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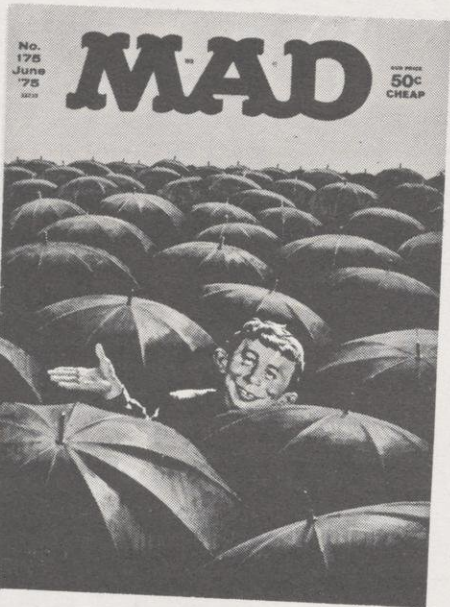
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Interracial Books FOR CHILDREN Bulletin



A Look at Children's Magazines: Not All Fun and Games

BY DEBORAH STEAD

Millions of children in the U.S. subscribe to children's magazines, read them at libraries and pick them up at drugstores and newsstands. With the exception of *Stone Soup* and *Kids*, written for the most part by children, these monthly publications are produced by adults, and, according to a recent article in the *Wall Street Journal*, "while most of the magazines take great pains to conceal it from their readers, their aim is as much to teach as it is to entertain" (*WSJ*, 4/21/75). This article is concerned with how the magazines teach and what "lessons" are taught about race and sex roles. The survey covers the most recent three issues of 15 newsstand magazines.

Pre-school

Children as young as two or three are reached by *Sesame Street* and *The Electric Company*, both published by the Children's Television Workshop. *Sesame Street* (with 588,000 readers) is basically a picture magazine and children of every race and of both sexes appear in the photos and drawings. In the day care and nursery "scenes," girls are sometimes dressed in pants, and boys sometimes draw

dreamily while girls build with blocks. The teachers, however, are all women. And because of its reliance on the TV Muppets, *Sesame Street's* stock characters are all male. However, there is no

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100 MATERIALS STUDIED

CAREER ED: DOES IT OPEN OR CLOSE THE DOOR?

BY WAYNE KABAK

A CIBC analysis of career education materials, initiated by the National Institute of Education (NIE), has revealed a preponderance of racist content in the materials. The CIBC study is a companion of a similar study conducted by Women on Words and Images (WOWI) that focuses on sexism.

The separate studies were commissioned to form individual chapters of a two-volume report, slated for June publication by the Educational Products Information Exchange (EPIE) under a contract awarded by the NIE. EPIE's chapter on learner verification*—which documents failure in this area as well—is intended to

*"Learner verification" is the label applied to a process by which instructional materials are field-tested and critiqued by students for the purpose of improving the materials.

complete the first volume. A compendium of 750 commercial and non-commercial materials comprises volume two.

The CIBC report on 100 career education materials, including books, other printed matter, films, filmstrips, cassettes and records, concludes that "the majority of the materials reviewed are racist in content." Expressing disappointment in the reviewed materials, Fran Dory, chairperson of the CIBC review committee and coordinator of the study, said, "The kind of guidance needed by students in career choice just isn't forthcoming. The materials we examined are narrowly conceived, dull, restrictive, full of negative values and potentially destructive."

Both verbal and visual content were found to be heavily infused with covert racism, suggesting that controversial career education programs have generated materials which substitute more subtle—but no less dangerous—forms of racism for old-fashioned ethnic slurs.

Although the research reveals a wide spectrum of minority representation in visual materials, the report concludes that "without exception, all of the materials fall short of presenting a balanced and accurate portrayal."

Various patterns of stereotyping emerge. For example, although whites wear a variety of facial expressions, Blacks—including a Black female judge—are invariably depicted as grinning. Also, "proper" Negroes, with straightened hair—instead of Afros or stylish cornrows—dominate the visual field.

The report states that minorities are frequently shown performing useful tasks, but there is a catch: whites are often looking over their shoulders. For example, one set of materials features white teachers giving job training to new workers who are in general minority people.

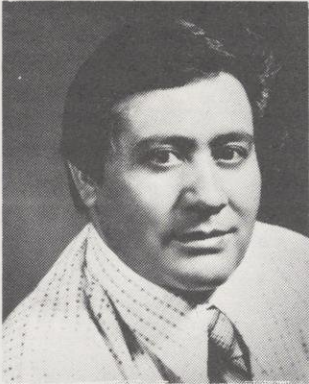
The report further notes that minority tasks in the materials usually lean toward the technological, not service, side of the ledger. Even when minorities are shown performing services, the usual job sites are white communities. "This practice," says the report, "reinforces the theme that minority employment is designed to serve whites." Minorities are shown serving whites in four times the number of cases in which whites serve minorities.

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WINNERS ANNOUNCED IN CIBC 6th ANNUAL CONTEST



Aishah S. Abdullah



Abelardo Delgado



Antonia A. Hernández

Three \$500 prizes for unpublished children's book manuscripts by minority writers were awarded by the CIBC at a reception at the Council's offices on Thursday, May 1st.

The winning manuscripts were selected from over 100 submitted in the Council's Sixth Annual Contest. (The contest encourages unpublished minority writers to prepare manuscripts for children that portray the lives of minority groups without racist or sexist stereotypes.)

Aishah S. Abdullah, a math teacher from Brooklyn, won her award for three stories—"Simba," "Midnight (The Stallion of the Night)" and "Mweusi." In "Simba," a zoo lion refuses to accept his captivity and plots his escape. "Midnight" tells of a black stallion who leads other horses to free themselves from the barns and stables that confine them. "Mweusi" is about a young Black girl who has always believed herself to be ugly but, after being told by her reflection in a lake that she is beautiful, gradually develops a positive view of herself.

Abelardo Delgado received his award for a short *cuento* entitled "My

Father Hijacked a Plane," about a father who commits a criminal act to dramatize American society's oppression of Chicanos. A member of the faculty of Ethnic Studies at the University of Utah in Salt Lake City, Mr. Delgado is a published poet.

Antonia A. Hernández, trained as a teacher at the University of Puerto Rico, won her award for a children's story, "Yari," written in Spanish. The story concerns a Borinquén (Taino) Indian girl who lives during the Spanish colonization of Puerto Rico and flees with a Carib Indian (whose people are former enemies of the Borinquéns) to the hills to live in freedom.

Runners-up

The contest also had five runners-up: Leslie Toyofuku of Berkeley, California, for her manuscript "ichi-ni-san means 1, 2, 3"; Bill Caldwell, a New York-based artist, for "The Adventures of Tip the Blue Dog with the Yellow Spots"; Leo Carty, also a New York artist, for "Anton's First Winter";

Continued on page 8

CIBC, NEA TO CO-HOST TEXTBOOK CONFERENCE

As this *Bulletin* goes to press, arrangements are being completed for an all-day conference May 22 for educators and publishers of instructional materials. The conference, sponsored jointly by the CIBC and the National Education Association, is focusing on the current textbook crisis sparked by attacks in West Virginia (see the last issue of this *Bulletin*)—and in other regions of the U.S.—against multicultural textbooks.

The conference is being held (1) to encourage publishers to continue developing multicultural textbooks and (2) to develop strategies to counteract what appears to be a growing right-wing movement against this "new breed" of textbooks.

A report on the conference will appear in the next issue of the *Bulletin*.

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Struwwelpeter Revised: New Versions Still Racist

BY JORG BECKER



Two anti-authoritarian *Struwwelpeter* books; above by Claude LaPointe and Petrina Stein, below by Friedrich Karl Waechter.



In 1844, Heinrich Hoffmann, a Frankfurt physician, decided to publish some humorous books for children. It was his view that the profiteering interests of the commercial children's book industry resulted in the publication of inferior books. Hoffmann's book, *Struwwelpeter* (Shock-Headed-Peter), consists of ten stories that were intended to transmit the educational norms of the period. Through verses that were intended to amuse and grotesquely humorous illustrations, children were urged not to suck their thumbs, not to be cruel to animals, to eat their supper, to obey their parents and not to play with matches.

Although *Struwwelpeter* does reflect many of the repressive bourgeois attitudes of the 19th century, Hoffmann's book was, in many respects, progressive because most children's books of that time were extremely dull and authoritarian. By contrast, Hoffmann's stories were funny, presented real experiences to children and were written in such a straightforward manner that they were easy to comprehend. They were enormously successful and have had more than 500 printings in German to date. The series

has also been translated into many languages and it has prompted the publication of many more *Struwwelpeter* stories. (By 1892, the English version had already seen its 40th printing.) In West Germany today, *Struwwelpeter* is one of the first picture books which children read. (See accompanying box on the American version.)

The fourth story in the series is about the "Inky Boys"—three white boys who make fun of a Black boy because of his color.

Boys, leave the Black-a-moor alone!
For, if he tries with all his might,
He cannot change from black to white.

When the white boys fail to respond to his admonitions, St. Nikolaus punishes them by dipping them into the inkstand and making them as black as the Black boy.

One theory about this story is that it is an historical allegory alluding to the events of 1839-41 when Czar Nikolaus I of Russia was able to contain an intervention by Prussia, France and Sardinia in Eastern Turkey, which was believed to be inhabited by Black people. Leaving aside that interpretation, two important statements about Blackness are made in this story: (1) It is not nice to make fun of black skin color; (2) Skin-blackening is an appropriate punishment for evil men.

Concerning the first issue, Hoffmann belonged to that very small circle of liberal intellectuals which, at that time, supported the liberation of Black people. Considering that the German novelist Friedrich Vulpus stated in 1847 in his *American Experiences* "that the negro is a wicked and dishonest race close to the monkey-species," it becomes obvious how far Hoffmann departed from the views of his reactionary contemporaries. But this attitude of Hoffmann (who, despite his apparent liberalism, attacked "radical activities" in the revolutionary, democratic Frankfurt of 1848) becomes pale and inconsequential by comparison to the more sophisticated view of the German socialist and poet, Heinrich Heine. In his poem *The Slave Ship* (1853), Heine, in his ironical manner, found the causes for the inhuman slave system in the economic realities of capitalism.

Hoffmann's equivocation is completely exposed in the "Inky Boys" by the use of black skin color as a means of punishment, the implication being that evil men are cursed with blackness by some great force of destiny! These elements further demonstrate that Hoffmann followed in the racist tradition of European culture.

How extensively this "inking" has been used to punish mankind's evil elements is also revealed in an edition of *Struwwelpeter* that was put out as English propaganda during World War I. In this edition, entitled *The Swollen-Headed William: Painful Stories and Funny Pictures after the German*, Emperor Wilhelm II of Germany gets dipped into an inkstand as punishment for his political policies. It is even more necessary to examine current *Struwwelpeter* stories for their racist overtones than to analyze the original version. Included in a series of so-called "anti-authoritarian" children's publications issued in the early 1970's are two new *Struwwelpeter* books. Written to counteract the influence of the original stories, they are:

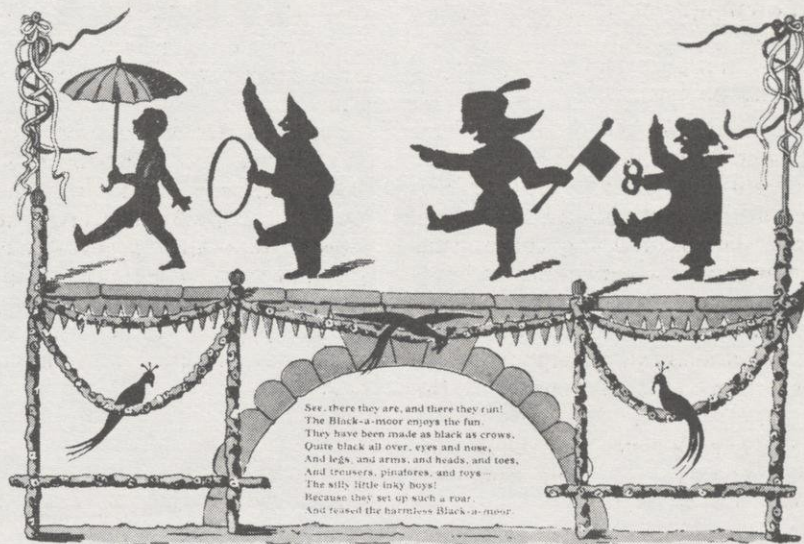
Der Anti-Struwwelpeter by Friedrich Karl Waechter, Darmstadt: Melzer-Verlag, 1970

Peter Struwwel by Claude Lapointe and Petrina Stein, Frankfurt: Sauerländer Verlag, 1972

STRUWWELPETER ON THE AMERICAN MARKET

Originally published in Germany in 1844, the *Struwwelpeter* stories have been in print in the U.S. for many years. The Frederick Warne & Co. edition, considered by the company's vice president, Harvey Vlack, to be "the most authentic English language copy of the original," has been on the American market for over 50 years. Although the book is not considered a classic here as it is in Germany, Warne sells about 2,000 copies of the collection annually. Other English language editions are also in circulation, since the stories are now in the public domain.

The CIBC finds the English language version to be just as racist as the original stories. Little Black Sambo lives in an illustration of "The Story of the Inky Boys," and such phrases as "woolly-headed Black-a-moor" and "harmless Black-a-moor" are present. The book is sexist, too, in that all of the stories except one have only male characters. We find the stories preachy, grotesque—even cruel—and out of keeping with humanistic values and consciousness.



Shown above is an illustration and verse from the Frederick Warne and Company's English translation of *Struwwelpeter* by Heinrich Hoffmann. The first lines of the verse read: "See, there they are, and there they run! The Black-a-moor enjoys the fun." The stereotypical drawing of the Black character, upper left, speaks for itself.

Both of these purport to explain the behavioral causes of social norms and to debunk bourgeois standards through irony and exaggeration. For example, whereas in one original *Struwwelpeter* story a tailor cuts off the thumb of a boy because he sucks it despite his mother's warning, in the new Waechter edition several children gather to have a happy "thumb sucking party," catch the tailor when he is about to cut off their thumbs, and forcibly remove his clothes and leave him naked just before the mother returns.

New Version, Old Images

The new version of the "Inky Boys" story is not much of an improvement. In the Lapointe/Stein edition the original situation has been let stand: white children tease a Black boy and a weird, "old man in the tree" admonishes them. The white boys, however, keep on making fun of the Black boy and are punished with black skin color by the old man, which disgusts their parents. Liberated from the punished white boys, the Black boy—

true to another stereotype—continues his athletic training. Despite their own stated standards and despite the historical context (late 1960's!), the Lapointe/Stein version remains a confused mixture of liberal babbling and racism.

The Waechter edition is quite different in this regard. Against her parents' wishes, a white girl wants very much to play with three Black boys. When her father catches her playing with them, he dips her into the inkstand. Lo and behold, she enjoys being as black as her friends and happily leaves her parents to remain with them forever. This version has at least some merit insofar as the color black is seen positively (although being made black is still a punishment) and the children reject the prejudices of their parents and collectively adopt a new life style.

ABOUT THE AUTHOR

JORG BECKER, a political scientist, worked in the Hessen Foundation for Peace and Conflict Research in Frankfurt, West Germany, from 1971 to 1974.

EPILOGUE TO THE DISTAR AFFAIR

An analysis of the Distar (Directive Instructional System for Teachers in Arithmetic and Reading) appeared in the Vol. 5, No. 4 (1974) issue of *Interracial Books for Children*. Undertaken because of a specific query about Distar from a Grand Rapids (Michigan) coalition of parents and teachers, the analysis was intended to serve a much broader purpose, i.e., to provide a guide for evaluations of all learning-to-read materials. Response to the article was enthusiastic and many stated that they were using the Distar evaluation as a guide to analyzing the reading materials used in their schools.

Science Research Associates (SRA), the Distar publishers, took issue with the CIBC findings and requested a meeting with the authors of the articles. At this meeting three representatives of SRA who had flown in from Chicago complained that teachers using the Distar program were receiving copies of the articles from anonymous sources in unmarked paper bags and that the articles treated the Distar reading program unfairly. CIBC staff denied any knowledge of the "brown paper bag" network and stood by its findings.

When the SRA representatives left that meeting, the CIBC staff felt encouraged—we felt our position had been understood and respected. We were particularly pleased that the SRA representatives expressed interest in the possibilities of racism awareness training for their editors and administrators.

It was disappointing when, some weeks later, we received a rebuttal—over 20 pages of it—that failed to reflect significant understanding of the racism and sexism in the program. We continue to stand by the criticisms of the Distar program expressed in the *Bulletin* articles and hope that they have been helpful to our readers. Those who are interested in seeing the rebuttal may obtain a copy from our office on request.

Interracial Books FOR CHILDREN

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THE BOOKSHELF

The Leopard by Cecil Bodker, translated by Gunnar Poulsen. Atheneum, 1975, \$7.25, 186 pages

There is more to *The Leopard* than its title would indicate. On one level, this is a gripping and suspenseful story about the occasionally exasperating adventures of a shepherd-boy, Tibeso, in a rural village in central Ethiopia. The underlying theme that gives the story its continuity is Tibeso's courageous fight for survival when his discovery "that a disguised blacksmith, not a leopard, is responsible for a great many missing cattle in the area" imperils his life. For older children, *The Leopard* is a book that anyone, even adults, would find very enjoyable and informative.

But the book has another dimension. It depicts graphically and, except for a few minor details, authentically, life in a small rural Ethiopian village. (There is, for instance, a knife-throwing sequence that makes a caravan trader resemble a character in a "spaghetti western.") The book offers a lot of relevant social commentary along the way. Among other things, Bodker succinctly describes the predominant economic and social role women play. Likewise, the male chauvinism prevalent in the rural society is tersely depicted (and this is a good topic for classroom discussion). For example, in one episode Tibeso is forced, by tactical imperatives, to dress as a girl. He is mortified: "Never had he imagined that such a shame would come to him." The author, a Dane who spent three months in the region from which the book's setting is derived, is to be commended for having captured so well the texture of life in that area.

The Leopard will be invaluable to all those wishing to know more about village life in Ethiopia. Bodker's style is clear and her handling of suspense surprisingly unobtrusive. [Taye Brooks Zerihoun]

* * *

Washington vs. Main Street: The struggle between federal and local power by Jules Archer, illustrated with photographs. Thomas Y. Crowell, 1975, \$5.95, 213 pages

Aimed at readers twelve and older, this excellent book is a study of the contest for supremacy between the federal government and "Main Street"—state and local governments. The author chooses 14 critical areas including minorities, schools, taxes, voting rights, farmers and labor, and examines how each has been affected by the continuing struggle between federal and local authorities.

In an analysis that simplifies issues without being simplistic, the author traces the shifts of power that occurred as the U.S. evolved from a colonial society in which localities had considerable autonomy to its contemporary character wherein most disputes have ramifications beyond the communities in which they may arise. To its credit, the book goes beyond the formal decision-making machinery of Congress or city hall to deal with the vast influence wielded by lobbyists, pressure groups and other special interests who actually determine many of the laws under which we live. It is particularly praiseworthy for its candid assessment of the treatment of minority people by both federal and local governments. Archer does not allow the shorthand symbols of "Washing-

ton" and "Main Street" to obscure the fact that at times a president or Congress may reflect popular sentiment more than do locally-elected bodies.

The book would have been improved by the inclusion of footnotes for its specific references. But that is a small flaw in a work that does much to clarify for young people the complex interplay of federal and local power which has formed the backdrop for the development of the American system. This is a valuable study. [Ernest Dunbar]

* * *

Women Who Win by Francene Sabin. Random House, 1975, \$3.95, 171 pages

At last a book about women in sports that doesn't apologize or seek to compensate for women's strength, ability and total dedication to athletic achievement by constant references to their "feminine" appearance and romantic involvements. In her lively, well-written biographical sketches of 14 top American female athletes (for readers twelve and up), Francene Sabin depicts women who are "winners."

While the heavy competitiveness and drive which "inspire generals in combat, business tycoons in industry" (and which the author strangely admires) are not what we want to encourage, girls are almost never shown examples of women deciding that they will do something better than it has ever been done before, dedicating themselves totally to its attainment, choosing to sacrifice "traditional girlhood" and being happy with that choice, succeeding against terrific hardships and being rewarded for their efforts. This is what is presented here, and it's thrilling to read.

The athletes covered are Billie Jean King (tennis), Janet Lynn (ice skating), Cheryl Toussaint (track), Jenny Bartz, Lynn Genesko, Nina MacInnis, Sharon Berg (swimming), Paula Sperber (bowling), Cathy Rigby (gymnastics), Marilyn, Barbara and Linda Cochran (skiing), Micki King (diving), and Kathy Whitworth (golf). Unfortunately, most of the sports are the individual ones—those traditionally most "acceptable" for women, and also those most limited to the moneyed, white people in this country. There are no baseball, basketball, hockey or volleyball stars presented, and the only non-white woman is Cheryl Toussaint. [Sue Ribner]

* * *

That New Baby by Sara Bonnett Stein. Walker and Company, 1974, \$4.50, 47 pages

About Handicaps by Sara Bonnett Stein. Walker and Company, 1974, \$4.50, 47 pages

Ms. Stein's books are part of the Open Family Book series published by Walker. Both books have a text for children and another for parents opposite full-page photographs. The print for children is large and bold, using vocabulary that can be read directly to the child. The adult text is informative, sophisticated and non-technical.

Both books were *prepared*, rather than just *written*, in cooperation with psychiatrists, educators, community service workers, crisis interventionists and a fine photographer.

That New Baby is about the reactions of a Black girl and boy to a new baby brother. Close-up photographs of the children show them laughing, waiting for the baby, playing and staring in wonder, as well as in anxiety, at their new brother.

The new human in Mommy's belly is seen as "precious" and "wonderful," but also as a possible threat to and target of the older siblings. The book is well structured both to help adults "prepare children for the common hurts of children" (the stated goal of the Open Family Book series) and to help children sort out the issues themselves.

A final point is that the father is not presented as simply an extra around-the-house. He and Grandma are very active parts of the family.

About Handicaps introduces "normal" Matthew to "crippled" Joe, who has cerebral palsy. The book sensitively traces the painful growth of Matthew's awareness of Joe's "crooked legs" and the frightening world of the handicapped; at the same time, he is introduced to the recoiling, often cruelly aggressive world of "normal" children.

Matthew checks his own body for imperfections. The section about his little toe sticking up more than the others is at once mini-tragic and very funny. His solution is to "keep it down with Band-aids." He also wears leather boots to hide his "deformity."

Children will want to stare and stare at the pictures in this book. Out of politeness, some parents will try to stop the staring, but the book's parent guide recommends extended discussion of the photographs on the theory that it is healthy to contemplate the different and unusual. The language is as real as the pictures: words such as crippled and ugly are used.

This book is a masterpiece. [Roberto Gautier]

* * *

Sioux Trail by John Upton Terrel. McGraw-Hill, 1974, \$7.95, 213 pages

Sioux Trail is a poor attempt to describe the ancient history of the Sioux people. Terrel's historical data is false—there were considerably more than 1-1½ million Native Americans inhabiting the continental borders of the United States prior to Columbus (scientific analyses have estimated the figure to be upwards of 25 million). His treatment of the Sioux as "fierce fighters of the Western buffalo plains, in magnificent painted buckskins and streaming feather bonnets dashing on their horses into battle" is stereotypical of the literature Indian people have had to fight against the years. The worst aspect of *Sioux Trail* is that Terrel generates a feeling that no American Indians survived past the 19th century. Almost every tribe dealt with in the book was either totally decimated or absorbed by another tribe. The only remembrance of tribal existence, according to Terrel, is through names of towns, rivers, hills and roads bestowed so conscientiously by European settlers on their communities.

Terrel has no appreciation for contemporary Native American society, which is estimated at 800,000-1 million people. American Indian people are tired of being frozen in the "heritage" of American historians, anthropologists and novelists. John Upton Terrel and *Sioux Trail* only add to what Native Americans are fed up with. [Harry B. Waaace]

* * *

Children of the Dragon, A story of the people of Vietnam by Terry Karl, Gail Dolgin, Martha Williams, Rob Kessler, and Sarah Dandridge. Peoples Press, 1974, \$1.75, 51 pages

This is a truly impressive book, which manages to incorporate into its 51 pages an incredible amount of information. Although the story itself is quite simple—city boy visits his cousin in the country—the fact that the

city is Hanoi, the boy is Vietnamese, and the visit is necessary because of the bombing of Hanoi makes a meaningful and revealing story for young people (probably ten years of age and older.)

The war as an ever-present reality is revealed through the experiences and perceptions of the children. However, the book does not focus on that aspect of the war having to do with devastation and destruction, but on the people's determination, strength and ingenuity—for instance, their creation of fishing ponds out of bomb craters. Women are the mainstays of the story since the men are away fighting. They are portrayed as being strong and in a process of growth and development.

The authors skillfully steer clear of pedantry by using a simple format and embellishing it with lively and colorful illustrations, poetry, songs, mythology, history, geography and even mathematics.

Here is a rich source for the culture and history of Vietnam but, most of all, for learning about the fortitude of the Vietnamese people in their struggle for freedom and independence. [Karen Asakawa]

* * *

Chief Joseph, The Story of an American Indian by R.P. Johnson. Dillon Press Inc., 1974, \$4.95, 75 pages

Chief Joseph is a biography of the 19th century Nez Perce chief, concentrating on his leadership in the struggle to win peace and equality for his people. The chief was a man of peace who sought to defend and keep what was rightfully his, the Wallawa Valley in what is now the state of Oregon. The struggle ended in a retreat that took five months and covered 1,700 miles. The details of those events, as well as details of Nez Perce tribal life are presented factually and accurately. The author portrays Chief Joseph as a real person and shows sensitivity to his beliefs.

The subject matter and its manner of presentation make this book appropriate reading for young adults. This biography has much to offer and is well worth reading. [Frank Ray Harjo]

* * *

New Life: New Room by June Jordan, illustrated by Ray Cruz. Thomas Y. Crowell 1975, \$5.95, 53 pages

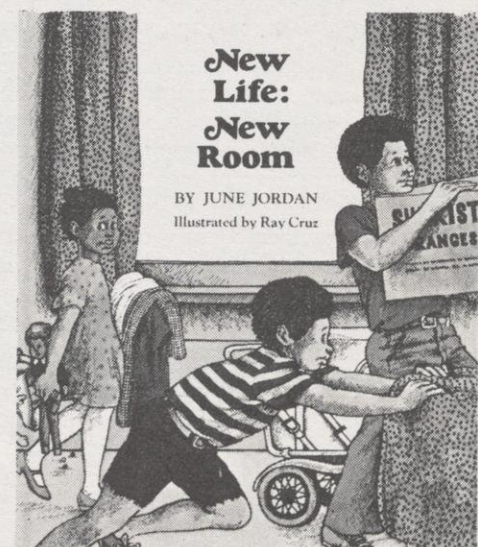
June Jordan has once again given us a gem of a story to share with our children.

A Black family with three children is faced with the problem of rearranging their small apartment in a housing project to accommodate a new baby.

Rudy and Tyrone are informed that, henceforth, they must share their bedroom (for "men only") with sister Linda. Uncomfortable with this disruption of their lives, the three children are helped through the transition by a loving and sensitive father who has a great knack for turning adversity into adventure.

On the day their mother goes to the
Continued on page 4

Children make room for a new baby in June Jordan's new book.



INFORMATION CLEARINGHOUSE

NOTICE TO LIBRARIANS ATTENDING ALA/SAN FRANCISCO

"The Treatment of Minorities in Libraries and Publishing" is the theme of a special program to be cosponsored by the Council on Interracial Books for Children at this summer's ALA convention in San Francisco. Author Nancy Larrick, speaking on behalf of the CIBC, will discuss progress made since her pioneer 1965 *Saturday Review* article, "The All-White World of Children's Literature." The program, cosponsored with the SRRT Ethnic Materials Information Exchange Task Force, will take place July 1, 2-4 p.m. (Please consult ALA program for place.)

A meeting of the newly formed ALA-CIBC Task Force on Children's Books will also take place during the week of the ALA San Francisco convention, as well as a meeting of a new CIBC West Coast organizing committee. Librarians interested in participating in these latter meetings are urged to get in touch with Bertha Jenkinson, 940 Hayne Street, San Francisco, Cal., 94117 (415-567-2887) or write the CIBC at 1841 Broadway, New York, N.Y. 10023.

Early American, the newsletter of the California Indian Education Association, appears monthly and gives news, information on scholarships and educational loans, job opportunities, etc. Subscriptions are \$5 for institutions and contributing members; \$3 for individual subscriptions; free to Indian members with \$2 dues. Address is P.O. Box 4095, Modesto, Cal. 95352.

Asian Americans for a Fair Media, a coalition, has published *The Asian Image in the United States: Stereotypes and Realities*. The booklet refutes common stereotypes about Asians that are frequently found in the media; significant events in Asian American history are also given. \$1; write the group at 43 West 28th St., New York, N.Y. 10001.

Minority Affairs Multi-Ethnic Handbook, Volume I is a collection of lesson plans and units for grades 4-8, which deal with the experiences of Black, Chicano, and Native Americans in historical perspective. Cost of the Handbook is \$2.25. Also available from the Minority Affairs Division are three annotated bibliographies of material concerning racism, Blacks, Chicanos, and Native Americans, films, filmstrips, and literature for various age levels. Volume one is \$1.25; volumes two and three are \$2.25 each. To order, write to PUBLICATIONS, Michigan Education Association, P.O. Box 673, East Lansing, Michigan 48823.

An article entitled "Homemade Stereotypes" by Herb Kohl in the October, 1974, issue of *Teacher* reports on how a kindergarten/first-grade teacher worked to change sex-role stereotyping in his class. For reprints write *Teacher*, 22 W. Putnam Ave., Greenwich, Conn. 06830.

Sagaris, planned to be the "first feminist institute," will open in June, 1975. Two five-week sessions with courses on feminism and the Third World, politics, organizing, economics, etc. are scheduled. For additional information write Sagaris, Box 88, Plainfield, Vt. 05667.

Teaching Ethnic Studies presents concepts and strategies for teaching about institutional racism, cultural pluralism, minority cultures, white ethnic groups and women's rights. Prepared by Dr. James A. Banks, this 297-page guide is extremely valuable; it is used by the CIBC staff in teaching "Identifying Stereotypes in Classroom Materials" at Teachers College, Columbia University. \$6 in paper; \$7.50, cloth. The book can be ordered from the National Council for the Social Studies, 1201 Sixteenth St. N.W., Washington, D.C. 20036.

Children Out of School in America is a report by the Children's Defense Fund of the Washington Research Project, Inc., a group formed to help people monitor the federal programs designed to serve them. This 366-page booklet reports on the nearly 2,000,000 children not in school because of discrimination on the basis of color, poverty, language or handicap. \$4 from the Children's Defense Fund, 1746 Cambridge St., Cambridge, Mass. 02138.

The Japanese Americans: An Inside Look is an audio-visual program designed by the Japanese American Curriculum Project in San Mateo, California. The program explores what it means to be denied the rights of citizenship because of racial prejudice. The program is relevant to all elementary schools students. Two film strips, a record and teaching manual are \$17.95; with cassette, \$19.95. Write to the Japanese American Curriculum Project, P.O. Box 367, San Mateo, Cal. 94401.

Wassaja (Let My People Know) is "a national newspaper of Indian America" with articles, book reviews, news, profiles, etc. \$5 yearly (calendar year) for 11 issues for Native Americans, \$10 for others, or free with membership in the American Indian Historical Society. Write the Society at 1451 Masonic Ave., San Francisco, Cal. 94117.

Change for Children is an education action project combatting sex role and racial stereotyping. The group conducts workshops, acts as consultants, maintains a resource lending library and develops alternative educational materials. They have published *We Can Change It*, which contains an annotated bibliography of selected books for preschool to third grade levels. A section on dealing with common problems relating to racism and sexism is included. \$1 plus 25¢ postage from Change for Children, 2588 Mission St., Rm. 226, San Francisco, Cal. 94110.

And Jill Came Tumbling After: Sexism in American Education is now available in paperback. This collection of essays contains many of the first—and important—pieces on the subject. The book can be ordered directly from Dell, P.O. Box 1000, Pinebrook, N.J. 07058 for \$1.75 plus 25 cents postage.

BOOKSHELF

Continued from page 3

hospital, the children, encouraged by their dad to be independent, self-reliant and considerate of one another, plunge into sorting their toys and setting up their new room.

The vibrations in this book are good and warm, and Ray Cruz's illustrations successfully combine realism and whimsy.

Ms. Jordan, Mr. Cruz and Thomas Y. Crowell are great partners! Run right out and buy this one for your third-grader. [EdCelina Snowden]

* * *

Wingman written and illustrated by Manus Pinkwater. Dodd, Mead, 1975, \$5.50, 64 pages

This is a good book which poignantly depicts the embarrassment often felt not only by immigrant children but by all children thrust into an insensitive environment. Asian children, in particular, can immediately identify with Wing, a young Chinese American boy who withdraws into a comic book world.

Wing's self-discovery comes, ultimately, not from his daydream character, Wingman, but from his own actions and those of a sympathetic teacher. The person who helps rescue this misunderstood, ethnic child is—inevitably—white. That is the case in many books about minority children and, in this respect, *Wingman* is no different. However, a positive aspect of the story is that Wing outgrows his dependence on an imaginary being, thus illustrating his personal growth and self-worth.

The depiction of China in the book is dated and will reinforce prevalent stereotyped views of that country; any sequel to *Wingman* should include references to modern China. Nevertheless, the author is to be commended for writing a book which helps fill a need for more stories about Asian youngsters.

Wingman can be read to young children but will also appeal to older children. [Johann Lee]

* * *

My Dad Lives in a Downtown Hotel by Peggy Mann. Camelot/Avon, 1974, \$.95, 96 pages; Doubleday, 1973, \$4.95, 96 pages

If you were hoping for a good novel about a child caught in the crossfire between two parents on the verge of divorce, hope again. Peggy Mann's *My Dad Lives in a Downtown Hotel*, now out in paperback, falls way short of the mark.

The story revolves around Joey, who makes his way back and forth from his home uptown to his father's downtown office and new residence, and must eventually come to terms with such awkward arrangements as visiting with his father only on Sundays. Convinced that the breakup is his fault, Joey has been left to sort it all out with a passive, waiting-for-herman-to-return mom. The mother is so underdeveloped and ineffectual as a character that one wonders how the author would answer charges of sexist stereotyping; the father, on the other hand, is presented as actively engaged in the process of reconstructing his life—even to the point of considering remarriage.

Racism appears in the characterization of Joey's Puerto Rican best friend, Pepe Gonzales, who doesn't know who his father is. It is reflected, too, in a brief encounter between Joey and a woman from whom he seeks street directions. Though faceless, the stranger is identifiable as Black by her stereotypical use of the terms "honey" and "child" in addressing Joey.

This book is a no-no. [Albert V. Schwartz]

CAREER ED

Continued from page 1

Minorities are consistently shown in jobs such as key-punch operating—dead-end jobs whose economic boundaries are limited by the "mechanization of the function." The analysis concludes that these examples indicate an overall trend of steering minorities away from jobs that carry power and prestige.

Statistics presented in the CIBC study support this conclusion. Only 11 per cent of the workers in illustrated materials are minority group members; of these, 58 per cent are shown to be employed in "lower-paying, less prestigious jobs" in such fields as food service and sanitation. "Romanticizing such positions to younger children," charges the study, "is a definite attempt to track students away from high-status positions where they are able to influence social policies, legislation and employment practices."

This tracking is supported, according to the study, by materials which feature testing as one of the determinants of career choice. Asserting that testing is based on traditional white, middle-class norms, the CIBC found "an inherent danger . . . that potentially affects all Third World students." The danger is intensified by "career education materials that abound with rhetoric about all the reasons why high school graduates need not consider advanced education."

The result, says CIBC, is "a sophisticated backlash to the demands of minorities for greater access to higher education and accompanying benefits."

The content of the career education materials was found to be just as contaminated as their visual aspects.

The report criticizes the materials for discussing the advantages and disadvantages of occupations solely in terms of salaries, fringe benefits, and work shifts while ignoring the harsher realities of unemployment "in a nation currently lacking an administrative commitment to full employment for all"—employment that is the alleged object of career awareness programs.

Besides failing to note or discuss the competitive job market, the materials were also found to ignore the role that government, unions, and professional agencies can play in promoting equal opportunity employment. The report charges that the materials also neglect to deal with the hierarchy of decision-making and power within the business world—even going so far as to create the impression that an equal distribution of power and privilege exists in the occupational categories under consideration. "Nothing could be further from the truth, especially where minorities are concerned," says the study.

A heavy emphasis on "jargon supportive of employer interest" was discerned; this also serves to bolster the current power structure and subvert union activity geared to enforcement of fair labor practices. According to the research, only two of the 100 sets of evaluated materials dealt with racial discrimination.

The researchers found the replacement of "direct racial slurs" by more subtle forms of derogation exemplified in an instructional film about how to avoid dependency on welfare. Only three of the 40 "disadvantaged" people being counselled in the film were white, although statistics show, says the study, that more whites than minorities are on the nation's welfare rolls. "This distorted representation," says CIBC, "implies that more Blacks are disadvantaged."

Several ways to neutralize the effects of the materials' racist content are suggested in the study. Top priority is given to increasing the role of Third World people in the planning and evaluation of materials. Other suggested remedies include the mounting of consciousness-raising campaigns in

companies that publish career awareness items, utilization of resources such as unions and civil rights groups that function outside the school environment, and the creative use, by teachers, of "essentially bad materials" in order to expose their racist content and introduce classes to the realities of dead-end jobs and employment discrimination.

The CIBC study also includes a seven-step guide for local groups on how to analyze career education materials for racist overtones.

WOWI Finds Sexist Bias

Under the scrutiny of Women on Words and Images, the group most noted for its pioneering exposé of sexism in children's readers, *Dick and Jane as Victims*, career awareness materials fared no better than they had in the CIBC study.

A 5 to 2 ratio of male to female occupations depicted in the materials was uncovered by WOWI, and of 9,456 illustrations tabulated, 68 per cent featured working males, with only 32 per cent showing females at work.

Male domination was found to be equally present in the soundtracks of films, records, and cassettes. In 37 sets of career awareness materials on the elementary level, males were the primary narrators. Females maintained the top spot in only one set and only three sets featured shared narration.

The WOWI study identified four basic categories of sexist treatment. According to the group, the worst materials were those depicting male-dominated, stereotyped occupations—materials which "make no attempt to confront the question of the changing roles of men and women."

A second group of career materials, aimed at only one sex, stereotypes all occupations, according to the study. Out of 28 sets of materials, the researchers found only one that offers role models directed specifically to females, and even in this set, the workers are all mothers who hold traditional jobs such as secretaries to male bosses.

A third group of materials gave a token acknowledgment to males and females who cross traditional job boundaries. However, crossovers were few and dealt with in a "superficial way."

A fourth group of materials received higher marks than the others for its attempts at fairness. In this group, materials "display a greater proportion of females in work role models" with language that is "generally non-sexist."

Patterns of bias cutting across the four basic types of materials also surfaced during WOWI's research. When the subject of family responsibility arises, the report states that duties are generally assigned according to traditional sex-role stereotypes. Two sets of materials "qualify women's career options by linking them with family responsibilities" as in the case of one narration which states: "A dental practice can often be adapted to the schedule of a woman who wants to have a family." Conceding that the qualification may be a necessary tilt toward reality, WOWI criticizes the material for not showing how males can—and should—coordinate their careers with a family life pattern and for not bringing males closer to "the nurturing experience of household and family maintenance."

A similar pattern emerged in the area of grooming, where the materials frequently emphasize "grooming . . . as an important part of preparing women for the work world." In only one instance are men advised to mind their appearance.

A third pattern of bias was discernible in language usage. Recognizing that no generic pronoun exists in the English language to encompass both sexes, WOWI notes that constant use of the generic "he" gives the overt

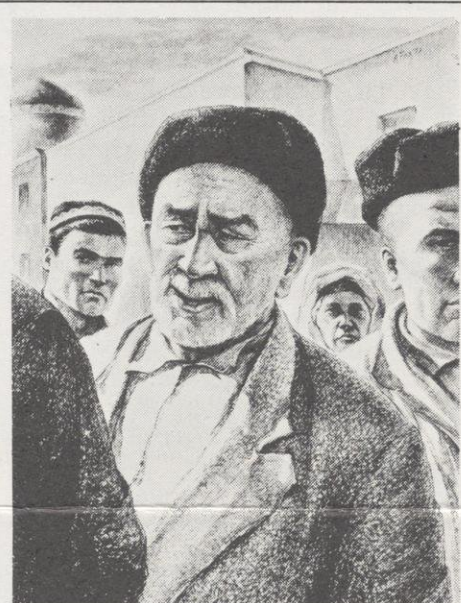
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ART DIRECTORS, TAKE NOTE

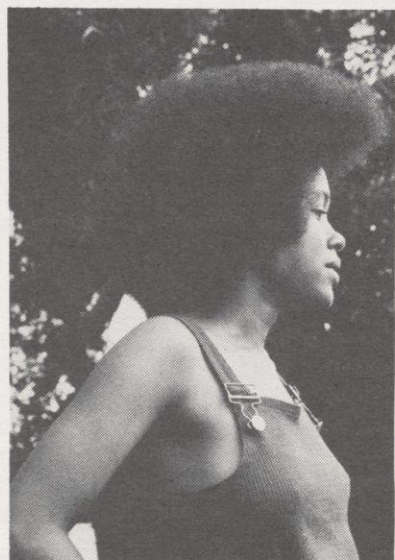
This section of the Bulletin regularly features the work of minority artists who would like to illustrate children's books. Publishing houses and art directors, please take note.



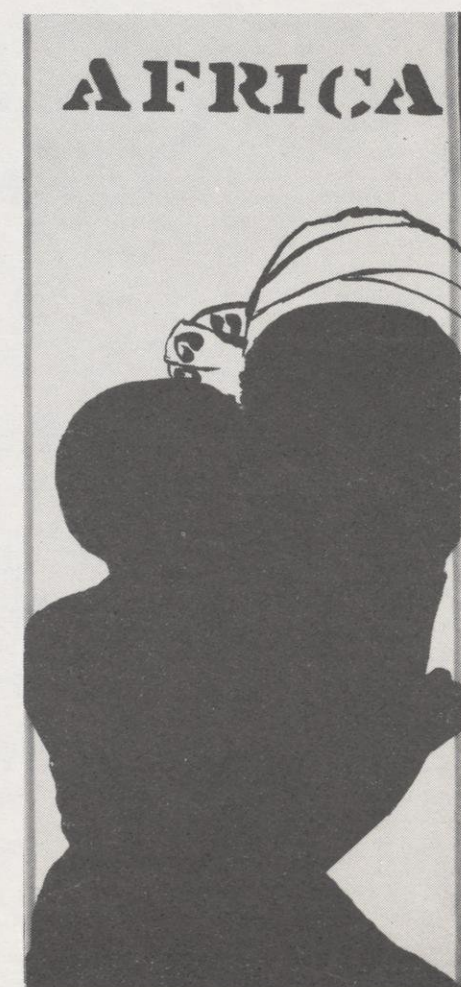
Carole M. Byard, a graduate of the New York Phoenix School of Design, has had work in many exhibits, done illustrations for magazines and record albums, and taught art. She has illustrated five children's books, the most recent being "The Sycamore Tree" (Doubleday) and "Arthur Mitchell" (Crowell). Ms. Byard can be reached at Westbeth, 463 West St., New York, N.Y. 10014; tel.: (212) 675-8991.



Elton Fax, a graduate of the University of Syracuse, has illustrated 30 children's books and written and illustrated five books, of which the latest is "Through Black Eyes" (Dodd, Mead). Mr. Fax can be reached at P.O. Box 2188, Long Island City, N.Y. 11102; tel.: (212) 274-4909.



Usua Funmilayo, an art major at California Institute of the Arts, has had work in several West Coast exhibits. She produced the "Our Future" poster, available in bookstores and African shops. Ms. Funmilayo can be reached c/o the Council.



MAGAZINES

Continued from page 1



Sex stereotyping is “virtually absent” in Playcraft.

traditional machismo: Ernie still needs his rubber ducky in his bath; the monster seeks cookies, not blood; and Big Bird is goofy, friendly and frequently incompetent.

Also bound by its TV image is The Electric Company, for slightly older readers (circulation not given). The adventures of Fargo North, Easy Reader, and Wonderword take up a lot more space than those of Julia Grown-up, Jennifer, or the wonderfully brazen screen director. (Other stock characters of the magazine—Phil Flounder, the little clown, and the mad scientist—are male.) There is an attempt at visibility for girls, though. In the March issue, girls illustrate three separate concepts (each a full page) without being passive (though all are white). There is even an anti-sexist feature: in its regular “Truth or Baloney” column in the June issue, The Electric Company attacks sex-role stereotyping directly: readers are invited to judge as “true” or “not true” the following clichés:

- Girls make better chocolate pudding than boys.
- A girl can grow up to be president.
- Girls are as brave as boys.

Anti-racism, however, is not apparent. Unlike Sesame Street, The Electric Company seems dominated by white characters. Although Blacks are pictured throughout (and although a Black woman appears on the cover of one issue), there are, for example, no Asian people in any of the last three issues. Even worse, a recent (September, 1974) issue shows how an “Indian chief” can be created out of a chicken in a fold-the-page feature. “Depicting Native Americans in war bonnets is a stereotype,” responded Mary Lou Byler of the Association on American Indian Affairs, when I asked her for her reaction. “And a headdress with feathers doesn’t automatically imply that the wearer is a chief, anyway.” There’s obviously plenty of room for increased awareness in CTW publications.

Beyond CTW

“A manuscript that continues the stereotypes of women or minority groups wouldn’t get off the ground,” says Rubie Saunders, the Black editorial director of Parents’ Magazine’s four publications—Humpty Dumpty, Children’s Digest, Children’s Playcraft, and Young Miss. “The editor who reads it would simply give it a rejection slip.”

The best of Parents’ publications, Playcraft (circulation 200,000), lives up to this commitment. Graphics and other illustrations feature Blacks and other Third World people (some issues, of course, are better than others). Sex-role stereotypes are virtually absent. Both girls and boys demonstrate crafts from kite-making to cooking, and, astonishingly, the sharing of housework is actually promoted: “Mom or Dad will like having a rack to hold their recipe cards when they bake and cook,” reads one description (p. 10, May, 1975). And in the same issue (p. 15), readers are urged to make a desk organizer in the following way: “... whoever pays the bills in your family might like one of these to keep track of the monthly bills.”

But Playcraft’s consistency is the exception in the Parents’ publications. Male characters dominate the stories in Humpty Dumpty (circulation 1 million). While there is some attempt

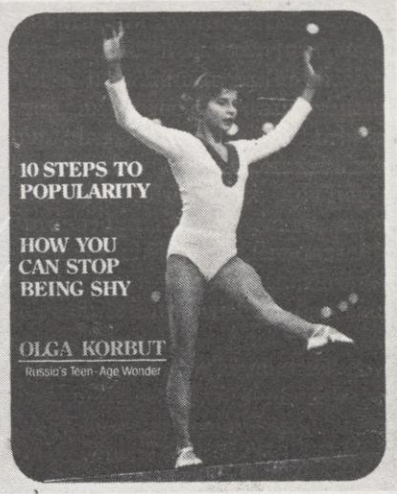
at racial balance (a story based on a Hawaiian folktale—more about folktales later; some graphics of Black kids), the magazine seems to concentrate on whites and male animals.

Children’s Digest is not much better. Its subscribers (750,000 of them) read mostly about white people. In the March issue, for example, I could find only one small graphic that showed Black children. In the April issue there was none; in the May issue, there was one story illustration that depicted white, Black, and Asian children. One reason for this imbalance seems to be the magazine’s reliance on “established” writers—William Steig, L. Frank Baum, Lewis Carroll, Oscar Wilde, for instance. They are, of course, established male writers, but some of them do write about girls and women. In the rest of the magazine, males dominate. The two “stock” characters are boys—Tintin (an adventurer) and Encyclopedia Brown (a boy-wonder detective). Although there are a few non-stereotyped tales—one involving a boy’s fear of the water and another about the emptiness of female beauty without love—females tend to be invisible in the magazine. Furthermore, “man” is used generically in the magazine’s otherwise-good articles on nature, science, and history.

The stated commitment against stereotyping ends when we come to Parents’ magazines for pre-teens and teenagers. Young Miss (circulation 500,000) reaches ten-to-fourteen-year-old girls, who are promised not the “Stories, Adventures, Science, Fun” of Children’s Digest but, instead, “Fiction, Fun, Fashion and Good Looks.” Articles on beauty, fashion trends, recipes, etiquette and advice columns abound and, for the first time, advertising appears. “Is Shyness Your Problem?” or “10 Steps to Popularity” are typical features. While the popularity discussed aims at friendships with boys and girls, the emphasis is conventional: “Smile a lot. . . one way to do this is to think pleasant thoughts. For example, when walking along the street by yourself, think how good a chocolate cake tastes or about the joke a friend told you or the good grade you got in math. That pleasant expression

FICTION, FUN, FASHIONS & GOOD LOOKS ■ MAY 1975 ■ 75¢

Young Miss



Young Miss, for ten-to-fourteen-year-olds, has a sexist slant.

is particularly important when you are in school or at a party” (p. 46, April, 1975). At a time when women are struggling to smile only when they feel like it, it is disheartening to know that girls are still getting such advice.

The fiction in Young Miss holds out more hope. There are still the traditional stories: In “Big Nellie,” an overweight young girl loses weight and gains self-esteem, but not without the “guidance” of a (formerly fat) boy who encourages her, among other things, to ice-skate.

Happily, however, a number of other stories in the magazine reflect a different reality: a Black girl perseveres (against an elitist white girl) and becomes an expert tennis player. (Unfortunately, the portrayal of Black people “overcoming” has itself become a stereotype.) Two girls solve a mystery (one succeeds in joining the boys’ track team as well); for Mother’s Day a mother asks that she be called by her first name—her family understands and agrees; a girl is determined to break the sex barrier and drive an ice-cream truck for the summer. She even wants to “change the system that puts female beauty before everything else” (“The Popsicle Lady,” p. 10,

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The index below covers Vol. 5 of this bulletin. All issues are still in print and can be ordered from the CIBC. The cost is \$2 for one copy of a double issue and \$1 for one copy of a single issue, plus 50¢ per copy for postage and handling Bulk orders: 6-10 double issues @\$1.50; 6-10 single issues @ \$.75; 11 or more double issues @ \$1; 11 or more single issues @ \$.50. Postage will be charged for bulk orders plus \$1 handling cost. Special rates for students available upon request.

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April, 1975). This wonderful girl apparently scares even the author, however, who is quick to point out that she is not “one of those outraged feminists” (p. 8, same issue).

Like *Parents’*, the Saturday Evening Post Company publishes magazines for four age groups— *Children’s Playmate* (for ages three to eight), *Jack and Jill* (five to twelve), *Child Life* (seven to twelve) and *Young World* (ten to fourteen, but unlike *Young Miss*, this one is intended for both sexes).

Most of the fiction and articles featured involve white people (all the editors are white). There are exceptions—in the last three issues of *Jack and Jill* (375,000 circulation), for example, there is a story about two Black girls who solve a mystery, a Chinese folktale, and an illustration for a puzzle that depicts a Black child. The rest of the magazine’s content—fiction, articles, puzzles, crafts—involves whites.

Worst of all, *Young World* (80,000 subscribers) calls its “humor” column “Mini-ha-ha’s,” presumably because names associated with Native Americans are supposed to be pretty funny.

For girls and women, the company offers the usual mixed message: the articles and “humor” often reflect the familiar stereotypes (girls planning the best way to be supported by a man, etc.), but the fiction shows signs of leaning in a healthy direction: *Child Life* (115,000 subscribers) runs a detective story that involves a girl’s desire to play short stop; a girl who is “afraid” of boys strikes up a friendship with a boy who likes, among other things, to cook (*Young World*). Other stories are either “romantic” or simply concerned only with boys.

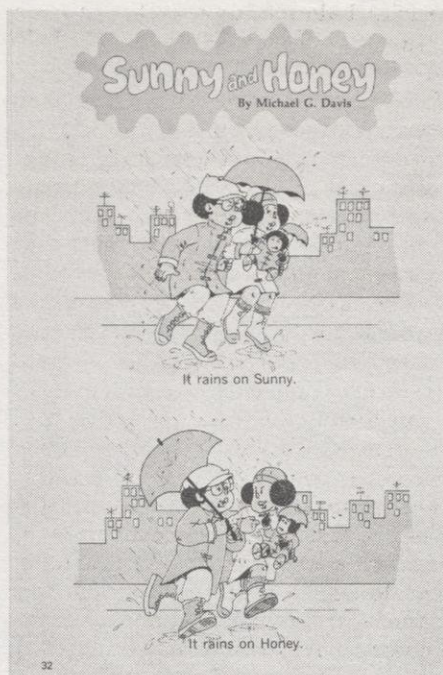
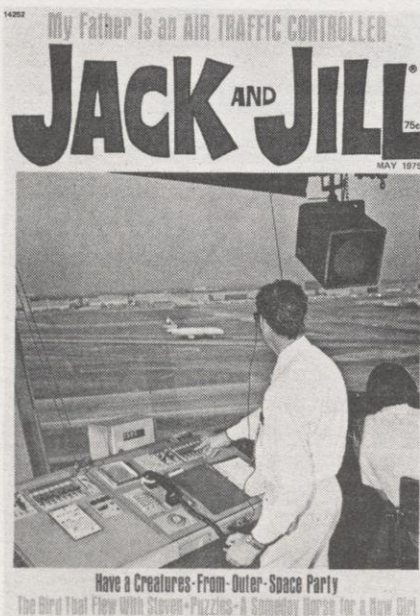
The overall negative impact of the magazines seems reflected in an article written by a thirteen-year-old reader of *Jack and Jill* about her father’s job (“My Father Is an Air Traffic Controller”). Talking about her own career desire—to be a teacher—she concludes that her job “won’t be as exciting or important as my dad’s” (p. 33, May, 1975). There is simply not enough in either *Parents’* or *Saturday Evening Post Company’s* products to convince her otherwise.

Ebony, Jr! Offers Relief

From all of this, *Ebony, Jr!* offers much relief. About 150,000 children read this magazine, intended for ages six to twelve. It is published by Johnson Publications and edited by Constance Van Brunt Johnson, who says there is “explicit discussion” about sex-role stereotyping in the magazine at editorial meetings. In the career section, for example, a “constant search” is underway for new job areas for Blacks and also for women. In the April issue, for instance, the career pages feature veterinary medicine and a Black female vet is shown at work.

In the same issue, there is a story

A white world dominates the content of this publication for five-to-twelve-year-olds.



Ebony Jr! features Sunny and Honey, a duo with the only female stock character in the magazines evaluated.

about a legendary African queen, a recipe for cookies (both boys and girls do the cooking), and a craft section on art-from-egg-cartons with a boy demonstrating the technique. The May issue offers a story about a girl singer and an article on Bessie Smith. Boys and men are also featured but do not in any way dominate the issues.

Ebony, Jr! pioneers in another area of children’s publications: its “stock character” is a duo—Sunny and Honey. Honey is literally the only female stock character in all the magazines. The others are exclusively male: Perky Puppet (*Jack and Jill*), “Buzz” (the advice-giver in *American Girl*), Twinkle the Star (*Humpty Dumpty*), Tintin and Encyclopedia Brown (*Children’s Digest*), the Muppets in *Sesame Street*. Even better, the doll who accompanies Sunny and Honey is not always clutched by Honey. “We needed the doll so we could have one character who spoke in simple sentences,” explained Ms. Johnson, “but we realized that it should not always be held by Honey—so, sometimes the doll is with Sunny.”

Whether or not there is policy discussion among the editors of *Highlights for Children* (over 1 million in circulation) an attempt to provide a non-racist format is evident. Third World children are frequently shown illustrating points about science, nature or human relations. Heroic figures in Black history are celebrated; Third World countries—Nepal, for example—are sometimes the locales for stories. (It should be mentioned, however, that a story set in Nicaragua overemphasizes the exotic.) One story, set in the American West, tells of a Native American warning and thus aiding the survival of a suspicious white family in a flood. While it is refreshing to read a story told from a young Native American’s point of view, non-whites proving themselves to suspicious whites is another stereotype in literature. While non-sexism is less strongly stressed in *Highlights*, the recipe sections are illustrated with pictures of boys as well as of girls and Billie Jean King’s struggle and victories in the tennis world are documented.

Mariana Carus, the editor of *Cricket*, published by Open Court and available to 175,000 subscribers, stated, “We make a real effort to be international and not racist or sexist. Our goal is to provide quality literature for children.” (The magazine’s editorial staff is all-white.) The writing in *Cricket* is noticeably better than average—the work of established writers and traditional folktales fill its pages. While there is clearly an attempt at internationalism and an attempt to provide stories about minority people (one is about a Black family in Bimini, for example), there are some problems. Asians are referred to as “orientals” and Asia as “the Orient.” The emphasis is also on whites, probably stem-

ming from the magazine’s reliance on “writers-of-stature.” According to Ms. Carus, however, awareness of racism has encouraged *Cricket* to begin looking to Africa and Asia for its folktales. A word of caution on folktales, however: The folktale approach to the heritage of Third World cultures (used in *Cricket*, *Playcraft*, *Jack and Jill* and *Humpty Dumpty*) can be either sincere and valid, or it can represent a writing-off of those cultures as merely the source of exotic lore. In the latter case, the tales are an unfit substitute for more honest and deep appreciation of Third World history, past and present.

Sexism is more effectively challenged. Girls and women are protagonists in fiction and in poems (one especially nice poem is about a girl on a baseball team).

Scouting: American Girl and Boys’ Life

The scouting magazines, more than any of the others, present to girls and boys the most conventional stereotypes. Reading *American Girl* and *Boys’ Life* side-by-side is very revealing. Both are dense with advertising: *American Girl* sells Clairrol, Simplicity, Avon, customized jewelry and products that promise “longer nails in minutes.” *Boys’ Life* markets Remington guns, Honda motorbikes, Lee dungarees, Schwinn bikes, Adida sneakers and scale models of Sherman tanks. *BL* has a regular chess column, *AG* has a beauty advisor; *BL* demonstrates kite-making, *AG* describes reducing diets and omelet-making. While *BL* devotes space to canoeing articles and ecology lessons, *AG* gives over an average of 4 out of 48 pages in each issue to scouting topics. (More than half of its 2 million subscribers are not scouts, according to the editor.)

An article on saving the life of a choking victim appears in full color in *Boys’ Life* (which also has 2 million subscribers). It takes up a full right-hand page and includes small but important details. *American Girl* contains a similar article—but the differences are symbolic: here the article takes up half of a left-hand page, is in black and white, and those small-but-important details are left out. The message is simple: Boys need to know about life-saving; girls need to know about boys.

Both magazines make an effort to be multicultural, however; Blacks are featured in *American Girl* and in *Boys’ Life*. *BL* also has a story about Chicano kids on a baseball team and the best Native American story for

kids that I’ve read *anywhere*: “The Medicine Bag,” by Virginia Driving Hawk Sneve, March 1975. (The author, a winner of the CIBC children’s manuscript contest, has since written several childrens books.—*Editors*.)

Back to Sanity: “Mad”

It was impossible not to look through the latest *Mad*—and it was fruitful. While the satire is, as usual, kind of heavy-handed, the content takes on both race and sex stereotypes head-on. In “What is a Guidance Counselor?” graphics and cartoons demonstrate the racism and sexism in school systems. And in a two-page spread in which *Mad* asks, “Has anybody ever really seen . . . ?” they include: “. . . an Indian who said ‘How’ or ‘Ugh’ . . . or a wife waiting for her husband with a rolling pin.” Unfortunately, their almost all-male staff couldn’t resist the media cliché of the bra-less feminist—the back cover is of the Statue of Liberty holding her bra aloft.

Conclusions

1. Children’s magazines are thriving. Reports the *Wall Street Journal*: “. . . despite an economic climate that has killed a number of adult publications in recent years, there are more children’s magazines around today than ever before” (*WSJ*, 4/21/75).

2. There are still racial stereotypes in kids’ magazines (some overt, but most covert), lots of omissions and some ridicule. Blatant sex-role stereotypes abound, and although challenges are offered they appear in a context that is overpoweringly sexist.

3. These publications, for the most part, do not derive their income from advertising. They are dependent on subscriptions for survival. Consequently, reader response counts. When parents complained to the editor of *Jack and Jill* that all the animal stories had male animals as protagonists, he reconsidered and began to rewrite some manuscripts accordingly. (“I perform,” he noted, “many sex changes right here at my desk.”)

4. Editors depend on free-lance material for their magazines. All editors expressed an interest in receiving good quality material that is free of sex and race stereotyping. Authors please take note!

ABOUT THE AUTHOR

DEBORAH STEAD, former teacher and CIBC staffer, is now with the Mental Health Law Project at the New York Civil Liberties Union.

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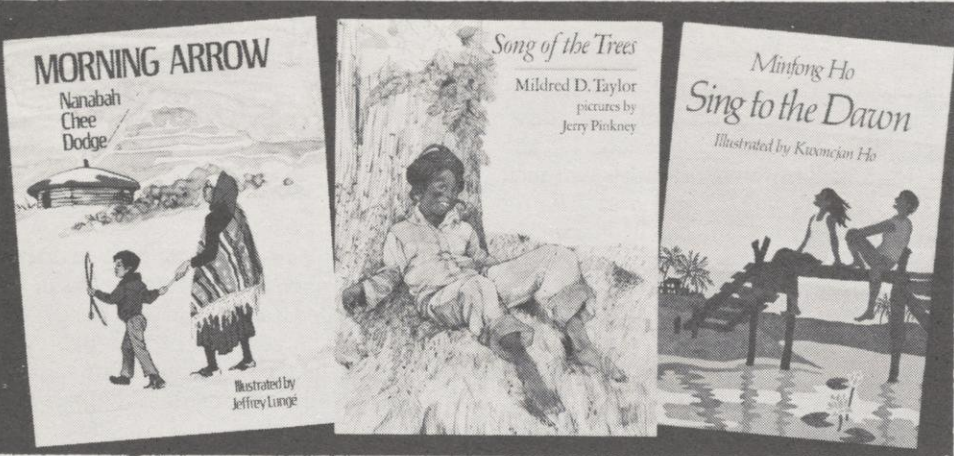
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SEVENTH ANNUAL CONTEST

FOR AFRICAN AMERICAN,
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AMERICAN INDIAN, CHICANO
AND PUERTO RICAN
WRITERS WHO ARE
UNPUBLISHED IN
THE CHILDREN’S BOOK FIELD

Minority writers are invited to submit manuscripts for children’s books. Any literary form except plays is acceptable—picture book, story, poetry, fiction or non-fiction—as long as it is free of racist and sexist stereotypes and is relevant to minority struggles for liberation. For contest rules please send a stamped, self-addressed envelope to the Contest Committee, Council on Interracial Books for Children, 1841 Broadway, New York, New York 10023.

CONTEST ENDS DECEMBER 31, 1975



Above are the recently published works of three past winners of the CIBC writing contest. The authors and their publishers are, left to right, Nanabah Chee Dodge (1974 winner, Native American category), Lothrop, Lee and Shepard Co.; Mildred D. Taylor (1974 winner, African American category), Dial Press; Minfong Ho (1972 winner, Asian American category), Lothrop, Lee and Shepard Co.

Margaret Musgrove of New Haven, Connecticut, for her “Traditional Sketches of African Peoples,” and Janice Peters of New York City for two stories, “A Morning, A Night” and “Three Months Come, Three Months Go.” The award-winning manuscripts, those of the runners-up and other entries are currently being made available to publishers by the Council on behalf of the authors.

Over 100 people attended the awards reception at which Beryle Banfield, President of the CIBC Executive Board, officiated. Among the guests were representatives of Dial, Harper & Row, Harcourt, Brace, Jovanovich, Lippincott, McGraw-Hill, Macmillan, Praeger, Random House, and F. Warne publishing houses, as well as press representatives, friends of the Council and friends and relatives of the contestants. Winners of previous Council contests were also in attendance, among them Sharon Bell Mathis (who participated in the awards ceremony), Ray Anthony Shepard and Jack Agüeros.

The CIBC’s first manuscript award,

given in 1968, was for *The Soul Brothers and Sister Lou* by Kristen Hunter. It was later published by Charles Scribner’s Sons. Ms. Hunter is the author of two adult novels—*God Bless the Child* and *The Landlord*, later made into a movie with the same title.

Winners of previous contests include Sharon Bell Mathis for *Sidewalk Story* (published by Viking Press), Ray Anthony Shepard for “Warball” (published as *Sneakers* by E.P. Dutton), and Virginia Driving Hawk Sneve for *Jimmy Yellowhawk* (published by Holiday House). Since winning the Council’s award, each of these writers has had several children’s books published. Two of last year’s winning manuscripts (by Nanabah Chee Dodge and Mildred D. Taylor) and a 1972 winner by Minfong Ho have just been published; see the illustration accompanying this article.

Entries are now being accepted for the Seventh Annual Contest; the contest rules are available from the CIBC, 1841 Broadway, New York, N.Y. 10023.

WHAT IS THE COUNCIL?

The Council on Interracial Books for Children, a non-profit organization founded in 1965, is dedicated to promoting anti-racist and anti-sexist literature and instructional materials for children in the following ways: 1) by publishing this Bulletin; 2) by running a yearly contest for unpublished minority writers of children’s literature (see announcement on page 1); 3) by conducting clinics and workshops on racism and sexism; 4) by providing consultants and resource specialists in awareness training to educational institutions, and 5) by supporting community groups who are working towards similar goals. Write to the CIBC for further information about these services.

CAREER ED

Continued from page 5

message to women and girls that they are excluded.”

Inconsistency in the use of language is also cited by WOWI as contributing to the pattern of bias in that well-intentioned beginnings frequently degenerate into stereotypical endings. “Books beginning in a non-sexist manner quickly gave way to having professionals . . . referred to as male, secretaries and assistants as females.” In one book, the first reference to a mayor is styled “he or she”; all other references reverted to “he.”

The study warns of materials that attempt—but fail—to accommodate the changing role of women. Although one book states, “It takes a lot of learning for men and women to be airplane mechanics,” no women are featured in the accompanying illustrations.

None of the materials in the research was specifically aimed at combatting male sex-role stereotyping, and there were few references about the changing role of men.

The WOWI study concludes with some tactical maneuvers that school personnel can use to combat the effects of sexist materials. The devices include a checklist and bibliography designed to help teachers and counselors detect and counteract sexism.

While citing, as evidence of increased awareness among publishers, the positive efforts of such companies as McGraw-Hill and Scott Foresman who have issued guidelines for non-sexist language in educational materials, WOWI predicts that the change process will be slow. The report suggests that in the interim, responsibility for removing sex-barriers will fall on professionals, who must make ingenious use of available resources.

Like the CIBC study, the WOWI report views teacher awareness as the key. Awareness includes NOT lining up students by sexes and NOT delegating heavy tasks like projector-carrying to boys while limiting girls’ responsibilities to plant-watering. Awareness means steering boys towards home economics and girls towards shop.

WOWI—like the CIBC—fears the negative impact of testing for career choice, and warns that expectations can become self-fulfilling prophecies. The study notes that despite occasional suggestions that youngsters of both sexes can exercise genuine freedom in choosing a career, “the reality is that stereotypical thinking and the expect-

tations of parents, teachers and peers, supported by sexist career education materials, effectively shut off consideration of many career opportunities.”

ABOUT THE AUTHOR

WAYNE KABAK, a free-lance writer, is completing his Masters in journalism while working toward a law degree at Columbia University.

CHICANO WRITERS CONVENE IN TEXAS

Sixty-four Chicano writers and aspiring writers exchanged readings and criticisms of each other’s work at a five-day Spring conference in Austin, Texas. The conference was an outgrowth of a similar one held last year in San Diego, California, and was so successful that it is now to be an annual event.

The conference was set up to provide a forum for Chicano writers and to enable developing writers to meet with more experienced authors. Readings, in 15-20 minute segments, were interspersed with brief theater group presentations. The conference was organized by the Center for Mexican American Studies, University of Texas.

Albuquerque, New Mexico, was chosen as the site for next year’s conference. The dates are to be announced.

Asian American Writers Hold 1st Annual Conference

The first Asian American Writers Conference was held in San Francisco March 24-29 and featured readings, lectures, workshops, and presentations designed to “reestablish the traditions and continuity of the Asian American writing that was broken down during and after World War II.”

Over 200 people from all regions of the U.S.—mostly young Asian Americans interested in creative writing—attended. At a panel on stereotypes, urgent calls were made for writers to create materials that will counteract the distortions of Asians traditionally presented in American textbooks. Calls were also made to give priority to the writers of children’s books. A second Asian American Writers Conference will be held next year.

Information about the presentations at San Francisco should be addressed to Christopher Chou—coordinator of the conference—at 52 Panoramic Way, Berkeley, Ca. 94704.

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