illustrated with photographs. Grosset & Dunlap, 1972.

Weiner, Sandra. *They Call Me Jack: The Story of a Boy from Puerto Rico*. Illustrated with photographs. Pantheon, 1973.

About the Author

SONIA NIETO is Assistant Professor in the Bilingual-Multicultural Education Program at the University of Massachusetts at Amherst. Dr. Nieto has long been concerned with equity issues, particularly in the educational system, and has written several articles on these issues.

An analysis of 25 history textbooks shows that stereotypes, distortions and omissions continue to pervade these books

U.S. History Texts: Any Change in Ten Years?

By Sharon Wigutoff and Iris Santos-Rivera

How do high school textbooks on U.S. history present Puerto Rican history? What are students in U.S. schools learning about the relationship between the two countries?

To find out, we analyzed 25 popular textbooks. Eight were published between 1961 and 1972, seven between 1973 and 1979, and ten between 1980 and 1982. Wherever possible, earlier and later editions of the same text were examined, in order to compare the information provided at different times. In all, 18 different titles and 12 publishers were represented (see list at the end of this article).

The broad range of texts selected would seem to suggest a great deal of information to compare and analyze. In fact, this was not the case. The authors of all these texts, both old and new, appear to have read exactly the same sourcebooks. Their accounts, offering minimal and generally misleading information, are virtually identical.

In every case, their presentation of facts comes from an Anglo perspective that reduces Puerto Rican history to little more than a footnote in the "pageant" of U.S. history. Given the complete absence of the Puerto Rican perspective and the failure to include new scholarship from Puerto Rican historians, the information presented in even the newest textbooks remains one-dimensional and insufficient.

Since every text in the study presents a chronological progression of political and military events, we have identified six specific time periods to examine: (1) the indigenous period (before 1492), (2) Spanish colonization, (3) the autonomous period (before 1898), (4) political developments from 1898 to 1947, (5) Puerto Rico as a commonwealth and (6) migration to the United States. Our findings follow.

Findings

The Indigenous Period (before 1492): No text mentions Caribbean cultures prior to the Spanish invasion. Some texts include information about native societies before the arrival of Columbus, but these discussions of pre-Columbian civilizations, as they are usually termed, are limited to those of North America and, occasionally, Mexico.

Textbooks should indicate that there was a long history in the Caribbean that pre-dated the European conquest. Extensive contacts, both friendly and hostile, existed among indigenous nations; there were political, economic and cultural exchanges. Often, the social structures of these societies, which were frequently matriarchal systems, were so different from European models that they were misunderstood and misrepresented by European observers. For example, Columbus is quoted in one text as depicting the natives as "little babes," "so good they will give you anything." They "know nothing about war. When someone showed them a sword, they took hold of the wrong end and cut themselves."[1]

Spanish Colonization: The arrival of the Spanish invaders brings the first mention of the Caribbean area in textbooks, conveying to students the ethnocentric notion that this part of the Western hemisphere became important only after white men "discovered" it. In every text examined, the scenario is similar: a small band of explorers steps off their ships and easily subdues the weak and passive "Indian" population. Finding the islands rich in gold and natural resources, the Spanish force the "Indians" to do the heavy work, while they accumulate vast amounts of wealth for themselves and the Spanish Empire. When the "Indians" begin to die off because of disease and overwork, the Spanish must import African slaves to augment the labor force. Only the compassion of the Catholic missionaries—notably Bartolomé de Las Casas, who is identified in many texts—brings some hope to the conquered.

While this description suggests the cruelty and greed of the Spanish invaders, it portrays the indigenous populations as helpless and impotent. The attention given de Las Casas underscores this impression—the only significant effort to humanize the conquest comes from a sensitive member of the invading group.

Although the theme is essentially the same, there are variations among the 25 texts. *America's Heritage* (1982), one of the most traditional works, devotes four paragraphs to a discussion of how the Indians and the Spanish *got along* and includes some of the hardships faced by the *Spanish*. The 1980 edition of *The Free and the Brave* speculates: "The Indians must have had mixed feelings about the Spanish invaders. Sometimes they must have wished that the Europeans would go away" (pp. 38-39).

The African slave trade generally receives greater condemnation than the subjugation of the indigenous populations. *The Free and the Brave*, cited above, waffles about the "good" and bad points of slavery, but another text, *The*

[1] *Adventures in American History*, Silver Burdett Company, 1976. This book was not one of the 25 examined in this study.

Most texts do not contain any pictures of Puerto Ricans either in their homeland or in the U.S. The illustrations that do appear are often misleading. The scenic view above appears in America: Its People and Values; *the caption reads, "Puerto Rico has many beautiful beaches like the one pictured below. What is Puerto Rico's relationship to the United States?"*

Rise of the American Nation (1972 and 1977 editions) states:

> Whenever Spaniards and Portuguese found it profitable to exploit black slave labor, . . . they did so. Thus Latin American slavery, like slavery at all times and places, was a cruel denial of human worth and dignity and often led to desperate resistance on the part of the slaves.

Documentation of native reactions to the Europeans, as well as their efforts to resist forced labor, is available. This information would do much to dispel the false picture of native passivity. Students should also learn that the Spanish did not just walk in and take over. They achieved control by taking advantage of antagonisms within the indigenous groups. By uniting and leading weaker factions against the more dominant groups, the invaders were able to construct a strong power base in the Western hemisphere.

No text specifically discusses Puerto Rico and its native Taíno population during this period. All the Caribbean cultures are lumped together under the composite term "Indian." Some texts give one or two paragraphs to the racial diversity that resulted from the mixing of Indian, African and Spanish cultures, noting that those of European, or white, origin maintained a sense of superiority.

The Autonomous Period (before 1898): Puerto Rico receives its first significant mention in discussions of the Spanish-American War—the war ended with the Treaty of Paris when Spain ceded Puerto Rico to the United States. Only one text mentions that Puerto Rico had achieved a high degree of autonomy from Spain *prior* to the U.S. takeover. It had its own currency, could make foreign treaties, sent a representative to the Spanish government and controlled local affairs. The only text to note this — the 1981 edition of *A People and a Nation* — explains that

> In 1897 Spain announced a charter of autonomy for Puerto Rico. The new government had barely completed elections and begun to function when a United States force landed on the island. The Spanish were unable to defend the island, and the American command, declaring its intention not to oppress further an oppressed people, took the island easily. Puerto Rico lost its short-lived autonomy. By October an American military government was ruling the island. (p. 541)

This information places the subsequent "awarding" of self-government to Puerto Rico in an interesting context. Significantly, it is omitted in the other 24 textbooks.

Political Developments from 1898-1947: Only 50 per cent of the texts studied (13 out of 25) provide any specific information about the post-1898 political developments in Puerto Rico. All 13 include the fact that the United States made the people of Puerto Rico U.S. citizens in 1917 but most texts say that U.S. citizenship was "given" or "granted." Nowhere is it mentioned that many Puerto Ricans in fact did not want U.S. citizenship, or that the Puerto Rican-elected legislature voted unanimously against it, stating, "we firmly and loyally oppose our being declared against our express will or without our express consent, citizens of any other than our own beloved country."[2]

[2]From a speech by Luis Muñoz Rivera, 1913.

Of the 13 texts that discuss this period, only ten mention the Foraker Act of 1900 which set up a U.S.-controlled civilian government. Only two texts acknowledge that the island was under military control between 1898 and 1900. Eight texts, or less than one-third of the books studied, cite the Insular Cases of 1901, which determined that Constitutional guarantees do not automatically apply to people living in U.S. territories.

The remaining 50 per cent of the texts either skip over this period completely or include a vague and misleading paragraph, as in *The New Exploring American History* (1981):

> In 1898 the United States gained Puerto Rico from Spain. It is a beautiful island southeast of Florida. The Puerto Ricans accepted the government of the United States immediately. Over the years, the United States has given the Puerto Rican people more and more power to govern themselves. (p. 408)

There is some critical commentary on U.S. imperialism following the Spanish-American War. Several texts reproduce arguments advanced at the time by prominent U.S. politicians. Only one text includes "The Latin American Reaction" to imperialism (*History of a Free People*, 1970, p. 97). This text devotes almost a full page to this perspective, which includes the protest poetry of Rubén Darío of Nicaragua and an explanation of *Hispanidad* as an expression of ethnic pride. It is revealing that the 1981 edition of this text drops this entire section.

Curious Comments

Another new text, *American History* by Garraty (1982), makes a curious comment about imperialism:

> Many people in the United States . . . insisted that owning colonies was un-American. Taking Puerto Rico was bad enough, but it was one small island. It might be needed for national defense in case of another war. However, ruling the Philippine Islands without the consent of the Filipinos would make the United States an *imperialist nation*." (p. 630)

The discussions of imperialism after 1898 ignore the fact that the United States had long been engaged in racist policies which exploited different Third World groups. In fact, the word "racism" is only found in one discussion of this time period. *American History* by Abramowitz (1979) links racism with nationalism and imperialism (p. 609) and makes the very significant connection between the treatment of colonized peoples and the treatment of Blacks, Native Americans and Mexicans. No text,

including Abramowitz, allows students to see the interconnectedness of specific racist and sexist policies throughout this period, such as the lynching of Blacks, exclusion laws against Asians and the genocide of Native Americans, as well as the ongoing struggles of women and labor movements.

The Shaping of America (1972), published over ten years ago, makes some critical observations in its "Conclusion" to the chapter on imperialism:

> . . . policies were far from consistent. The underlying reasons were nearly always economic, and in some cases, strategic or political. They were formulated, however, in moral terms. It was right for the United States to intervene, it was said, because it would ultimately benefit the weaker power. . . . Nevertheless, intervention left a legacy of bitterness among the people; and schools, roads, and telegraph lines were no substitute for freedom.

As with "The Latin American Reaction" quoted earlier, this type of critique does not appear in the texts published after 1980.

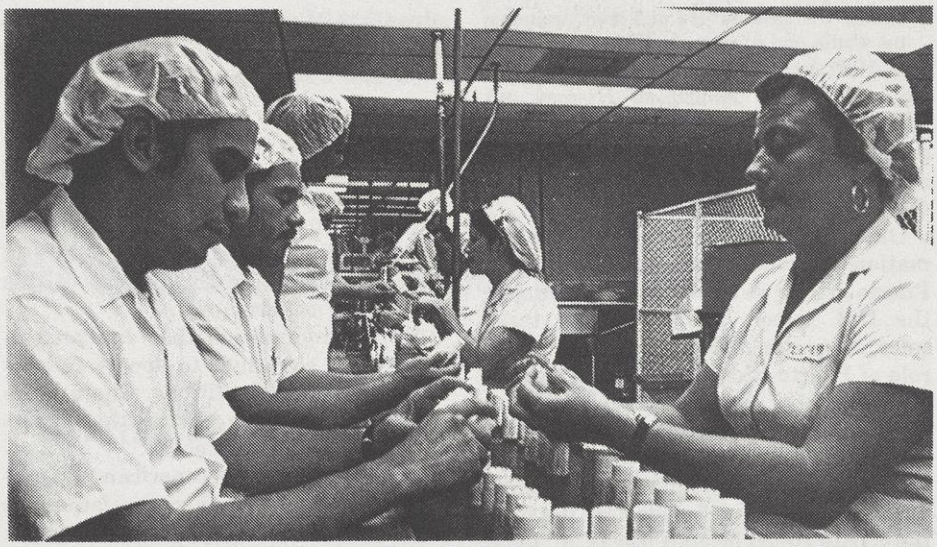
Puerto Rico as a Commonwealth: Typical of the information offered on later developments in Puerto Rico is this excerpt from *America: Its People and Values* (1979):

> In 1947, Congress gave the Puerto Ricans the right to elect their own governor. In 1952, the island adopted a constitution and became the free Commonwealth of Puerto Rico. As a *commonwealth*, or free republic, Puerto Rico today governs itself, but receives military and tariff protection from the United States. . . . After Puerto Rico became a free commonwealth, conditions improved greatly. (pp. 683-684)

To be more specific, under the "free republic" of Puerto Rico, the U.S. has control of Puerto Rico's foreign trade, monetary system, postal system, foreign relations, communications, military service, social security and defense.

Only one text, *A People and a Nation* (1981), commended earlier for its information about the autonomous period, discusses the demands of Puerto Ricans for greater self-government between 1917 and 1947 (p. 553). Another text, *History of a Free People* (in its 1970 edition only) also mentions this pre-Commonwealth period, but in a different manner. It gives Rexford Tugwell, the Anglo-American appointed governor by the U.S. in 1941, credit for having "laid the groundwork for much of the later progress" (p. 477).

Descriptions of this "later progress," known as "Operation Bootstrap," are significantly different in texts published in different time periods. *The Rise of the American Nation*, in its 1972 and 1977 editions, includes a special feature on Puerto Rico as "the showcase of Latin America." Puerto Ricans, the feature states, "enjoy a per capita income higher than that of any other Latin-American country" except for Venezuela, and "Puerto Rico's victory over poverty, although far from complete, represents one one of the most dramatic chapters in recent history" (p. 719, 1977). In the 1982 edition of this text, this feature has disappeared. Similarly, the 1961 edition of *History of a Free People* exults over the gains under Operation Bootstrap, including an increase in per capita income to $468. In the 1970 edition, the tone is more guarded: "Operation Bootstrap did not solve all problems. Dramatic as the increase in wealth was, the per capita income of Puerto Ricans was less than half that in the United States" (p. 477). The 1981 edition omits this entire discussion.



Several texts show factories owned by U.S. companies, but they do not discuss the exploitation of the country or of Puerto Ricans. The illustration above, in America's Heritage, *is captioned, "These Puerto Ricans work for a large drug company. Many United States businesses have plants in Puerto Rico."*

Status Question Ignored

The status question of colony-commonwealth-statehood-independence is generally dismissed in textbooks with a simple "some wanted this, some wanted that, but most voted for a commonwealth." In actuality, the status question has been a constant and major point of debate in Puerto Rico, particularly since the 1898 Treaty of Paris. The dispute reached the international level when the Decolonization Committee of the United Nations passed a resolution in 1972 identifying Puerto Rico as a colony of the U.S. and calling for self-determination for Puerto Ricans. This resolution has been reaffirmed every year since that time by the committee, but has been blocked from discussion in the General Assembly by the efforts of U.S. diplomats.

Migration to the United States: As far as textbooks are concerned, Puerto Ricans began to migrate to the U.S. in large numbers after World War II in order to escape poverty. No text notes the movement to transport masses of Puerto Rican jíbaros to Hawaii between 1900 and 1921 to work as scabs on sugar cane plantations, following a strike by Japanese workers.[3]

More significantly, no text points out that a major cause of the poverty in Puerto Rico is the fact that U.S. businesses, seeking a cheap labor source, replaced the traditional agricultural economy with industrialization and displaced rural workers. Insufficient jobs and overcrowded conditions in urban areas caused many to migrate to the U.S. in search of better opportunities. Once in the states, they faced similar problems of overcrowding and lack of job opportunities in addition to all the problems of living in a racist society. The 1969 edition of *Exploring Our Nation's History* told students that this situation was temporary:

> like earlier immigrants, the Spanish-Americans were quickly working their way up into the middle class. It seemed likely that discrimination against them would

[3]Hawaii-Puerto Rico Diaspora Project, 1776 Church St. N.W., Washington, DC 20036.

> end in the near future and that prejudice too would end in time. (p. 634)

The 1981 version of the same text, *The New Exploring American History*, no longer promises that discrimination will end, but says that Puerto Ricans are still moving up, "despite these problems" (p. 488).

One-third of the texts present no information on contemporary conditions in Puerto Rico or on Puerto Ricans living in the U.S. today. The remaining texts refer, in limited and varying ways, to the role of Puerto Ricans in the movements for minority recognition during the 1960's and to the pattern of circular migration. Puerto Ricans are mentioned in *Land of Challenge* (1975) in an offensive discussion of "ethnic" pride: "By the time the 1970's rolled around it was 'in' to be 'ethnic.'" And, from the same text, "ethnic comedians helped Americans retain their ability to laugh at themselves, even as they re-examined serious questions" (p. 118). (How could they *re*-examine what they had never examined in the first place?)

A more serious discussion appears in *The National Experience* (1981), the most sophisticated of the texts, but its implications are questionable. Speaking of bilingualism as "the distinctive interest of the Hispanic community," it states: "the promotion of bilingual education threatened to make the Hispanics the first among all immigrant groups in the United States to resist linguistic assimilation" (p. 891). This text also credits "West Side Story" for making U.S. whites sympathetic to the problems of Puerto Ricans!

Exploitation Not Noted

According to one new text, *America's Heritage* (1982), immigration to the U.S. from Puerto Rico has decreased "because economic conditions on the island have improved, [and] Puerto Ricans have not wanted to leave their beautiful homeland" (p. 575). In fact, there is 40 per cent unemployment on the island; 60 per cent of the people live below the federal poverty level, and 70 per cent depend on food stamps. The exploitation of Puerto Rico's human and natural resources by multinational companies is not found in today's history textbooks.

Let Freedom Ring (1980) offers minimal information about Puerto Ricans, but it does discuss the economic discrimination faced by minorities in general: "Forced into unemployment or restricted to low-paying jobs, members of minority groups are usually poor. Often it is to the advantage of the majority to keep them this way so their labor can be obtained at a low cost when needed" (p. 546).

Summary

In summary, our examination of 25 U.S. history texts reveals the following:

1. Although Puerto Rico has been governed by the U.S. for 85 years, textbook authors clearly see the history of this connection as peripheral.

2. The information that appeared in early texts continues to appear in subsequent "revised" editions. There is no reflection of the new scholarship and perspectives of the past decade.

3. Only the Anglo-American perspective on U.S.-Puerto Rican relations is presented. (The one exception—a section entitled "The Latin American Reaction"—appeared in the 1970 edition of *A Free People*, but it is not in the 1981 version of the text.)

4. There appears to be a decrease in the amount of substantive information presented on Puerto Rico in the texts published after 1980. Sections that appeared in early editions have been dropped from several texts (see above).

5. Although specific legislation is sometimes mentioned, these are never placed in a larger political or socioeconomic context. For example, over half the texts cite the Jones Act of 1917 which made Puerto Ricans U.S. citizens. However, not one mentions that the timing of the act made it conveniently possible for the U.S. to draft Puerto Ricans for service in World War I (nor, for that matter, do any texts mention the extent of the opposition by Puerto Ricans to the Jones Act).

6. The discussions of important topics—if they occur at all—are so fragmented that students can not see how these topics are linked. For example, although imperialism, reconstruction, immigration, the labor movement and women's suffrage all occurred during the same time period (roughly 1870–1920), the texts make it difficult for students to see how systematic race-, sex- and class-bias link these situations.

7. Controversial issues are generally avoided or downplayed. Texts sidestep serious analysis of such issues as the status question or circular migration and stay clear of such loaded issues as the widespread sterilization of Puerto Rican women.

Recommendations for improvements of the presentation of Puerto Rico in textbooks center on the need for inclusion of the Puerto Rican perspective. □

The above study is based in part on an analysis done by Sonia Nieto, guest editor of this special *Bulletin*.

Textbooks Analyzed

Listed below are the textbooks analyzed. A total of 25 books—18 titles in various editions—were examined.

America: Its People and Values by Leonard C. Wood et al., Harcourt Brace Jovanovich, 1979.

American History by Jack Abramowitz, Follett, 1971, 1979 (5th ed.).

American History by John A. Garrarty, Harcourt Brace Jovanovich, 1982.

The American Nation by John A. Garrarty, Harper & Row, 1979.

The Americans by Winthrop Jordan et al., Science Research Associates, 1982.

America's Heritage by Margaret Stimmann Branson, Ginn (Xerox), 1982.

Episodes in American History by Robert E. Burns et al., Ginn, 1973.

Exploring Our Nation's History by Melvin Schwartz and John R. O'Connor, Globe, 1969; reissued as *The New Exploring American History*, 1981.

The Free and the Brave by Henry F. Graff, Rand McNally, 1972, 1980.

Freedom's Trail by Richard A. Bartlett et al., Houghton-Mifflin, 1979.

History of a Free People by Henry Bragdon and Samuel McCutchen, Macmillan, 1961, 1970, 1981.

The Impact of Our Past by Bernard Weisberger, McGraw-Hill, 1972.

Land of Challenge by Margaret Stimmann Branson, Ginn (Xerox), 1975.

Let Freedom Ring by Joseph H. Dempsey, Silver Burdett, 1980.

The National Experience by John Blum et al., Harcourt Brace Jovanovich, 1981.

A People and a Nation by Clarence Ver Steeg and Richard Hofstadter, Harper & Row, 1981.

Rise of the American Nation by Lewis Paul Todd and Merle Curti, Harcourt Brace Jovanovich, 1972, 1977, 1982.

The Shaping of America by Richard Curry et al., Holt, Rinehart & Winston, 1972.

About the Authors

SHARON WIGUTOFF is author of Books for Today's Children *and* Books for Today's Young Readers, *annotated bibliographies of non-sexist and non-racist books published by The Feminist Press. IRIS SANTOS-RIVERA is Director of Project PRIDE at the Labor Education Center of Rutgers University. Project PRIDE is an adult education project for migrant Puerto Rican workers in New Jersey.*

Texts do not discuss the important roles of women in Puerto Rico; information to fill this gap is presented

The Roles of Women in Puerto Rico

By Iris Santos-Rivera

Children's materials—both fiction and non-fiction—misrepresent or ignore the role of Puerto Rican women in this country and in Puerto Rico (see pages 6 and 10). There have been two separate patterns—one relating to the women of Native, African and Spanish peasant background, the other to the women of the landed gentry established after the Spanish conquest. The two groups—with their very different traditions and experiences—have, not surprisingly, rather different histories and priorities. Correspondingly, as Edna Acosta Belén points out in her book *The Puerto Rican Woman* (Praeger, 1979) there has been a dual tendency of expression of Puerto Rican feminism.

In the beginning, Puerto Rico was inhabited by the Taíno people. Their family structure was matrilineal, and women had access to the highest political rank, that of chief (*cacica*). Both young girls and boys were taught the skills of weapon-making and self-defense against the aggressive Caribs. Women participated in all aspects of economic production (agriculture and fishing) and in religious and other ceremonies. Although much of this history has been ignored by texts on the native cultures of Puerto Rico, these early traditions provided the foundation for the relatively full participation of rural women in their societies. Some recent studies (see Stan Steiner, *The Islands: The World of the Puerto Ricans*, Harper & Row, 1971) have argued that Taíno social values continue in the consciousness of Puerto Rican working-class women. There is no doubt that African values persist as well, but these are little documented to date.

From the conquest by the Spaniards in 1493 to the conquest by the U.S. in 1898, the roles of Puerto Rican women remained stable. Spanish, Indian and African peasant women, free or slave, worked in the houses of the landed gentry or in the fields and plantations. Both men and women who had no capital or land were required under Spanish law (1849) to work as *jornaleros* (day laborers); most worked as domestics on the haciendas of the landed peasants or the landed gentry, and they often got paid in goods or not at all. The wives and daughters of the gentry organized social functions, supervised the plantations and generally ran orderly households that made life in the tropics quite pleasant for large, traditional Catholic families.

Many poor women, wives and daughters of small tenant farmers, worked from dawn to late evening. They often worked in both the home and in the fields from very early childhood. Education for peasant women did not extend beyond the third grade, if they were lucky enough to go to school at all.

As the economy changed from subsistence farming to agri-business, industry and manufacturing by corporations from the U.S. (1900-1960), many of these women were displaced from rural areas. Peasant women were forced to work in the canneries, tobacco factories, coffee plantations and in the needle trades (home industries). Women worked longer hours for much less pay than men. (Sometimes, especially in the home needletrades and as domestic servants, they did not get paid *at all.*) Many of these women identified not only with working-class males but with radical ideas that evolved out of an awareness of their exploitation as workers and as women. Working women and men in the tobacco industry, for instance, acquired political literacy by hiring people to read to them while they worked. The literature that was read aloud often dealt with social and political issues.

From the early 1900's to the present, working-class Puerto Rican women have been leaders in social struggles, both in Puerto Rico and the U.S. One such *jíbara* leader was Juana Colón, a tobacco stripper from Comerio and a leader of the Socialist Party in 1915. The Puerto Rican labor movement soon recognized the importance of women. In 1919, labor leader Juan S. Marcano stated:

> Working class women are comrades; they share our misery and privations. The Socialist Party . . . recognizes and supports the right of women to full participation in all social affairs. . . .

> Education and income are often considered important indicators of a true feminist movement, but it is only in a highly industrialized society that literacy, education and income become important. This does not mean that peasant or agrarian societies are not sexist, but that in these societies sexism is manifested in other ways than education and income (subsistence farming has little surplus to divide as profit). Indicators for measuring the leadership of women in agrarian societies are prestige, respect, positions of power, recognition of contribution to welfare of the group, and active participation in decision-making. Puerto Rican women, according to these criteria, have fared relatively better than women of many other societies.

Dick and Jane in Spanish

The real problem of underrepresentation of Puerto Rican females in positions of political or economic power (as much as any Puerto Rican, male or female, can have power) has been exacerbated of late with the Anglo-Americanization of Puerto Rican schools and the introduction of extremely sexist basal readers from the United States, which in no way reflect the realities of Puerto Rican women. The Commission for the Improvement of Women's Rights in Puerto Rico has been examining the Laidlaw readers, which are basically Dick and Jane in Spanish, and a campaign to raise the awareness of Puerto Rican educators to the sexist stereotypes and distortions in the textbooks used in Puerto Rico is now under way. Future issues of the *Bulletin* will report on the campaign.

Luisa Capetillo (1882-1922), one prominent workers' leader, promoted atheism, free love and socialism as requisites for the liberation of both men and women. Although contemporary Puerto Rican political parties have not dealt equitably with them, women have often been leaders in important political and social struggles.

During the 40's and 50's, many peasant women became teachers, nurses, secretaries, hairdressers, etc. (Boys were not educated at all because going to school, especially going to college, was felt to be for females and "sissies" who could afford to waste their time talking, writing and reading. Real men did real work: they tilled the land!) However, for most Puerto Rican women, and indeed for most women in Latin America today, the rural life of subsistence farming and/or low paid factory and domestic labor is still the reality. Therefore, these women's struggles are intrinsically tied to their people's liberation.

Documentation Needed

Much information about the role of the peasant Puerto Rican woman in Puerto Rican history and culture is in the form of oral history and needs to be documented. However, there is ample documentation of the contributions of women from the Spanish gentry who became leaders of women's struggles and struggles for Puerto Rican independence. Educated women from the gentry kept abreast of social struggles in Europe and often identified with such rebellions.

In the early 1900's we see the first movement for suffrage for women, spurred by upper- and middle-class Puerto Rican women. Most of these women came from the local ruling class that was displaced by foreign investors representing U.S. corporations owning sugar, tobacco and coffee plantations. Because the landed gentry moved to the cities, their daughters had an opportunity to enter traditional professions (teaching, nursing, etc.). These women felt an economic and social independence that they identified with U.S. influence. This brought this women's movement into conflict with the anti-colonial struggle that saw the process as one of "Americanization" of *their* women.

Puerto Rican women received the right to vote in 1929, but participation was effectively denied to the majority of Puerto Rican women because the vote was only granted to literate women. (In 1936 the literacy requirement was abolished.) Today, the girls and women in Puerto Rican public schools and universities come largely from working-class or peasant backgrounds; the ruling classes still send their offspring to study in Spain or the U.S. at both the school and college level.

These girls and women in Puerto Rican schools do better academically than the men,* but for all their academic achievement, Puerto Rican women have not attained equality with their male counterparts in educational and career opportunities. One reason for this is that effective political and economic power is still in the hands of an upper class that is both elitist and sexist. □

*One gets the impression that the Puerto Rican public schools are the prerogative of the females. Females view school as an avenue of mobility, feel more secure about being self-critical, and find sources of identification within the system. In part the schools may not offer the male a source of satisfaction and in part the traditional attitude about males has not required that he have an education. The fact that females see much more utility in their course work than do the males is one other indication of the nature of the problem.

About the Author

IRIS SANTOS-RIVERA is Director of Project PRIDE at the Labor Education Center of Rutgers University. Project PRIDE is an adult education project for migrant Puerto Rican workers in New Jersey.

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cles, he makes an aggrieved to-do over this rejection of an interview, never reporting the full facts. (He does attack the EMBERS director for having worked for Bella Abzug, among other charges.)

Asman subsequently inspected the EMBERS materials and the vita of the two project directors in D.C., and wrote the Heritage report titled, "Institutional Analysis of CIBC." Following the publication of that document, versions of it appeared in *The Conservative Digest* and *Moral Majority Report*. CIBC elected not to dignify those sources with a reply. We now issue this reply to the same attack because it has appeared in the *American Educator*, and we respect the AFT membership, if not its leadership.

The reasons for the AFT attack are both obvious and subtle. Obvious is the fact that CIBC has collaborated with the arch rival of AFT—the National Education Association (NEA). (CIBC also received NEA's 1982 "Human and Civil Rights Special Award.") How better to hit at NEA than by "exposing" its nefarious ally, CIBC! (Incidentally, the original Heritage article never mentioned NEA. But NEA *was* inserted in the version that appeared in the *American Educator*.) The original article noted, with sheer horror, that our EMBERS reader included a homework assignment asking students to write a paper about reasons to join a union. That piece of "left" heresy was omitted from the *American Educator*'s revision.

There is another obvious reason. Two years ago NEA and CIBC produced a high school curriculum on the Ku Klux Klan. Shanker attacked this curriculum in his Sunday *New York Times* ad, criticizing the curriculum for telling students that the Klan is a symptom of endemic racism, rather than an "aberration" of U.S. society. He wrote that students that the Klan is a symptom of entrayals of U.S. democracy but should be told about all the progress made by Blacks. He implied, as did Heritage, that to recognize institutional racism is to be anti-American. (Shanker's AFT positions on affirmative action and on racism have always differed from the positions of CIBC and most civil rights groups.)

Aside from these two obvious reasons for the attack on CIBC—the NEA connection and the opposite positions on racism—there is a less obvious but more ominous reason. We believe the significance of the Shanker/Heritage attack goes far beyond its smear of CIBC by use

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New research is finding that Blacks have had a far greater impact on Puerto Rican history and culture than previously recognized

The Black Presence in Puerto Rico

By Juan Hernandez-Cruz

An examination of the Black presence in Puerto Rico reveals a complex situation. Blacks, first oppressed by slavery and later by a pervasive racism, have nonetheless had significant impact on the Puerto Rican culture and society.

The Black presence was probably introduced to Puerto Rico when Ponce de León arrived in 1508 with Black slaves; by 1513, the Spanish monarch permitted the general introduction of Black slaves. The slave trade was spurred by the signing in 1513 of *Las Ordenanzas de Valladolid*, which imposed the "just treatment" of Indians and led to the increasing exploitation of Africans as slave laborers. It also led to the so-called Black Legend of Spain, by which enslavement of Africans was justified on the theological ground that they were inferior to Indians morally and spiritually.

When the profitability of the Puerto Rican mining industry ended in 1529, the Spanish turned to agriculture, and an increasing number of Africans were enslaved for the sugar-cane industry. This process expanded throughout the 1500's with the *asientos*, which (like the earlier *encomiendos*) assigned specific amounts of land and with it a set number of slaves to the Spanish colonists.

Blacks fought against their oppression and a significant number escaped by running away. In 1664 a royal decree gave freedom to these *cimarrones* (runaway slaves) if they agreed to be baptized and swore allegiance to the Spanish king.

Until very recently, little was known about slave uprisings in Puerto Rico. However, in 1972 historian Guillermo Baralt documented 20 cases of slave conspiracies, insurrections and revolts between 1796 and 1848. The earliest revolts coincided with the ultimately successful slave uprisings in Haiti under Toussaint L'Ouverture, beginning in the late 1790's. Puerto Rican slaves were also influenced by the mounting Puerto Rican resistance movement against Spain, which culminated in the famous El Grito de Lares uprising in 1868, led by the Black patriot Ramón Eméterio Betances.

By the late 18th century, the island population was mostly non-white and consisted of *pardos libres* (free mulattoes), free Blacks, mulatto slaves and Indians.

The white minority soon attempted to attain a "favorable" racial balance by bringing in workers from Spain. The records of the Spanish governors of Puerto Rico from 1845 to 1851 in the *Archivo General de Puerto Rico* contain many references to this issue.

On March 22, 1873, Spain ruled that all Puerto Rican slaves should be freed. The decree was to be accomplished in steps: the Blacks were held as paid laborers until they were "prepared" to become "full" citizens. The emancipation was sparked by several factors. The abolition movement in the colonial powers had peaked by then and strongly influenced the decision by Spain to free its slaves. There was also the fact that gold and similar resources requiring so-called "intensive labor" were becoming exhausted in Puerto Rico, and paid labor was more convenient to the agricultural economy and to the capitalist structure that would follow.

Some writers on race relations have said that Spanish colonial laws, in contrast to those of other European nations, contributed to the development of a more "lenient" treatment of African slaves, thus allowing (in the long run) racial amalgamation rather than open conflict among the races.

There has been a general belief that Puerto Rico has not had a problem of racial prejudice but simply "social" and "class" discrimination. The argument seems to rest on the premise that since most Blacks were poor and lower class (due to slavery), it is their social status, and not their race, that places them at a disadvantage. The main problem with this argument is that it ignores the exploitation that Blacks were subjected to. It also ignores the complex system of values of the Caribbean region which emphasizes "color variations" and "ethnic backgrounds" as the "badges of respectability."

The Puerto Rican form of racial discrimination is that the degree of whiteness of the skin determines social acceptability. There is an elaborate and subtle system of social pressures and prohibitions based upon skin shades (*trigueño, indio, moreno, negro*). The complicated codes of race relations in Puerto Rico seem to point to the same reality: that identifiable people of color should remain "in their place" if they do not want to face open rejection by whites. "Their place" means their own professions, jobs, schools, places of residence, clubs and associations.

While Blacks can move up in the social scale through personal achievement, it is a movement that rarely corresponds to that of the white person of comparable achievement. Also, white persons of inferior social standing can obtain privileges denied persons of color with superior standing.

Racial discrimination exists in social organizations and Blacks are almost totally absent from businesses, tourist facilities and banks. A study conducted by the *Centro de Justicia del Consumidor Ambiental* in 1974 showed that Blacks are hired primarily as laborers or as maintenance workers, with slight variations in this pattern of employment for the dark mulatto population as well. How much of this discrimination is due to attitudes and perceptions that have resulted from U.S. domination is something which still needs to be researched, a task not easily undertaken in a colonial society.

At the same time, it must be recognized that the Black influence on Puerto Rican society and culture has been extensive. The arts—including especially music and literature, religion, education, sports—in sum, all aspects of Puer-

to Rican culture and life—show the influence of the Black presence.

A source in this country for information on the Black presence in Puerto Rico is the Schomburg Center for Research in Black Culture, 515 Lenox Ave., New York, NY 10037. (The Center is named after Arthur A. Schomburg, a leading Black Puerto Rican bibliophile and writer.) Another excellent source is The Centro/The Puerto Rican Research Center, housed at John Jay Community College, 444 West 56 St., New York, NY 10019. The Centro specializes in Puerto Rican culture in general and in Black culture in particular. The Centro is under the direction of historian Dr. Frank Bonilla.

The importance of the Black presence in Puerto Rico needs additional documentation, and further studies on racism must also be made. It is important to note, however, that racial discrimination in Puerto Rico should be seen as only part of a broader problem of identity caused by colonialism. □

About the Author

DR. JUAN E. HERNANDEZ-CRUZ, a sociologist, is with the Puerto Rican Studies Department of Brooklyn College.

A growing public debate in Puerto Rico is shattering long-held myths about the absence of racism and color prejudice there

Racism No Longer Denied

By Samuel Betances and Virginia Copeland

While the issue of racism in Puerto Rico has not been so widely discussed that one could speak of a common Puerto Rican position, it is becoming harder to ignore.

The Puerto Rican scholar who originally brought the issue to the fore is Dr. Eduardo Seda-Bonilla, a Puerto Rican anthropologist. He was not the first to write about racism in that country,[1] but he provided a sound theoretical base and documented his work in a way that had never been done before. Seda-Bonilla examined the differences in the racism existing in Puerto Rico and the U.S. He has noted:

> "In the states if you have any Black blood, no matter how white your appearance, you are considered non-white. In Puerto Rico, the criterion is strictly on appearance. If you look Black by skin color, hair and features, you are considered Black. If there are Blacks in your ancestry but you look white, you are considered white." [Various studies have determined that 5 percent of the Puerto Rican population falls into the Black category, 23 per cent are "intermediates" and the rest are considered white.] (*The San Juan Star*. Jan. 20, 1980)

The social scientist has also warned of a relatively new development—the importation of additional racist practices from the U.S.

Seda-Bonilla's study, *Los derechos civiles en la cultura Puertorriqueña* (Civil Rights in Puerto Rican Culture),[2] called for an end to the "conspiracy of silence" amongst Puerto Ricans. He charged that there existed a "social hypocrisy" which denied the existence of race and color prejudice in Puerto Rico and urged his people to stop taking a "head-in-the-sand" attitude toward the problem.

In 1974 Isabelo Zenón-Cruz published *Narciso descubre su tracero* (Narcissus Discovers His Back Side)[3] on the injustice against Blacks in Puerto Rican culture. (Zenón-Cruz, a Black Puerto Rican, states in the Introduction that the book is a product of three years of research and 33 years of suffering indignities.) His two-volume series has done more to bring the issue to public debate and shatter the myths about the absence of racism and prejudice in Puerto Rico than any other work.

In early 1981, Carmen M. Felix, a dark-skinned Puerto Rican, brought suit against the administrator of the Office of the Commonwealth of Puerto Rico in Washington, D.C., charging that she had been discriminated against and denied promotion because her skin color was darker than that of other staff members who were also Puerto Ricans. The jury decided in her favor, setting a precedent by confirming (a) the reality of discrimination by Puerto Ricans on the basis of skin color and (b) the extension of civil rights protection to Puerto Rican people of color. It's revealing that the lawyer for Ms. Felix relied heavily on the works of Seda-Bonilla and Zenón-Cruz in providing a framework for their arguments.

In 1980, university professors and labor union leaders formed the Concilio Puertorriqueño Contra El Racismo (The Puerto Rican Council Against Racism) to aid people with grievances of racial discrimination. It is currently waging a battle against the Department of Instruction of the Commonwealth of Puerto Rico, charging that it uses textbooks that (1) systematically exclude Black Puerto Ricans, (2) present only white middle-class characters in nuclear family settings, and (3) depict Blacks "badly dressed or naked, burdened with chains or suffering whips and lashes in captivity."

Currently the Council is also preparing an injunction against the Department of Instruction for refusing to provide the group with copies of the various textbooks used in the classrooms. (Since Puerto Rican public schools purchase a variety of texts, many imported from the U.S. and Spain, it is difficult to determine what is actually in use without official assistance.)

The Council publishes a newsletter titled *En blanco y negro* (In White and Black). It is available from the Concilio Puertorriqueño Contra El Racismo, Ave. Ponce de León No. 804,Oficina 305, Santurce, Puerto Rico 00907.

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[1] See also: "Cryptomelanism: A study of color relations and personal insecurity in Puerto Rico," in *Psychiatry* by Renzo Sereno, agosto de 1947; "El Prejuicio racial en Puerto Rico" by Tomás Blanco, Editorial Biblioteca de autores Puertorriqueños, San Juan, 1948; and "Race Patterns and Prejudice in Puerto Rico," in *American Sociological Review* by M. W. Gordon, 1949.

[2] Seda-Bonilla, Eduardo. *Los derechos civiles en la cultura Puertorriqueña*. Rio Piedras: Editorial Universitario, 1963.

[3] Zenón-Cruz, Isabelo. *Narciso descubre su tracero*. Humacao, Puerto Rico: Editorial Furidi, 1974.

About the Authors

SAMUEL BETANCES is professor of sociology and VIRGINIA COPELAND is a sociology major, both at Northeastern Illinois University.

AV materials on Puerto Rican themes were quickly produced during the past decade; how good are they?

AV Materials on Puerto Rican Themes: What Are the Messages?

By Anaida Colón-Muñíz

Good audio-visual materials on Puerto Rico or on the particular needs of Puerto Rican students in the U.S. are scarce. This is not to say that sex, race and language issues are avoided in educational materials. The problem seems to be, instead, that materials were quickly produced to meet the demands of the educational scene in the last decade with little concern for the validity of the content.

A-V materials allude to critical issues of identity, self-worth, awareness and history, but perpetuate the same Anglo ethnocentrism, racism, biases and omissions that are commonly found in children's print materials. A review of the A-V kits (which include filmstrips, audio cassettes, records and reading materials) listed at the end of this article reveals careless errors, distortions and omissions. These flaws are particularly troublesome because of the impact that A-V materials can have.

The films are particularly misleading in their presentation of Puerto Rican history. Like most children's print histories, the films either ignore or misrepresent the early history of Puerto Rico. "Puerto Rico and the Puerto Ricans" and "Talking to the Soul," for example, scarcely mention the Taíno and the African composition of Puerto Rico. According to these filmstrips, these peoples merely provided slave labor; some died, others escaped—nothing more is said. There is no mention of slave uprisings, of the struggles of people of color in Puerto Rico or of the roles of both the Taínos and the Africans in creating the Puerto Rican people and culture. The multimedia unit on Puerto Rico with the sexist and misleading title of "Man and His Music" claims to present "a well researched package" on the history, culture and folklore of Puerto Rico, but the only reference to the Taíno people occurs when the "discovery of Puerto Rico" by Columbus and his men is mentioned; says the soundtrack, when Columbus landed, "Indians were the only inhabitants." We hear only the names of Europeans who colonized or ransacked the country. Only the efforts of the Spaniards to exclude other Europeans are highlighted. Not one visual presents the Taíno way of life or anti-Spanish struggle, although there are 12 consecutive visuals of El Morro castle (fort), which was built with the sweat and muscle of the Taínos, Africans and poor Spaniards. Africans, or Puerto Ricans of African descent, are omitted altogether in the filmstrip, although the unit's booklet shows a photo of a Black man near a banana plant; the caption explains that Blacks were brought to Puerto Rico from Africa to work as slaves in the plantations, and that they were later "granted" the right to "live on the island as a free people." Again, the abolitionist movement in Puerto Rico is totally ignored.

"Heroes of Puerto Rico" begins with the Spanish colonization of Puerto Rico and tells the rest of the history of Puerto Rico through the lives and perspectives of three male heroes. Lola Rodríguez de Tió is cited as a great Puerto Rican poet and some mention is made of the female companions and family of the three heroes, but that is the extent of the female role models. Eugenio María de Hostos, one of the three heroes included, does provide a wonderful quote though. In the 1870's he said, "By educating women to use all their brains, men will not only be just, but will also insure the future of a new social order in which women will apply their intelligence and warm feelings to the problems of living. Men are fools to entrust the upbringing of their sons, whom they expect to grow up to love freedom, to women who have never known freedom themselves."

The biography about the Black Puerto Rican José Celso Barbosa is entitled, "Black, Black, Black, I Am Proud of Being Negro" and it addresses the issue of racism in Puerto Rico. It also notes the important support he received from his aunt Lucía. "Heroes of Puerto Rico," though incomplete and somewhat overly romanticized, can give a human dimension to the study of Puerto Rican history and bring light to the fact that racism does indeed exist in Puerto Rico.

Most of these materials, like the children's print histories, lead one to believe that Puerto Rico happily accepted U.S. domination. After years of struggle to gain certain freedoms from Spain, we find Puerto Ricans welcoming the U.S. invasion of 1898 with open arms. "Man and His Music" states that U.S. troops were "largely welcomed by the islanders who felt that American colonialism would be better than the Spanish brand." The film claims that there was immediate improvement on the island, and that in 1917 Puerto Ricans became U.S. citizens. Puerto Rican reaction and protest to the Foraker Act, the Jones Act and other legislation affecting the status of the Puerto Rican people is totally overlooked in almost all of these materials. "I Speak Two Languages" does compare the "immigrants of the 19th century and 20th century and Spanish-speaking citizens," noting that the Europeans voluntarily accepted U.S. language and culture whereas U.S. citizenship was imposed upon Mexican Americans and Puerto Ricans who still wish to maintain their linguistic and cultural heritage. The point is more strongly made in "Talking to the Soul," which discusses

AV materials make mistakes in the spelling and/or pronunciation of Spanish that would never be tolerated in English. Even the names of famous Puerto Ricans are mispronounced. One strip mispronounces the names of patriots Eugenio María de Hostos (left) and Ramón Eméterio Betances (right).

the Jones Act as one that "made us citizens without wish or consent." This is also the only material that quotes Luis Muñoz Rivera when he addressed the U.S. House of Representatives saying, "Give us our independence." None of the other materials even mention the issue of Puerto Rican independence, and the behavior of the U.S. in Puerto Rico is matter-of-factly portrayed as acceptable.

These A-V materials give an inaccurate picture of Puerto Rican socioeconomic realities, particularly those affected by U.S./Puerto Rico relations. Only "Puerto Rico: An Economic Overview" notes the destructive impact of U.S. activities—both governmental and business—in Puerto Rico. Also, this film and "Man and His Music" show socioeconomic diversity within the Puerto Rican populace; most of the other materials portray Puerto Ricans who live in dire poverty, move to the U.S. and find economic "freedom and success."

A more typical film is "Even Yellow Cars Have to Wait in Line." Benita, one of the very few female protagonists, lives on a farm in Puerto Rico. Her family is very poor, and her father saves his money so they can move to the "big and prosperous city of New York." There, what had been considered a terrible habit by Benita's family becomes an important skill. You see, because Benita enjoys staring at things, she does not mind waiting in lines, and in New York there are lines for everything! Benita waits patiently in a "yellow car" (otherwise known as a taxi) when it is in a traffic jam; she waits in line when her father goes to the unemployment office and when her mother takes her to the supermarket. All the adjustments that this poor Puerto Rican family has to make are relieved by Benita's favorite pastime. Yet the active role she plays in helping resolve family problems is not developed fully. Of course, the family gets a nice apartment, the father finds a good job testing fruits and vegetables in the supermarket, and they live happily ever after. In addition to this unrealistically rosy picture, one is left with the distinct impression that there are no cities in Puerto Rico or traffic jams or lines! The teacher's guide suggests the following: "Discuss the difference between life in Puerto Rico and life in New York City," "Do a geography lesson about each area" and "Discuss big and small." These are quite monumental tasks, particularly after one has been presented with such an inaccurate view of Puerto Rico! (In any case, would it not be more appropriate to compare Manhattan to San Juan and discuss how both, although small in size, have large, diverse populations?)

Perspective Limited

"José, Puerto Rican Boy" has the same limited perspective. José is the son of a migrant worker who has sent his family to the U.S. for a better life. It has been a year since José has seen his father because there is not enough money for the plane fare. Lovely photographs of Puerto Rico's countryside are flashed as we learn of José's nostalgia for Puerto Rico. We also see the poor house that he lived in and the country school, which was closed many times due to a lack of teachers. Then we see a map of Puerto Rico and *hear* about the cities of Puerto Rico and the different ways that people live and jobs they have, but no visuals accompany this text, and again, we are left with a limited view of Puerto Rico. This film, by the way, also contains a grossly inaccurate view of Puerto Rican eating habits. The family celebrates the father's arrival in the U.S. with a dinner that includes "arroz con pollo" (rice with chicken), "arroz con dulce" (sweet or candied rice), "arroz con pasas" (rice with raisins) *and* "arroz con vegetables" (rice with vegetables)!

Only two materials—"An Economic Overview" and the "History of Puerto Rico" in "Man and His Music"—give a fair explanation of the diverse lifestyles and workforce of Puerto Rico. "An Economic Overview" gives the best discussion and analysis of the economic changes and conflicts that Puerto Rico has experienced since the 1900's. The film notes, for instance, that Puerto Rico's farmers migrate to the U.S. because of the displacement caused by U.S. industrialization in Puerto Rico, not just for "a better opportunity."

"I Speak Two Languages," a more typical film, states that "accidents of history" caused migration to the U.S., yet these "accidents" are not defined. (Mentioned, however, are the hard-working middle-class Cubans who are striving to attain what they lost because of Castro; the film notes how well they "integrate" and how they plan to return to Cuba "when the political situation changes.")

Puerto Rico is presented as either the "old country" — with its "bohíos" (cabins) where "women nursed babies and men could see the land they loved around them" ("Talking to the Soul") or as the land of dreadful poverty. In either case, Puerto Ricans escape that lifestyle by coming to the U.S. and living "happily ever after." "Puerto Rico: Ethnic Heritage" and the companion "An Economic Overview" give the most realistic description of Puerto Ricans in Puerto Rico and their experiences and struggles in the U.S. "Talking to the Soul" also deals with the struggles of poor Puerto Ricans in the U.S. and even goes a step further by depicting a Puerto Rican demonstration against racism.

Errors Common

Errors in the pronunciation and/or spelling of Spanish are common in these films, just as they are in children's books. In "Talking to the Soul" even the names of famous Puerto Ricans are mispronounced: Ramón Eméterio Betances is called Emiterio Banteces; Eugenio María de Hostos, Ingenio María de Hustos. In addition, spelling errors in the accompanying visuals mar potentially good material. Similar spelling and pronunciation errors in English would never be tolerated in educational materials.

Puerto Rican poetry and music are also used carelessly. In "Talking to the Soul," several Puerto Ricans in the U.S. speak about their ambivalent status in the U.S. When a woman says, "Borinquen is pure flame, and here I'm dying of the cold," it is not mentioned that this is a quote from the translation of a work by Puerto Rican poet Virgilio Dávila; knowing this would help a viewer understand the symbolism and romanticism in those words.

In "Puerto Rico, Puerto Ricans," patriot, feminist leader and writer Lola

Rodríguez de Tió, is described as the author of the revolutionary song, "La Borinqueña," but the background music is an entirely different Puerto Rican song. On the other hand, a good discussion of Puerto Rican music appears in "Man and His Music." The record and booklet discuss the Taíno and African influences on Puerto Rican music and dance, giving the Taínos credit for instruments such as the güiro and citing the Africans for the Bomba dance and the Bomba drum. This material also gives an historical overview that is not limited to "salsa," the popular modern "Latin" dance developed in New York, which has roots in Puerto Rican, Cuban and other Latin rhythms.

Cultures Confused

Some materials confuse the Puerto Rican culture with other Hispanic cultures. "I Speak Two Languages" talks about the arrival of Puerto Ricans migrating to this country, but the accompanying visual shows an airport scene with Hispanics in front of a sign for Quisqueyana Airlines, an airline of the Dominican Republic. "Talking to the Soul" describes Cuban foods as being typically Puerto Rican: first, black beans are mentioned as one of our basic foods, whereas red kidney, pinto and pink beans are more common; then "ropa vieja," the popular Cuban dish made with dried beef, is said to be typically Puerto Rican.

On the treatment of family and sex roles, the series entitled The Puerto Rican Child is the most effective. A five-part kit covers "The Puerto Rican Child," "Behavior Patterns," "Life with Puerto Rican Parents," "The Formative Years" and "Pride in Belonging." Information about traditional family and sex roles, values, expectations and cultural conflicts are presented clearly. The viewer is made aware of how traditional roles are changing and how this affects the family. Discrimination in schools and the misplacement of Hispanic children in special education classes are highlighted as major problems today. Bilingual education is encouraged as a positive educational option. The kit is very useful for promoting understanding among non-Puerto Rican educators who work with Puerto Rican children.

Generally the materials are quite sexist; "José—Puerto Rican Boy" almost totally ignores José's sister María and his mother. The only time María is mentioned, she is washing the dishes with her mother while José and his father read a book. The films from Current Affairs mention the cultural conflicts children and their parents suffer in the U.S. but suggest that fathers and sons have the closest bonds in the family.

Of the eleven kits, only one is narrated by a female ("Even Yellow Cars"). Except for The Puerto Rican Child series there is little indication that Hispanics were directly involved in the production of these films. Hispanics were, however, involved in the music, narration and illustration of some of the materials.

In summary, while a number of audio-visual materials on Puerto Rican themes exist, educators must exercise caution in their selection and use of these materials. A majority of the A-V kits offer *some* valid information and can be useful to highlight particular aspects of the Puerto Rican experience. For example, "Puerto Rico: Ethnic Heritage - Part I" and "An Economic Overview - Part II" can be useful for discussions on economic development, migration and culture conflict. The record in the "Man and His Music" kit is a great educational tool for demonstrating the development of music and dance of Puerto Rico. "José—Puerto Rican Boy" can be used to show how stereotypes are formed and reinforced. □

About the Author

ANAIDA COLÓN-MUÑÍZ, who received her doctorate from the University of Massachusetts, is a bilingual educator specializing in educational media. She is currently an instructor in teacher education at California State University at Fullerton.

Films on Puerto Rican Themes: Another Perspective

By Anaida Colón-Muñíz

The Puerto Rican Endowment for the Humanities offers three films with a perspective missing from materials by commercial producers (see accompanying article). The films reviewed below can be ordered from the Endowment, 927 15 St., N.W., Suite 512, Washington, D.C. 20005; write for price information.

Siempre Estuvimos Aquí/We Were Always Here; Spanish or English; 16mm or 3/4" video cassette; color; 22 minutes.

This film depicts the important role that women have played in Puerto Rico from the time of the Taínos to the present, and the title is a strong statement in itself. The film is filled with wonderful photographs, dramatizations and shots of contemporary events to affirm that Puerto Rican women have always participated in the cultural, historical, political and economic history of Puerto Rico.

Although the film contains impressive historical data, it ignores the diverse positions that women take in the present-day political arena. Also neglected is the struggle of Puerto Rican women in the U.S. Nonetheless, *Siempre Estuvimos Aquí* provides great insight into Puerto Rican women's struggle for equality.

Cuando Llegaron/When They Arrived; Spanish or English; 16mm; color; 22 minutes.

This well-prepared documentary takes the viewer on an archeological tour of the artifacts and lifestyles of the indigenous peoples of Puerto Rico. The last indigenous group, the Taínos, are brought to life in dramatizations. The capture and domination of the Taínos by the Spanish conquistadores is portrayed, as is the influence of the Taínos on the Puerto Rican people and culture today.

El Deporte Como Expresión Cultural de un Pueblo/Sports as a Cultural Expression; Spanish or English; 16mm or 3/4" video cassette; color; 32 minutes.

This look at the historical development of sports in Puerto Rico points out that sports are a true reflection of a people as they are influenced by economics, politics and contact with various cultures. Most fascinating is the connection made between sports and the arts and sciences.

The film fails to show the full extent to which women have participated in sports in Puerto Rico. It also emphasizes the importance of independence in the sports scene without making any connection to political independence. It is, nevertheless, a very good resource.

A look at the history of education in Puerto Rico reveals nearly a century of U.S. intervention

U.S. Influence on Puerto Rican Schools: A Tragi-Comedy

U.S. domination of Puerto Rico, which began at the end of the last century, has greatly influenced the Puerto Rican educational system. The article below touches upon some of the highlights—or more accurately lowlights—of the past 80 years.

This article draws heavily upon a study by Ismael Rodriguez Bou, Permanent Secretary of the Puerto Rican Concilio de Educación Superior (Council on Higher Education) in the 1960s. His study, entitled "Significant Factors in the Development of Education in Puerto Rico," was published in *The Status of Puerto Rico: Selected Background Studies Prepared for the United States—Puerto Rico Commission on the Status of Puerto Rico.* (A portion of this article, in slightly different form, appeared in the first *Bulletin* study of materials on Puerto Rican themes, Vol. 4, Nos. 1 & 2.)

The U.S. educators who came to Puerto Rico at the turn of the century thought that the Spanish spoken there was not an appropriate vehicle to transmit the culture the people already had, much less the culture the educators intended to introduce.

The North Americans believed that the Spanish language in Puerto Rico, which some took for a patois, should be replaced by English. Dr. Victor S. Clark, the first Commissioner of Education in Puerto Rico appointed by the U.S., made the following misinformed and mistaken statement:

> There does not seem to be among the masses the same devotion to their native tongue or to any national ideal that animates the Frenchman, for instance, in Canada or the Rhine provinces. Another important fact that must not be overlooked, is that a majority of the people of this island does not speak pure Spanish. Their language is a patois almost unintelligible to the natives of Barcelona and Madrid. It possesses no literature and little value as an intellectual medium.

Clark's views, ethnocentric in the extreme regarding Puerto Ricans' devotion to their own language, were not even correct about the language of Spain. As the Puerto Rican scholar Dr. Pedro Angel Cebollero noted,

> Dr. Clark was unaware that the Castillian form of Spanish is not spoken in Spain itself outside of the province of Castille and that the difference between Castillian and Spanish as spoken in most of Spain and in the Spanish countries of America is a matter of the pronunciation of a few letters and of a certain rhythm and inflection. His reference to Barcelona as a place where the Puerto Rican brand of Spanish would not be understood is particularly unfortunate because the native of Barcelona does not speak Spanish but Catalán, one of the principal dialects of Spain.

President McKinley intended to make Puerto Rico a state, and he enjoined the U.S.-appointed governor of that country to prepare the Puerto Ricans for statehood as rapidly as possible. In the years following President McKinley's order, the educational philosophy in Puerto Rico, at least insofar as language is concerned, has followed clear and specific political objectives. The different commissioners of education in Puerto Rico were, until 1949, appointed by the U.S. presidents and responsible only to them and to the U.S. Congress. They set educational policies according to the instructions they received from Washington. These instructions were, of course, determined by the political administration then in power, although all tended to support the "superiority" of English—and the need for Puerto Ricans to learn it.

The first U.S.-appointed Commissioner of Education (the Dr. Clark quoted above) reorganized Puerto Rico's school system in 1899, establishing English as the sole medium of instruction. When Dr. Martin G. Brumbaugh became commissioner in 1900, the policy became "the conservation of Spanish and the acquisition of English," but he was followed by Samuel McCune Lindsay, who stated:

> It is the intention of the department to have the schools entirely upon an English basis just as soon as pupils and teachers can be trained sufficiently in the use of the English language to make it the official language of the school room.

During the administrations of subsequent commissioners (1905-16), English was used as the medium of instruction in all the grades of the school system. During this period, motivated in part by the excesses of the commissioners, separatist sentiments increased in Puerto Rico. Those in favor of English as the language of instruction were identified as *asimilistas*, those in favor of Spanish as *separatistas*. To this day the teaching of English has political overtones.

During the administrations of 1916-34, and even beyond, Spanish was the language of instruction in grades 1-4 and English in grades 6-8. The fifth was a grade of transition: half of the subjects were taught in English and half in Spanish. In the secondary schools, only English was used for instruction.

In spite of renewed efforts to intensify the teaching of English, a 1925 study by the International Institute of Teachers College, Columbia University, found that the achievement of students in English at the end of the third grade did not justify the effort, the time and the money expended, and that even less justified was the concomitant reduction of attention to other subjects. The study recommended that English be taught from the fourth grade on, instead of starting it in the first grade. However, all sensible recommendations based on the study were disregarded, and until 1964 the English language continued to be taught from the first grade.

The first Commissioner of Education who faced the problem of the teaching of English in Puerto Rico was Dr. José Padín (1934-37). When Dr. Padín took

charge, he decreed that Spanish be used as the medium of instruction in all elementary grades. English was given special attention (double periods daily and well-prepared teachers), but it was taught as a separate subject and as a foreign language.

Dr. Padín was succeeded by Dr. José M. Gallardo in 1937. Prior to his appointment, Gallardo received the following letter from President Franklin D. Roosevelt:

> My Dear Dr. Gallardo:
>
> I have decided to appoint you Commissioner of Education for Puerto Rico and have sent your name to the Senate.
>
> I desire at this time to make clear the attitude of my administration on the extremely important matter of teaching English in Puerto Rico. Puerto Rico came under the American flag 38 years ago. Nearly 20 years ago Congress extended American citizenship to Puerto Ricans. It is regrettable that today hundreds of thousands of Puerto Ricans have little and often no knowledge of the English language. Moreover, even among those who have had the opportunity to study English in the public schools, mastery of the language is far from satisfactory. It is an indispensable part of American policy that the coming generation of American citizens in Puerto Rico grow up with complete facility in the English tongue. It is the language of our nation. Only through the acquisition of this language will Puerto Rican Americans secure a better understanding of American ideals and principles. Moreover, it is only through thorough familiarity with our language that the Puerto Ricans will be able to take full advantage of the economic opportunities which became available to them when they were made American citizens.
>
> Puerto Rico is a densely populated island. Many of its sons and daughters will desire to seek economic opportunity on the mainland or perhaps in other countries of this hemisphere. They will be greatly handicapped if they have not mastered English. For it is obvious that they always will and should retain facility in the tongue of their inherited culture, Spanish. Clearly there is no desire or purpose to diminish the enjoyment or the usefulness of the rich Spanish cultural legacy of the people of Puerto Rico. What is necessary, however, is that the American citizens of Puerto Rico should profit from their unique geographical situation and the unique historical circumstance which has brought to them the blessings of American citizenship by becoming bilingual. But bilingualism will be achieved by the forthcoming generation of Puerto Ricans only if the teaching of English throughout the insular educational system is entered into at once with vigor, purposefulness and devotion, and with the understanding that English is the official language of our country.

Not surprisingly, Dr. Gallardo initially abandoned Padín's policy. However, by 1942, he had in effect returned to Padín's policy, establishing Spanish as the medium of instruction from the first to the sixth grades. Junior high schools had now been established, and there English was the principal medium of instruction, with some subjects taught in Spanish. In senior high schools, both English and Spanish were used.

These changes in policy brought a stern letter from the U.S. Secretary of the Interior, Harold L. Ickes:

> My Dear Dr. Gallardo:
>
> I have before me a transcript of your testimony before the Chavez subcommittee on the question of the schools of Puerto Rico with reference to the teaching of English.
>
> I say with regret that the evidence that you gave fails to impress me that there has been assiduity on your part in carrying out my distinct understanding with you on the subject of teaching English. Moreover, you seem to have paid little attention to the specific instructions from the President. I think you know that I would not have recommended you to the President for this post if I had not been assured that you realized as much as I did the obligation to teach English in the Puerto Rican schools. I am equally confident that the President would not have tendered you the appointment if he had not had my assurance and yours that this would be the keystone of your school policy. I am gravely disappointed, and I shall, of course, fulfill my obligation to advise the President as to my feelings.

This letter prompted Dr. Gallardo's resignation.

In 1945 the Puerto Rican Council on Higher Education formulated a series of principles for a school language policy for Puerto Rico. Among them we find the following: English should be the second language of Puerto Rico, Spanish should be the medium of instruction in the elementary school, and in secondary school it should be used as the medium of instruction in all or most of the subjects taught.

In 1947 Professor Mariano Villaronga was nominated for the post of Commissioner. He said:

> It is obvious. . .that in order to obtain the best results English should be taught in all levels of the school system; but if this teaching is to be effective it should consider English as a subject and not as the medium of instruction through which all the other subjects are taught.

Villaronga's confirmation for the post was indefinitely withheld—probably due to his views on the teaching of English. He was, however, appointed commissioner again in 1949 by the first elected governor of Puerto Rico, Luis Muñoz Marín.

Commissioner Villaronga, in a letter sent to the school districts in 1949, declared that:

> . . .Spanish will be the vehicle of instruction in the high school. This change, which responds to a long-felt need, extends definitely the use of the vernacular as the teaching means until the last year of high school.

English was to be taught as one of several subjects of the curriculum, but with the status of a preferred subject.

For a brief period, from 1965 to 1968, attempts were made to "enrich" the curriculum in Puerto Rican schools in order to build up the Puerto Rican identity. Puerto Rican authors were put on the required lists, and for the first time Puerto Rican patriots were to be given equal prominence to George Washington, Abraham Lincoln and Dwight D. Eisenhower. There was also a drive to remove the teaching of English from its high priority status and to treat it on a par with other subjects.

The movement to "Puertoricanize" the schools came to an abrupt halt when the industrialist and pro-statehood advocate Luis A. Ferré became governor in 1968, with Ramón Mellado Parsons, a dairy farmer, as Secretary of Education. Under this administration, English was given preferential treatment. Spanish continued as the official language of instruction, yet double class periods were assigned to the teaching of English while only single class periods were devoted to other subjects.

The pro-statehood government also set about to censor school texts that depicted poverty, alienation and other realities of the Puerto Rican experience. In the upper grades, *La Carretta* by René Marqués and *Spiks* by Pedro Juan Soto were removed from the required reading lists, and the political writings of Pedro Albizu Campos, the founder of the Puerto Rican nationalist movement, were removed altogether. An elementary reader, *ABC de Puerto Rico*, was discontinued because illustrations were considered "anti-American." The book *Fabían*, edited by Luis Nieves Falcón (now a member of the CIBC Advisory Board) and published as part of the Acción Social Series, was considered "subversive," and government funds to continue the series were cancelled.

Today, the policies of the 60s are still in effect: although Spanish is the official language of instruction, English is given preferential treatment and taught in double class periods. □

Recommended Reading

On Puerto Rico

Puerto Rico and Puerto Ricans: Studies in History and Society, Adalberto Lopez and James Petras, eds., Schenkman, John Wiley, 1974.

Provides varied points of view from Puerto Rican writers on what it is to be Puerto Rican.

Puerto Rico: A Socio-Historic Interpretation, Manuel Maldonado-Denis, Vintage, 1972.

Excellent resource for an understanding of the economic and political situation in Puerto Rico and reasons for the migration of Puerto Ricans to the U.S.

We, The Puerto Rican People: A Story of Oppression and Resistance, Juan Angel Silén, Monthly Review Press, 1971.

A comprehensive look at the people, the early history and the current situation and struggles in Puerto Rico.

On Puerto Ricans in the U.S.

Palante Young Lords Party, photographs by Michael Abramson, text by Young Lords Party, McGraw-Hill, 1971 (o.p.).

Palante is the Spanish equivalent of "Right On" or "Forward." Photographs and interviews with young men and women from the Young Lords, a revolutionary political organization active in New York in the early 1970's. Their warmth and energy, their practical and innovative approach to the problems their people confront, and their unique spirit is captured in photographs and interviews.

A Puerto Rican in New York and Other Sketches, Jesús Colón, Masses and Mainstream, 1st ed., 1961; International Publishers, 2nd ed., 1982.

Documents the lives of Puerto Rican migrants to New York City at the beginning of the century. Although at times dated and clearly political, this warm, sensitive and engaging book is very appropriate for adolescents and adults.

Puerto Ricans in the Continental United States: An Uncertain Future, Report of the U.S. Commission on Civil Rights, Washington, D.C., October 1976.

Government report on the economic, educational and employment situation of Puerto Ricans in the U.S. Available in English and Spanish.

On Puerto Rican Women

The Puerto Rican Woman, Edna Acosta-Belén, ed., Praeger, 1979.

This book, in English, contains articles by both Puerto Rican and non-Puerto Rican men and women. It deals with the issues of racism, sexism, classism and education in Puerto Rico and the U.S.

Puerto Rican Women in the U.S.: Organizing for Change, National Conference of Puerto Rican Women, Washington, D.C.: The Conference, 1977.

Sexism in the Classroom, Commission for the Improvement of Women's Rights, San Juan: The Commission, 1977.

Final report of the Commission of the Women's Educational Equity Act Program.

On Puerto Rican Literature

Borínquen: An Anthology of Puerto Rican Literature, María Teresa Babín and Stan Steiner, eds., Vintage, 1974.

On Bilingual Education

A Better Chance to Learn: Bilingual-Bicultural Education, United States Commission on Civil Rights, Washington, D.C., May 1975.

Provides a basic overview of bilingual-bicultural education.

Bilingual Education, Hernán LaFontaine et al., eds., Wayne, N.J.: Avery Publishing Group, 1978.

Collection of articles on different aspects of bilingual education written by leaders in the field.

Bilingualism and Public Policy: Puerto Rican Perspectives, reprints from a 1979 conference sponsored by the City University of New York's Center for Puerto Rican Studies and available from the Center for Puerto Rican Studies, 445 W. 59 St., New York, NY 10019.

Addresses principles of language policy, community attitudes toward language, and litigation related to education and language.

Journals

The Puerto Rican Journal, 1233 Ashland Avenue, Chicago, IL 60622. Three times a year: $10. individuals; $15. institutions.

A comprehensive national journal which focuses on struggles of Puerto Ricans, essays, book reviews, poetry and editorials. Written in English.

Puerto Rico Libre! Puerto Rico Solidarity Committee, P.O. Box 319, Cooper Station, New York, NY 10003. Bimonthly: $5. individuals; $15. institutions.

Informative newsletter of the Puerto Rican Solidarity Committee.

Continued from page 22

of 1950's red-baiting tactics. First we want to point out that the use of labels, such as "Left, Right and Center," can often prove misleading. The "Center" always seems to imply those who are the most "reasonable" and "virtuous." Nonsense! We believe that "Center" changes as society moves to eradicate injustice, so that yesterday's "Left" becomes today's "Center." The "Center" traditionally supports the status quo—hardly a forward-looking position in *any* given society.

By labelling as "Left Extremists" those who peacefully criticize the inequities in the status quo or advocate education to promote social justice, the AFT is obliterating lines that demark traditional levels of political response. Historically, the important impetus for social progress—for labor, for women, for people of color—has emerged from "left-of-center" groupings. Labelling those groupings as "extremists" or "communists" has, historically, been used by the "Right" as a tactic to *prevent* social change.

It is easy to forget that as late as the early part of the 20th century, labor unions were criticized for being "left-extremist" organizations by "centrist" politicians, educators and business leaders. Similarly, the late Dr. Martin Luther King, Jr. was seen as a "left extremist" by most centrists in the late 1950's. The fact that labor unions are now an integral part of the U.S. economic and political systems and that Martin Luther King's birthday is a holiday in many states provides striking evidence of social progress.

Today we have an Administration busily attempting to turn back the hard-earned gains of many population groups: an Administration intent on constricting civil liberties, an Administration intent on resurrecting the Cold War "Devil-Is-The-Russians" theology as an excuse to arm us into Armageddon. At such a time, for the AFT to use the Heritage hoopla to re-define "Left-Right-Center" boundaries so that "Left-of-Center" becomes "Left-Extremism," should give thoughtful union members and educators pause.

Why is Albert Shanker hooking up with Heritage? What is *his* "hidden agenda"?

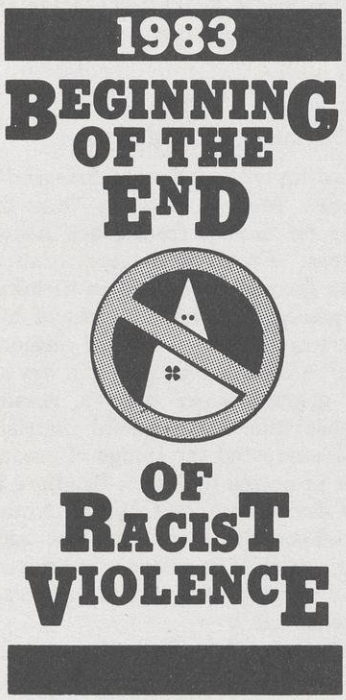
We hope this answers some of the questions that CIBC friends might have about the *American Educator* article. We are very interested in hearing your reaction to both the article and to our response. □

Resource on Combatting the KKK

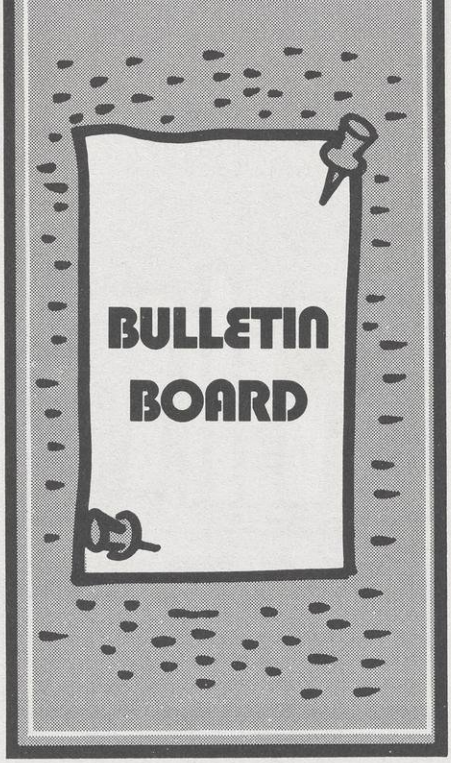
An excellent resource on racist violence and the Ku Klux Klan is available from the National Anti-Klan Network. Prepared as an Organizer's Kit for the Network's 1983 campaign, "Beginning of the End of Racist Violence" (which will culminate in an August March on Washington commemorating the 20th anniversary of the historic 1963 March), the Kit contains many informative materials and strategies for action.

Among the Background Materials included in the Kit are brochures on "Lynching: Is It Still Alive in the U.S.?," "What About the Right to Live? An Indictment of the Federal Government's Failure to Halt Ku Klux Klan and Racist Violence in America," and "Victims Tell Their Stories." Such materials would be valuable consciousness-raising tools in churches, unions, schools and other settings. Also included are such organizing tools as a petition, poster, resource list, information on regional workshops and an anti-Klan speakers bureau.

Single copies of the Kit are $6 plus postage. Bulk rates are $5 each for 2–99 copies, $4 each for 100 or more. Materials from the Kit can also be ordered separately. For more information contact the National Anti-Klan Network, P.O. Box 10500, Atlanta, GA 30310; (404) 221-0025.



The logo of the National Anti-Klan Network's kit described above.



"Separate But Equal"— A Sign of the Times?

The letter below was written by Nancy Larrick to Ron Buehl, Vice President and Editorial Director, Books for Young Readers, for Bantam Books. Ms. Larrick is the author of "The All-White World of Children's Books" (*Saturday Review*, Sept. 11, 1965), one of the first attacks on the racism in children's books in a major journal. Further developments will be reported.

Dear Ron,

I enclose an article which I wrote for *Saturday Review* in 1965: "The All-White World of Children's Books." It explains my horror when Doris Bass showed me a poster being distributed at the Bantam booth during the NCTE conference last weekend. . . .

Under the heading, "Reading Begins in the Home," is a full-color picture of a very well-dressed white mother and three white children surrounded by books which I later discovered were also all white. Across the bottom in small type: *A Parent's Guide to Children's Reading* by Nancy Larrick.

Later I found the same poster, without the title of my book and name, being distributed at the Dell booth. There I learned of a second poster with the same heading, identical setting, and again a mother with three children, not so exquisitely dressed and all Black, surrounded by all-Black books, including *Fat Albert, Whistle for Willie* and *Langston Hughes*. I was told that 70,000 of these posters, prepared by the Educational Paperback Association, are being distributed by Avon, Bantam, Dell and Koppelmann.

At the Bantam booth, I learned that both all-white and all-Black posters are being distributed by Bantam, but "we were advised not to display them together."

Later when I went back to the Bantam booth to autograph my book, the all-white poster was prominently displayed beside the high table or desk where I was wondering whether I could, indeed, write "Best wishes" in one more book. Next day my friend Dorothy Strickland, who is Black, was autographing in the same spot, but for her the all-Black poster was in the location of prominence.

When I protested to some of the Bantam staff, I was assured that because there are two posters—one for Blacks, one for whites—Bantam is being eminently fair and unbiased. To me it seems like the old excuse, "Separate but Equal," which I thought had been outlawed years ago.

I am writing to ask you to remove my name and the title of my book from your two sets of posters. I hope that you will feel obligated to destroy the whole lot, but if you prefer to have Bantam parade under the "Separate but Equal" theme, I ask that you trim the lower 1 3/4" so as to remove my name and the title of my book.

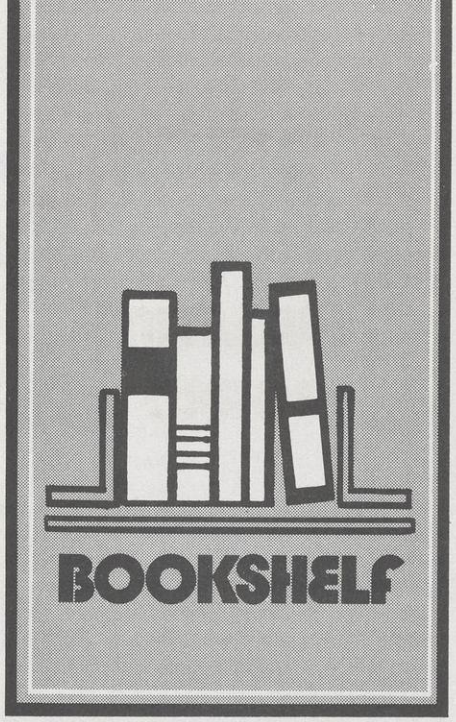
Yours truly,
Nancy Larrick

Afro American History Award Announced

The National Education Association—in cooperation with the Association for the Study of Afro-American Life and History—has announced a national awards program designed to recognize outstanding historical research and writing on African American history.

The awards program has two major aims: to stimulate class and independent study of African American history and to perpetuate the memory of H. Councill Trenholm and his work. The program will recognize the U.S. high school student who writes the best paper. The award, called the H. Councill Trenholm Memorial Award, will include $1,000 and a trophy.

For more information, write the National Education Association, 1201 16 St., N.W., Washington, DC 20036.



In the BOOKSHELF, a regular *Bulletin* department, all books that relate to minority themes are evaluated by members of the minority group depicted.—Editors.

Sweet Whispers, Brother Rush

by Virginia Hamilton.
Philomel, 1982,
$10.95, 215 pages, grades 12-up

Sweet Whispers, Brother Rush (ain't that a dandy title?) is like a thoughtfully designed African American quilt. It is finely stitched, tightly constructed and rooted in cultural authenticity. Hamilton uses humor that is sometimes finely wrought into a sharp pathos. She clips the fabric of tragedy, turning it into an arresting applique that makes her handling and revelation of human error, of human inability to cope, of tragedy, memorable. She has an ability to combine narration and dialogue in a way that stamps her as a consummate storyteller.

The story turns on three elements: the strong, loving relationship between fourteen-year-old Tree (Teresa, the main character) and her older brother Dab, who is retarded for reasons that are revealed in a fascinating way, the task Tree has in caring for her brother during her mother's extended absences and the relationship Tree has with a marvelous ghost, Brother Rush.

The narratives left by those men and women who were slaves document that ghosts revealed themselves accompanied by light and/or right after a rush of warmth. And so it is that Tree can tell, in the old tradition, when Brother Rush is coming: "Sunshine with little warmth was what it was like." He is always beautifully dressed, a stylish, handsome ghost of substance, whose presence sustains Tree as she struggles alone with Dab, his troubled mind and his emerging mysterious illness. Brother Rush becomes the vehicle by which Tree's childhood memories—some quite ugly—unwind, moving her closer to maturity, adulthood and a painful but necessary reality about life and adults.

The characters, even those who appear briefly, are clearly drawn and convincing, though the behavior of Tree's mother Vy may be difficult to understand. What is Vy's motivation for being gone so often and for so long? We know through Tree that some of the training that makes her loving and responsible comes from Vy. We learn toward the end of the story some of the reasons it was difficult for Vy to be at home in the way that we might feel she ought to be. Hamilton has not created a traditional, stereotypic, idealized mother. Is Vy's behavior insensitive? Understandable? Unforgiveable? Necessary? Like behavior in the "real world"—or too like the stereotypic "neglectful" Black mother?

Virginia Hamilton is a courageous writer, sure of her ability to deal in depth with sensitive topics: the heartache of children in the face of adult betrayal or great loss, the fear that spirals in one's stomach when one contemplates being alone in the world, the inability to do a simple thing that everyone else knows or thinks ought to be done easily, and the struggle of a teen-ager on her own to manage big responsibilities. The author has great understanding of her characters, and she provides the reader with a strong identification or awareness, even disagreement with, them that continues, even after the book's been closed for three or four weeks.

There are a few stitches that come loose, but only a very few. Hamilton's use of African American language is so well done. We're treated, for instance, to a Tree who is a competent and authentic user of the language and who reads—also competently—to Dab from Warren Miller's book, *Cool World*. Hamilton thus sends a clear message to all those who keep insisting that Black children can't be taught to read unless they speak something we keep insisting is standard English. At the same time, there are ambivalent messages about the importance of our language. Tree continually speaks to herself about correcting her speech, and, at one point, Vy sees herself as "guilty" when she uses African American language forms, as though it were a crime. One wishes that Hamilton's characters did not convey such negative messages about the language that she herself writes so beautifully. However, a novelist who is poet enough to write "Their walking was a day rhythm in the midst of quiet light" is one who can dispel most of the annoyance.

And though not everyone will agree with the resolution of certain of the conflicts, one is inclined to doff one's cap to a writer who demonstrates that she can write/tell a story about such critical life problems and powerful emotions with grace, skill and *seeming* ease. This book was a Newbery Honor Book for 1983 and recipient of the 1983 Coretta Scott King Award—both well-deserved honors. [Geraldine Wilson]

Jake and Honeybunch Go to Heaven

by Margot Zemach.
Farrar, Straus & Giroux, 1982,
$13.95, unpaged, grades p.s.-4

According to the jacket of *Jake and Honeybunch* Margot Zemach "has drawn freely on themes from black American folklore." *Freely* is the operative word. What Zemach has done is to take bits and pieces from the rich store of African American folklore —several versions of a popular folktale plus part of a wry joke—and grafted these onto a version of another tale. As a special flourish she has resurrected the image of green pastures projected by Roark Bradford in *Ol' Man Adam and His Chillun*. (Noted critic and poet Sterling Brown has said that in this work of Bradford's "we have farce manufactured out of the Negro's religious beliefs.")

Jake lives "just down the road from a town called Hard Times" with an unpre-

dictable, unmanageable mule called Honeybunch. (Honeybunch is said to be crazy, either because Jake bought her from a witch or because the Devil put a curse on her.) Jake and Honeybunch leave this earthly plane when Honeybunch's refusal to hurry causes them to be hit by a slow freight train. Jake arrives in an all-Black heaven, immediately grabs two golden wings—both left ones—and proceeds to fly enthusiastically all over heaven disrupting its orderly activities. He is ejected by St. Peter, but when Honeybunch bursts through the pearly gates into the Great Green Pastures and rampages through heaven, St. Peter is forced to call Jake back to control her. As a reward, God gives Jake the job of Moon Regulator, hanging out the moon and stars at night. He performs this task faithfully and earns a pair of wings, but from time to time Jake takes time off to fly about heaven, just like a "flying fool."

The book is lavishly illustrated. Heaven's golden-winged jazz musicians play up a storm for a female vocalist. Angels in chef's toques slash what appear to be ribs for barbecuing. Pies and fried chicken legs are much in evidence. The entrance to heaven is clearly marked by the sign "Heavenly Green Pastures." Jake's rickety shack and the ramshackle quality of "Hard Times" are boldly depicted. Zemach is an excellent artist and her vivid use of color and ability to convey movement will captivate young readers.

Unfortunately, *Jake and Honeybunch* is an excellent example of the dangers inherent in adapting the folklore or folk tales of another culture without a firm understanding of the people who developed that folklore, the circumstances under which the folklore and folktales were developed, and the role they played in the society at the time that they were developed.

African American folklore is part of an oral tradition. The tales were meant to be told, and extravagant embellishments were a testimony to the verbal skill of the raconteur. Comedy there certainly was in abundance, and also the ability to laugh at oneself or the group. But always implicit was commentary on the oppressive social system. Most of the stories Zemach cites as sources contain the clear implication that Heaven was less than desirable since the same segregated system was to be found in Heaven as on earth. Indeed, the story that apparently supplied the idea for the job of Moon Regulator ends with the line "I'd damn rather be in hell than in heaven because you catch hell just the same." A similar theme is found in the various "flying fool" jokes, many of which are about the first Black to enter a previously segregated heaven. (The tag lines usually run "They put me out of Heaven, but I sure raised Hell while I was there" or "They put me out, but I was the flyingest fool they had.") The original versions all suggest themes of rebellion and temporary power in a segregated society—elements completely missing from this book.

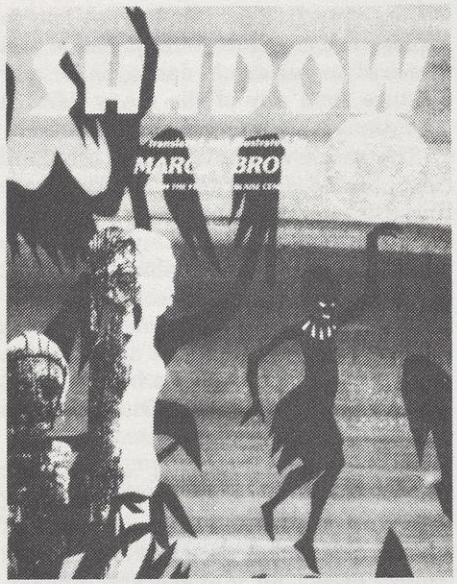
One danger is that Zemach's book will actually be perceived as Black folklore. That it is not. What we actually have is a white perception of Black folklore. Instead of a tale that is presented and meant to be enjoyed on many levels, we have a classic example of the "comic Negro" stereotype. Again, to quote Sterling Brown: "Many of the most popular creators of the comic material 'doctor' their material and are so far from accurate in depicting even the small area of Negro experience they select and . . . too often they exceed the prerogative of comedy by making copy out of persecution and injustice." [Beryle Banfield]

Shadow

translated and illustrated
by Marcia Brown.
Scribner, 1982,
$12.95, unpaged, grades 1-up

Marcia Brown, the noted author-illustrator of children's books, has won yet another award. *Shadow* received the 1982 Caldecott Medal, given to the "most outstanding" U.S. picture book by the American Library Association. This highly-praised book has also been nominated for an American Book Award.

The text is based on a poem called "La Féticheuse" ("Fetish") that Brown translated from a collection called "Petits Contes Nègres pour Les Enfants des Blancs" (Little Black Tales For White Children) by Blaise Cendras, a respected French writer. This version presents no authentic cultural clues about African life or spiritual beliefs.



We are told on the jacket that Shadow is an "African experience that is passing into memory," "an eerie image shifting between the beliefs of the present and the spirits of the past." (The book's scenes of "natives" seated in front of "huts" of the past reinforce this idea.) The text personifies Shadow; it prowls at night, it "slides up behind the storyteller." Shadow "is frightening." Here is another book that speaks in clichés that convey a frightening, spooky, magical Africa; an Africa where life and spiritual beliefs are as ephemeral as a Shadow.

A glance through this big, expensively produced book reveals illustrations that have force and rigor; they reflect a skill that makes them powerful persuaders for the uncritical eye. Brown has used a variety of treatments in the application of color; the tones, alternately muted and dramatically vivid, can be said to be attractive. The use of black gives the book an over-all dark quality. That is in itself not "bad." However, in a book about Africa, there is the risk of re-enforcing the idea of Africa as "The Dark Continent."

The African "people" are flat, stylized black cut-outs that overlay the color. Most of the figures are featureless, except for big white eyes. Shades of the minstrel shows and children's picture books before the 60s! Generations of Black people have hated this image with a passion.

In addition, the barely dressed figures, clad in loincloths, carry shields and

spears, crouch in savannah grass, leap in dance. Yet no figure reflects the actual grace of an African in dance; no form or gesture from any of the many African traditions of dance can be identified.

The very few female figures are small and play no significant roles. This is an incredible omission, considering that the traditional roles of African women are strong and highly visible, and that women are widely represented in African art. At least the women are thus spared caricature; African men are not. (In this context it seems a blessing that the drum—central to African life—is shown only once and is quite tiny.)

A two-page spread of a dramatic "forest" (not called a jungle but looking like all the "jungles" in a long line of children's books) is empty of living things except for a snake and Shadow. This forest, empty of people, is typical of the book's treatment of African people and how they are shown in relation to their land. Africans are not shown in a positive relationship to (i.e., in command of) their land. Instead they are pictured as having only a tenuous connection to the land. The figures seem to be superimposed on the land or, sometimes, to be leaving the land—and the page itself. Many illustrations evoke death: there are scenes of people at war and burying their dead; buzzards perch in trees. Even the graceful, spritely, colorful lizards of Africa curl up and die on the pages.

The casual use of African spiritual/religious symbols is shocking. For example, Africans apply white color to the face or body during important religious ceremonies to symbolize an important relationship to ancestors. It is a religious practice never fully understood by whites. In this book a "ghost-like" mask streaked white serves as the opening illustration, and streaked white figures and faces appear throughout, divorced from any authentic African tradition. It is insulting and inappropriate.

Masks are another important African symbol. They play a part in African ceremony, ritual and religious/spiritual life and are not "just" works of art. Rooted in centuries of tradition, they are primarily symbols of the belief of a particular people. Brown, however, presents a mask which is grotesque and frightening. She appears to draw—in a limited way—upon some of the elements of masks made by the Fatela and Kongo people. But unlike authentic African masks, hers is quite without discipline, spirituality, order or artistry. Brown's mask serves only to shock, a technique used in a number of her works which have one "scary" illustration: a small boy being chased by a large shark, a little dog who turns quite suddenly into a ferocious tiger, a threatening black cat claiming a fish from a little cat.

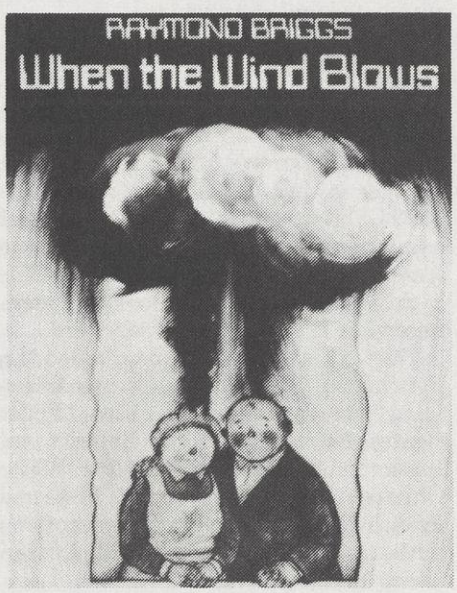
No children's book about the European Judeo-Christian experience uses valued spiritual/religious symbols and practices in such a stylized, disrespectful manner. A question occurs: Does an artist have the right to demean or caricature the religious life of another people, particularly in a book for children?

Shadow has won many awards. Given the long struggle to have a varied and authentic selection of books about Africans and people of African descent, *Shadow* does *not* get my vote. [Geraldine Wilson]

When the Wind Blows

written and illustrated
by Raymond Briggs.
Schocken, 1982,
$10.95, grades 10-up

Wow! Check out this book cover! Shown are a cherubic couple, English countryside retirees, who are the only characters in a long, long comic strip. What are they doing? Why, preparing for a nuclear attack, silly. And doing so carefully—very, very carefully—following the detailed *Householder's Guide to Survival* prepared by their local County Council. Hubby is a Candide-like optimist. Wifey is a super-proper household cleaner. Together they fondly reminisce about fallout shelters during WWII while preparing for WWIII. The attack does come. They survive—for a few days. The humor, the horror and the art are unique. This is recommended as a survival tool for everyone from fifteen to one hundred. [Lyla Hoffman]



Friends Till the End

by Todd Strasser.
Delacorte, 1981,
$9.95, 200 pages, grades 7-up

Teenager David Gilbert's life—soccer, studies and a girl friend—doesn't allow much time for newcomer Howie Jamison. When David learns that Howie has been hospitalized with leukemia, he reluctantly visits him, knowing that probably no one else will. It is the start of a very special friendship.

Howie experiences the unpleasant realities that come with leukemia—the blood transfusions, the infections, the sickening side effects of chemotherapy, the loss of his hair—and hopes to get back in remission. David realizes how much his mere presence means to Howie, and he gains a new awareness of the meaning and value of life. The book also details the terrible strain that leukemia puts on the Jamison family. Mrs. Jamison is an over-protective mother who has a hard time dealing with the whole situation, a common response that is unfortunately not resolved in this book.

Through David, Howie becomes more accepted by his peers. His new friends are able to face their fears about leukemia, and they organize a blood drive for Howie. The story ends dramatically when the Jamisons suddenly move back to the South. David and his friends miss Howie; they have come to realize that "sometimes things just happen; the toughest part is learning to accept that."

An excellent, very honest story of young people coming to terms with their brave friend's impending death. Highly recommended! [Mary Ellen Tosi]

Annie on My Mind

by Nancy Garden.
Farrar, Straus & Giroux, 1982,
$10.95, 234 pages, grades 6-up

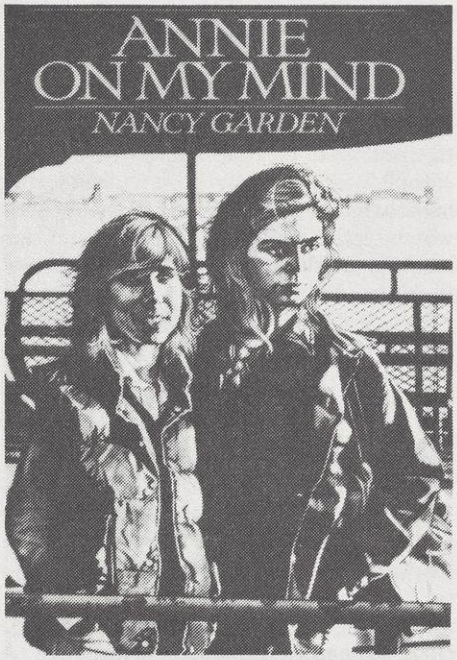
At last, a book that affirms the love between teenage lesbians, includes adult lesbians *and* looks at class issues.

Liza, who attends private school and lives in a wealthy section of Brooklyn, meets Annie, who is from a working-class family and of Italian background. The two high school seniors become friends and slowly realize that their friendship contains a romantic and sexual component. This process is sensitively depicted, with a believable push-pull pattern in which each girl takes her turn in holding back from her lesbian feelings. The young women's conflicts and expressions of fear and ambivalence are very realistic. In addition to providing an excellent picture of a developing relationship—and all that it entails when the lovers must counter societal pressures and expectations, the book shows Liza's growing awareness of the differences between her privileged life style and Annie's.

Liza and Annie are given support by two lesbians, who are respected teachers in Liza's private school and who have not made their relationship public. These teachers are beautifully constructed characters and extremely sympathetic (this is the first young adult novel to depict lesbians who have succeeded at making a good life for themselves, and who serve—without shame or guilt—as role models for younger lesbians).

When the teachers go on vacation, they ask Liza to "cat sit." Another teacher discovers that Liza and Annie are using the teachers' house to meet and make love, and while the consequences for the young women are painful, the two lesbian teachers are forced to leave the school. (They could have put up a court battle, but this alternative is not presented.) What is so valuable here is the lesbian teachers' responses to Annie and Liza, as they attempt to both alleviate their guilt and to affirm the importance of both relationships. Says one, "Don't punish yourselves for people's ignorant reactions to what we all are."

Although the author runs the risk of frightening a young lesbian about the possible reactions to her sexuality, she is



also providing a healthy and supportive view of how gays and lesbians can respond to discrimination. She conveys the value of remaining true to oneself and to the integrity of one's relationships, even in the face of bigotry and discrimination. This message and the means by which it is conveyed help make this book the gem that it is. [Leonore Gordon]

All the Colors of the Race

by Arnold Adoff,
illustrated by John Steptoe.
Lothrop, Lee & Shepard, 1982,
$9.50, 56 pages, grades 5-up

This beautifully illustrated collection of poems gives us a view of an interracial family through the daughter's eyes. It speaks to the richness of cultural diversity embodied in cross-racial marriages, as well as to the confusion and anger such marriages cause outsiders.

"Past," "Great Grandma Ida," "Borders" and other poems express the history of struggle of each parent—the Polish Jewish father and the Black Protestant mother. "I Am," "Flavors," "On My Applications" and "Trilingual" describe the child as being of *both* cultures, a combination which brings together those cultures without excluding either. By refusing to choose one racial identity or the other, these poems are a response to racism, which demands that such a choice be made. These poems assert that the child is both Black and white—and more.

Although the poems give a vision of children of interracial marriages as transcending the limited view of racial identity, the reality is that children of white-Black unions are still seen and treated as Black. Only white children have the luxury of growing up as individuals with a casual awareness of their whiteness. I fear that in refusing to identify as Black (which does not reject the white parent and part), the child of cross-racial union is not prepared for the reality of racism and somehow sees being Black as not enough.

However, *All the Colors of the Race* and the author's *Black Is Brown Is Tan* are the only children's books showing interracial families and are much needed. (I would urge the production of more children's books dealing with this most sensitive and much avoided issue. Ignoring the reality of cross-racial unions only feeds racist rejection of them and gives interracial children no support: they become invisible.)

Adoff's poems reflect the joys and struggles and hopes of cross-racial families. They reflect a beautiful vision of racial union which brings the best of both cultures together in children. Adoff's poems demand that we look beyond racism to "all the colors of the race. Human, of course." [Kate Shackford]

Sometimes It Happens

by Elinor Lander Horwitz.
Harper & Row, 1981,
$7.95, 30 pages, grades 1-3

Victor fantasizes about his plans to be a hero when he grows up. While his father earnestly stresses the importance of education, Victor sees himself diving off the Brooklyn Bridge to rescue an incapacitated "old lady" who has fallen into the water (note the ageism). He imagines "beating up ten men" who try to grab a helpless woman's pocketbook (note sexism). He envisions saving two "old ladies with problem feet" who are floating in the sky, propelled by their umbrellas! (sexism, ageism again). He sees himself single-handedly lifting up an

elevator that is crashing downward because there are "lots of fat people" in it (unnecessary).

His friend, Joey (who—according to the illustrations, at least—is Black) discourages Victor's fantasies and at one point deliberately tries to knock down a bird's nest that Victor particularly likes. He also makes judgmental references to public assistance ("You want to starve? You want to be on welfare like the Caseys?"). Joey, the only Black character in this book, is negative and insensitive.

Victor's only emotional support is his mom, who shares her own childhood fantasies and gently reminds her son that "a hero isn't just someone who has big adventures all the time" and that ordinary people can be heroes in their own lives.

His mom's point is a good one, but the book's dull plot and insensitive images of Black people, women and older people are a major detraction. Also, children are certainly entitled to their dream worlds, but Victor's borders on the escapist variety. There is strength in Victor's nonconformity, but this aspect of the tale alone does not make it worthwhile. [Jan M. Goodman]

She Was There: Stories of Pioneering Women Journalists

by Jean E. Collins.
Messner, 1980,
$8.79, 191 pages, grades 7-up

Growing up under the influence of "Brenda Starr" (one of the few professional female role models available for my generation), I have always been fascinated by women reporters—who they are and how they got there. *She Was There* is one author's attempt to put a little reality into my fantasy and, I suspect, the fantasies of many others. Collins has compiled a book of interviews with 15 pioneering women journalists. Ranging from Emma Bugbee, who first joined the *Herald Tribune* in 1915, to Helen Thomas, the current UPI Washington Bureau chief, the women are a diverse lot. Unfortunately, their diversity does not apply to race: of the 15, 14 are white. (The one exception is Hazel Garland, former editor of the Black-oriented *Pittsburgh Courier.*) Whether the lack of minority women is due to the author's insensitivity or to a lack of minority women in the field is difficult to tell. The interviewees seem loath to mention sexism or racism, and when they do, it is to treat them as realities to be accepted rather than to be fought. In addition, the book is based on "stars," even though, as women, their stars do not shine as brightly as they might have if their sex had been different.

Yet in spite of its many problems, this book is fun and interesting. Perhaps this is because the stories, instead of being short biographies, are vignettes, capturing what the women thought would be important to share with young people. Thus, we have a variety of stories from some accomplished storytellers. We are told of gangsters and of Eleanor Roosevelt, of the joys of being a "sob sister" and of going to jail for refusing to name a source. We get the "cream" of these women's professional lives.

With occasional exceptions, the tales leave us wanting to know more about these women and the lives they chose. Unfortunately, no further sources are given. This is not because of the author's shortsightedness, but rather because so little has been written about these pioneers. We need more in-depth portraits of these women journalists and others like them; I suspect they have many lessons to teach us.

I suggest that teenagers read this book; however, those who recommend it should be ready to discuss how the author's "everything-is-fine-if-you-work-hard-enough" premise isn't necessarily so. [Patricia B. Campbell]

Full-Time Active: Sara Plotkin, An Oral History

produced by the
Community Documentation Workshop
(St. Mark's Church, 2nd Ave. at 10 St.,
New York, NY 10003), 1980,
$3., 34 pages, grades h.s.-up

If you teach U.S. history, women's history, labor history or Jewish history, this booklet is a valuable find. Here is the life story of a Russian, Jewish, self-educated immigrant who—mainly as a Communist Party member—spent most of her life as a full-time union, tenant or welfare organizer, improving life for many poor people. Dedicated, gutsy, clever and humorous—this extraordinary ordinary woman is an inspiration. [Lyla Hoffman]

Jock and Jill

by Robert Lipsyte.
Harper & Row, 1982,
$9.50, 153 pages, grades 7-12

Fast-paced, slickly well-written, exciting throughout, this short book has *everything*, and then some. For instance? The first page has love-at-first-sight (in the ninth inning, no less). She is tall, dark and busty, while he is the handsome "jock." The second page reveals that our jock pitcher uses painkillers for his bad elbow, a sure sign of trouble to come. The third page introduces "the family" and the beautiful, blonde "other" girl, and we soon learn the jock code to ". . . go the distance [despite any pain in order to] find out if you're a man." Chapter I also brings in Puerto Ricans rooting for the opposing Bronx high school team.

The following chapters put down sports coaches and doctors who think winning games is a justification for dispensing speed and painkillers that may eventually harm the athlete. Also put down are coaches who use homophobic insults to spur male athletes on, and shrinks who tranquilize and try to control young patients. The reader meets a New York City Mayor who cares more for rich landlords than poor people from the South Bronx . . . plus a former Puerto Rican gang leader who is now a tough leader of housing-for-the-people.

Wait! There's also some casual (but never explicit) sex, dense-but-nice-parents who never seem to learn, a feisty grandmother, a sweet mentally disabled brother, a good deal of "in" New York City humor, and a super-smasheroo finale I wouldn't give away. Naturally, the two protagonists triumph and mature, despite all the obtuse adults in their way.

It's a truly fun read in the category of Realistic Escapism—and the book's messages are sound. The author, a former *New York Times* sportswriter, has done a number of other Young Adult titles as well as the fine biography, *Free To Be Muhammed Ali.* [Lyla Hoffman]

Time for a Change: A Woman's Guide to Nontraditional Occupations

by Constance Drake Cowley.
Technical Education Research Centers (44 Brattle St., Cambridge, Mass. 02138), 1982, ($4 plus $1.50 shipping), 81 pages

The booklet summarizes the rewards of non-traditional jobs. The problems involved are sensibly discussed, as are suggestions for overcoming these problems. Information on particular jobs and fields and guidance on how and where to look for job training are provided. This guide will be especially useful for high school and adult guidance and vocational counselors and their students.

Taking on the World: Empowering Strategies for Parents of Children with Disabilities

by Joyce Slayton Mitchell.
Harcourt Brace Jovanovich, 1982, $12.95, 165 pages

Being a parent is not a skill that is developed in academia or in the marketplace. Raising a child who has a disability is even more difficult because of the societal stigma involved, the righteous attitudes of many bureaucrats and professionals and the frequent overt and subtle discrimination. Sad to say, the parent of a child who has a disability has far fewer resources to draw upon than the parent of a non-disabled child, but *Taking on the World* should be on the bookshelf of every parent with a disabled child.

This is carefully conceived, appropriately illustrated with anecdotes, informative, practical and authentic. It charts the territories of the family and the medical, school, church, work and bureaucratic establishments. It describes typical encounters with professionals and bureaucrats and provides time-tested strategies for prompting them to meet the genuine needs of the child with a disability. It does not gloss over the parental pain of having an "outcast" in the family. Indeed, the chapter entitled "Stabilize" suggests ways to recognize this pain and deal effectively with it.

Hits & Misses reviews material intended to assist adults working with children in the classroom, the library and at home. Professional literature, parenting materials and other resources are reviewed. Readers are invited to submit materials that should be considered.

Subsequent chapters outline concrete empowerment strategies to help readers mobilize and act effectively. The book closes with an excellent bibliography for further recommended reading.

I heartily recommend this book because of its scope, its acknowledgement of the genuine difficulties involved in raising a child who has a disability and its recognition of the need for parents of children with disabilities to become politically powerful. [Kipp Watson]

The Disappearance of Childhood

by Neil Postman.
Delacorte, 1982, $13.95, 177 pages

To all who value children, literacy, logical thought, creativity and a caring environment, this book is challenging and provocative. Postman discusses the concept of childhood, arguing that the printing press changed people's perceptions by creating a new definition of adulthood based on literacy and information that could only be acquired through reading. Now, Postman argues, the electronic media—and TV in particular—are doing away with childhood by giving people of all ages the same information. Postman cites statistics and many factors—including clothing styles, eating habits and games—to show how the differences between children and adults and therefore the very concept of childhood are vanishing. The author urges us to take control of technology before childhood completely disappears.

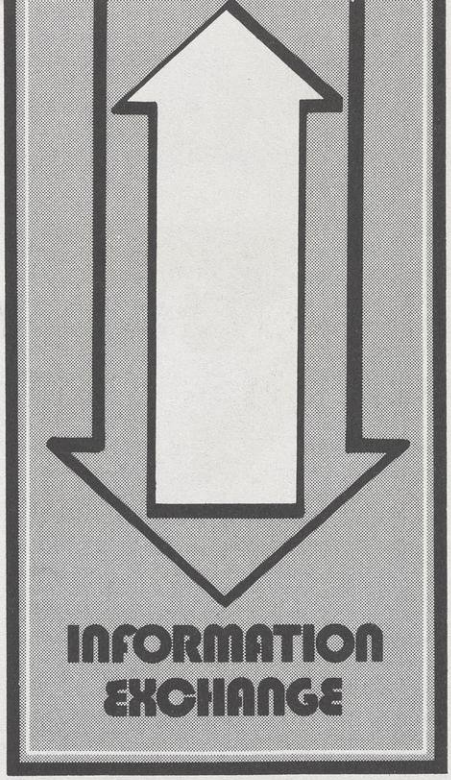
Despite the use of the male pronoun to include both sexes, this is a provocative and moving work. [Lyla Hoffman]

Thinking About Aging

produced by Prime Time School Television (40 East Huron St., Chicago, IL 60611), 1982, $3 (paper), 8 pages

With more people celebrating advanced birthdays and fewer families welcoming newborns, the population is growing older. This would be considered an asset in a culture which valued the knowledge and wisdom that comes from experience. But our society maintains an age prejudice which segregates and isolates older citizens, and fear of aging strikes even the young. But, like it or not, each of us will be older tomorrow; hopefully we will escape the stereotypic descriptions—senile, authoritative, unadaptable, sedentary and the like. Prime Time School Television, a non-profit organization that has been producing TV-related materials for the past ten years, has prepared a curriculum to enable students to gain an understanding of their own possible futures and to help them to see that the issue of growing older touches everyone regardless of age. The curriculum is designed to use TV as a catalyst to discuss aging in general and the topics of family, health and economics as they relate to maturity. The background information is extensive, concepts are well defined, scripted questions are provocative, and, happily, motivation is implicit. TV assignments never seem to be greeted by groans. Classroom activities include a wide variety of language arts experiences.

There is one drawback, however. Unfortunately, the wonderful photographs are all of white people, and teachers will be left to their own resources to include people of color. [Ruth S. Meyers]



"Child Watch: Looking Out for America's Children," a collaborative effort of the Children's Defense Fund and the Association of Junior Leagues, involves citizens in monitoring the impact of federal budget cutbacks and policy changes. It encompasses four program areas—child health, child care, Aid to Families with Dependent Children, and child welfare including foster care and adoption—and may be carried out by local civic, religious or fraternal groups as well as by interested citizens. A *Child Watch Manual* providing background information, sample questions, guidelines for interviews and suggestions for a successful public information campaign is available for $7.50 each (discounts on bulk copies: 10-19 copies, 10 per cent off; 20-99 copies, 20 per cent off; 100 or more copies, 25 per cent off) from the Publications Department, Children's Defense Fund, 1520 New Hampshire Ave., N.W., Washington, D.C. 20036. (Orders under $10 must be prepaid.)

Financial Aid: A Partial List of Resources for Women lists scholarships and **grants available to women** students including older women, minority women, women considering non-traditional careers and others. To obtain a copy send **$2.50 to REQUESTS, Project on the Status and Education of Women, Association of American Colleges, 1818 R St., N.W., Washington, D.C. 20009; make check payable to AAC/PSEW.**

The Project on the Status and Education of Women has prepared two packets on **Title IX**, which is now threatened by the Hatch Amendment. The general packet ($5) covers information on the implications of Title IX, a summary of regulations, an employment self-evaluation checklist and more. Also available is a packet on Title IX and Sports ($3) and a chart ($1) on federal laws and regulations concerning sex discrimination in educational institutions. To order, write REQUESTS, Project on the Status and Education of Women, Association of American Colleges, 1818 R St., N.W., Washington, D.C. 20009; make check payable to AAC/PSEW.

Books, posters, records and other resources about the **labor movement** in the U.S. are available from Bread and Roses, a cultural project of District 1199, National Union of Hospital and Health Care Employees, RWDSU/AFL-CIO. Among its offerings are *Lawrence 1912: The Bread and Roses Strike* by William Cahn (special price: $5.50), *In Mine and Mill—A Photographic Portfolio* by Earl Dotter (special price: $13) and posters by Milton Glaser, Jacob Lawrence, Paul Davis and others. For more information, write District 1199 Cultural Center, Inc., 310 W. 43 St., New York, N.Y. 10036.

New Fact Sheets

Updated versions of *Fact Sheets on Institutional Racism* and *Fact Sheets on Institutional Sexism* have just been published by the CIBC Resource Center for Educators. These booklets contain statistics documenting institutional racism and sexism in business, education, health care, housing, publishing, media and government. The facts and figures, compiled from a wide range of sources, detail the white male control and minority or female oppression commonplace in U.S. institutions. The booklets are useful for sex or race awareness workshops, for social studies, sociology, human relations, women's studies and education classes or workshops. One-nine copies are $2. each prepaid (plus 10 per cent handling fee if a purchase order is used); 10 or more copies, $1.25 each prepaid (plus 10 per cent handling fee if a purchase order is used). All orders under $10 must be prepaid. Write CIBC, 1841 Broadway, New York, N.Y. 10023.

An analysis entitled "A Survey of Child-rearing Books for Parents and Caregivers" appears in the Summer-Fall, 1982, issue of *Equal Play*, "a resource magazine for adults who are guiding young children beyond stereotypes." Single copies of the **anti-sexist** quarterly are $2.50; annual subscriptions are $10./year by personal check, $20. by organizational check. Write the Non-Sexist Child Development Project of Women's Action Alliance, 370 Lexington Ave., New York, NY 10017.

Women's Studies Quarterly, a publication of The Feminist Press and the National Women's Studies Association (NWSA), contains articles by those teaching **women's studies**, by authors who write about women's concerns and others. It also contains news, book reviews, resources, etc. Since progressive organizations have been hard-hit by financial cut-backs and these conservative times, NWSA is asking for special support. Help by subscribing to the magazine—$14/year from *Women's Studies Quarterly*, Box 334, Old Westbury, N.Y. 11568—or by joining NWSA; write NWSA, University of Maryland, College Park, MD 20742 for more information about membership fees, which are based on income.

Icarus Films' pamphlet entitled "**Central America** Film Library" describes seven films available for rental or purchase. Offerings include "El Salvador: Another Vietnam," "Americas in Transition" and "Sandino, Today and Forever." For a copy of this brochure, write Icarus at 200 Park Ave. S., Suite 1319, New York, NY 10003.

The Workbook focuses on **environmental, social and consumer problems**. It covers a variety of topics—land reform, decent housing, energy, health care, etc. Individual subscriptions are $12/year, institutional, $25/year. Student or senior citizen subscriptions are $8.50/year. Write Southwest Research and Information Center, P.O. Box 4524, Albuquerque, N.M. 87106.

New Glide Publications has changed its name to Volcano Press, Inc. (Among its titles are *Battered Wives* and *Period.*) For information and a catalog, write Volcano Press, Dept. JH, 330 Ellis St., San Francisco, Cal. 94102.

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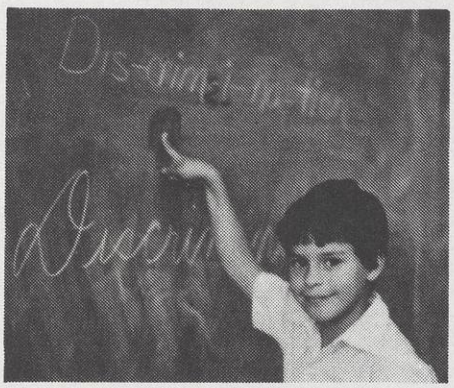

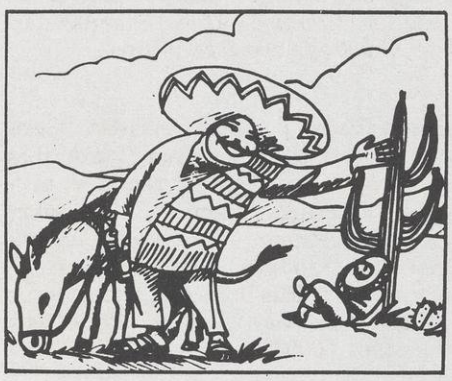

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CIBC is a non-profit organization founded by writers, librarians, teachers and parents in 1966. It promotes anti-racist and anti-sexist children's literature and teaching materials in the following ways: 1) by publishing the *Bulletin,* which regularly analyzes children's books and other learning materials for human and anti-human messages; 2) by operating the Racism and Sexism Resource Center for Educators, which publishes reference books, monographs, lesson plans and audio-visual material designed to develop pluralism in schools and in society; 3) by conducting workshops on racism and sexism for librarians, teachers and parents; and 4) by initiating programs that bring to public attention the unrecognized talents of Third World writers and artists. For more information about CIBC and a free catalog of its Resource Center materials, write us at 1841 Broadway, New York, NY 10023.