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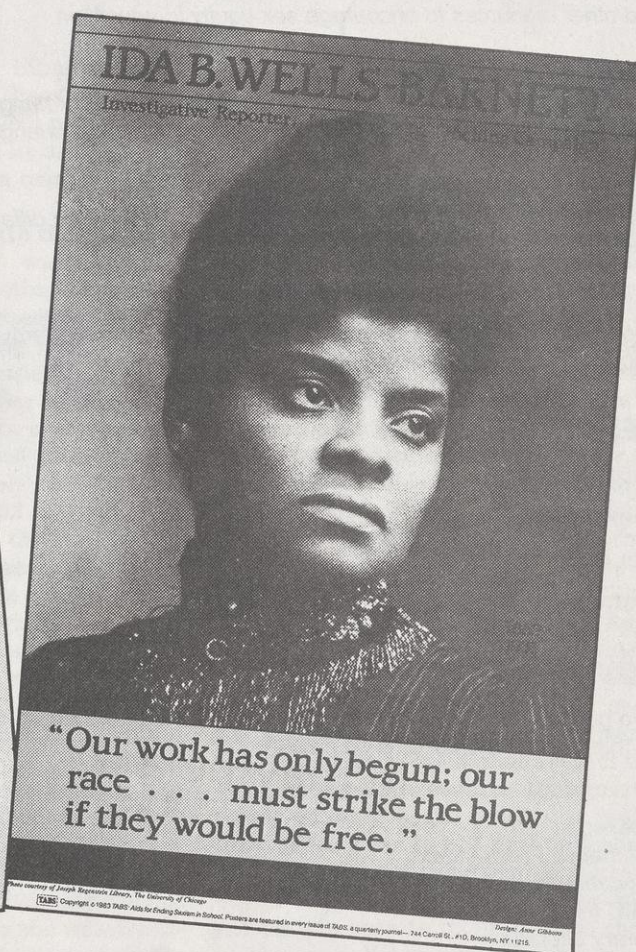
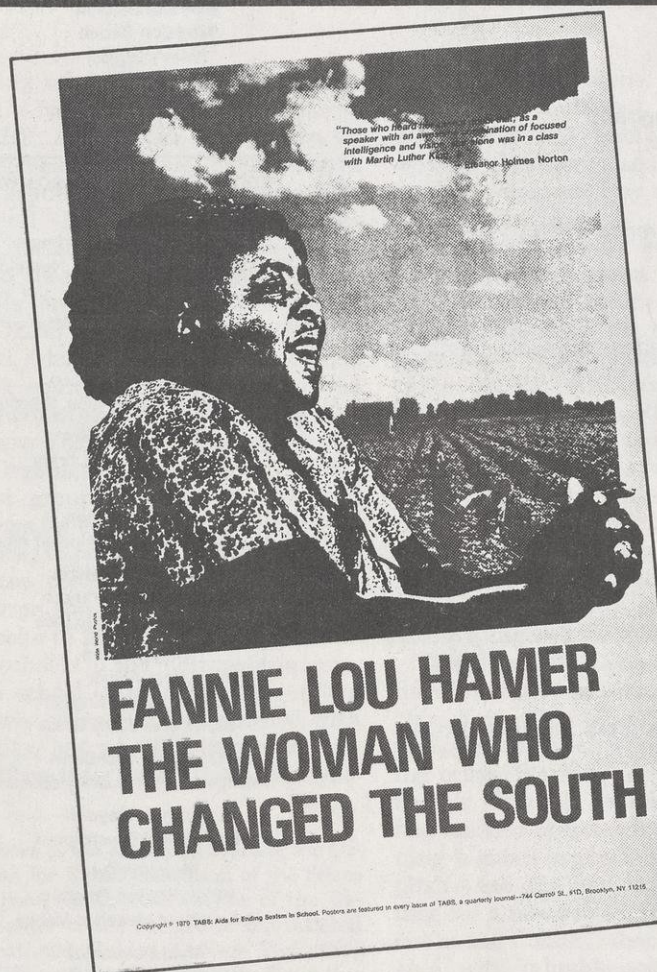
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INTER-RACIAL BOOKS FOR CHILDREN

# BULLETIN

VOLUME 15, NUMBER 4, 1984

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**Resources for Combatting Sexism in the Schools**

**Hunger and Equity: The Links**

**Needed: Quality Literature for Reluctant Readers**

**Scholars and *Huck Finn*: A New Look**



# BULLETIN

VOLUME 15, NUMBER 4

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*The Organization for Equal Education of the Sexes publishes a quarterly journal and other resources to encourage sex equity in education*

## TABS: A Resource for Combatting Sexism in the Schools

Keeping tabs on sexism in the classroom is a full-time job, heaven knows, but *TABS: Aids for Ending Sexism in School* can certainly help. The quarterly journal is published by the Organization for Equal Education of the Sexes (OEES), formed to "locate, develop, publish and disseminate information and materials" on sex equity in education.

The OEES is directed by Lucy Picco Simpson, who has long been concerned with sex equity in education. She was the founder of the Textbook Committee of the New York City chapter of the National Organization for Women (NOW), the first group to conduct anti-sexist workshops for educational publishers in New York. In the early 70's she and her committee colleagues—many of whom are now on the organization's board\*—often spoke to faculty and parent meetings in schools in the metropolitan area. In each school, they found one or two people who were deeply concerned with sex equity, but who felt they were isolated within their institutions and fight-

ing the battle alone. Simpson often wished she could put these people in touch with one another, particularly when a question raised at one meeting would be answered by a teacher speaking up at another.

As part of her work with the Textbook Committee, Simpson was sending notices of committee meetings to her colleagues. Because the meeting notices were fairly brief, leaving lots of white space on the ditto masters, Simpson filled the space with other information. "I wasn't setting out to do a newsletter," Simpson notes; "I was just filling up the page." When one woman moved to the midwest and gave her \$2 to cover postage to continue getting the informative notices, Simpson realized how much those concerned with sex equity in education hungered for information.

Coincidentally, Simpson's professional life at that time was in a state of flux; the New York Council on Adoptable Children, for which she worked, faced a funding crisis. Working for the Council had been a valuable training ground. She had learned how much four women running a small organization could accomplish—and she had learned about putting out a newsletter. When salaries ran out at the Council, there she was: available, with valuable and relevant skills, and aware of educators' great need for information about achieving sex equity in the classroom.

Using some family savings to buy a typewriter on time and underwrite production costs, she put out 1,000 copies of the first issue of *TABS* in September of 1977. The magazine focused on practical suggestions and information for educators, grades K-12. She used the rest of her funds to send a press release and

copy of *TABS* to 1,000 educational, trade and feminist periodicals. The resulting subscription orders brought in enough money to pay for the next issue.

Though the financial returns have never been bountiful, *TABS* has continued. Each issue is filled with a wealth of information, suggestions for classroom activities, lesson plans, and book and media reviews. There is an emphasis on information sharing as teachers often send reports on their own successful classroom activities. A major feature of the journal is the *TABS* poster—an 11" × 17" insert with a two-color poster on each side. One side features a woman of achievement and is accompanied by a biography in the magazine; the other might be on nontraditional careers or another consciousness-raising topic.

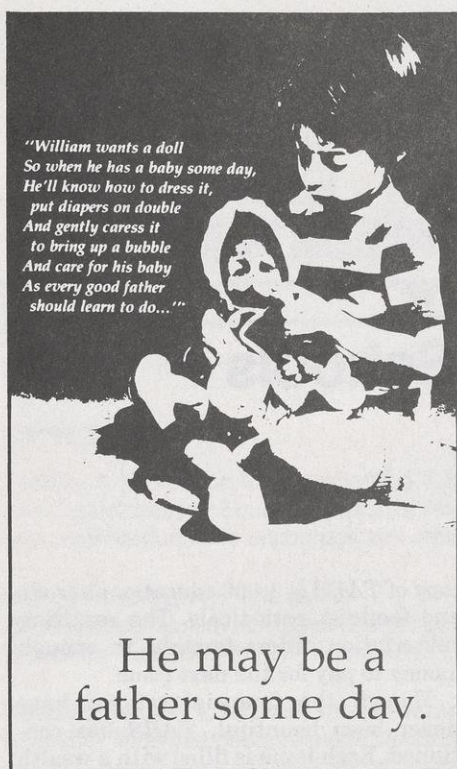
The *TABS* posters—almost 50 have been produced to date—are extremely popular. They are sold separately after publication in the magazine, and even the earliest posters remain in print, though Simpson admits that a few of the earlier posters now seem pretty tame. (A poster showing a girl holding a snake drew gasps when it was first published; now some viewers wonder what it has to do with fighting sexism.) Teachers find the posters easy to integrate into their curriculums. When a specific poster/lesson plan has no direct tie-in with the subject area under study, teachers often display them as discussion starters or as consciousness-raising "decoration." Some librarians laminate the posters and put them in the circulation file.

*TABS* posters cover a range of subjects. Several are general ("Women in Sports," "Asian American Women Today," "Women's History Week," for instance). Many are related to career op-

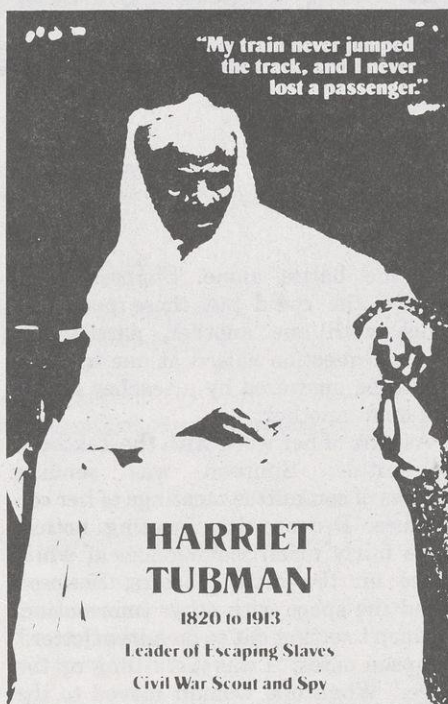
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\*Members of the executive board of the Organization for Equal Education of the Sexes include Irma Godlin, coordinator of the Resource Center of the Bureau of Educational and Vocational Guidance, New York City Board of Education; Alma Graham, Executive Editor for Social Studies in McGraw-Hill's Webster Division and the first lexicographer to put the term "Ms." in a dictionary (*The American Heritage Dictionary*, 1973); Freda Leinwand, a freelance photographer and photo researcher whose work has appeared in *Ms.* magazine, *Scholastic* and other publications as well as in the *Bulletin*; and Ruth Ulman, a former English teacher who recently retired after many years as Associate Editor and Supervisor of Copy Editors at H.W. Wilson Co.





Above, a sampling of posters published by the Organization for Equal Education of the Sexes. Clockwise, from above, a poster of Ch'iu Chin, poet and leader in the struggle to emancipate women in China; a poster entitled, "He may be a father some day," that is accompanied by a lesson plan based on William's Doll; Julia de Burgos, Puerto Rican poet; and Harriet Tubman, who led escaping slaves to freedom.



portunities and choices ("Women in the Trades," "Science Jobs," "Money, Jobs & Women"). Others are designed to counter stereotypes ("Who says there are no women firefighters?" and two on "Women Working ... Going Places"/ "Men Working ... Helping People," which show each group in non-traditional jobs).

There are also posters on outstanding and heroic women, many of whom worked for race/sex equity: Belva Lockwood, Fannie Lou Hamer (the best-selling TABS poster), Julia de Burgos, Chief Sarah Winnemucca, Marie Curie, Linda Bove, Eleanor Roosevelt and others.

Posters are sometimes based on materials sent in by readers. One example is "I'm Me," featuring a poem by a twelve-year-old girl. "A Tall Tale about a Growing Girl" draws on a classroom study of sex-roles in folktales, in which students in a Philadelphia school were asked to write a tale with a strong female lead. One of the resulting tales was sent to

TABS, and it was incorporated into a poster accompanied by the school's lesson plan on folktales.

Readers' responses to TABS are inevitably enthusiastic. Frequently new subscribers say, "I've been looking for material like this and didn't know where to find it." How they do find it varies greatly; there doesn't seem to be any single answer, though many readers learn of TABS through word-of-mouth.

### TABS Inspires a Success Story

Simpson enjoys hearing how readers use TABS materials. A Des Moines parent group, inspired by a TABS issue on Susan B. Anthony, used it as the basis for a project carried out in every school library in its district. They researched the material that the libraries had on Anthony and prepared an extensive bibliography covering books available, pages on which pictures of the noted suffrage leader appeared, etc.

In mid-January, librarians were presented with a set of materials that included information on what was available in their own collections, a biography of Anthony, and the TABS Susan B. Anthony poster. The group asked librarians who were preparing displays for Washington's and Lincoln's February birthdays to include Anthony, whose birthday is February 15. "Because the group was handing the librarians display materials and actually making their job easier, they were welcomed," Simpson notes. "The women were so successful, they went on to do the same thing with our Alice Paul poster the following year."

In addition to publishing TABS, developing posters and fund-raising, Simpson launched Project Share, a major undertaking that is currently drawing to a close. In 1981 the organization obtained a grant from the Women's Educational Equity Act Program (WEEA) of the U.S. Department of Education to expand upon the TABS concept of networking and information sharing. Seeking ideas, lesson plans and activity ideas, Project Share has worked to create an active national network for developing, exchanging and using non-sexist teaching techniques. So far, some 300 responses have been received—and more keep coming in. Many of the activities are included in "A Handbook for Sharing Non-Sexist Teaching Ideas," which also contains suggestions for networking, tips on submitting manuscripts to publishers and other information helpful to those committed to sex equity in education.



The handbook is almost completed and should be available from the Education Development Center (55 Chapel St., Newton, MA 02160) this fall.

Another project is also in the works: six Equity Intropackets focusing on Black women, Asian American women, careers, the changing family, disabled women and women's history. The packets are intended as easy-to-use teaching aids; each will contain an introductory lesson, a poster, background material and resource list. The first two—women's history and disabled women—should be ready this fall. In part, this series reflects Simpson's growing awareness of the interrelationship of all forms of bias. She credits the CIBC *Bulletin* with being an enormous help in this regard and adds that the work of the National Women's History Week Project (Box 3716, Santa Rosa, CA 95402) has also been "a major consciousness-raising force." Noting that she has been "profoundly affected" by other movements for social justice and equity, Simpson nevertheless feels that her "expertise" remains in the field of sexism "because that is what I know best."

### Foundation Support

Getting funds for all of this has not been easy. The subscription list—while it has grown and remains fairly steady—is small, and outside grants have been crucial. *TABS'* first years were made possible in part because of interest and support from the Ms. Foundation, the only one to respond positively to Simpson's first fund-raising effort. The foundation helped her rewrite a proposal for funding and approved a small grant for a promotion campaign. For Simpson, the grant was particularly important because it represented "recognition of the value of what we were doing." It gave her experience in using direct mail and "the courage to take risks." (Later the Ms. Foundation found an anonymous donor who gave the OEES \$500 to transfer its mailing list to a computer service.) With the funds from the Ms. Foundation and a matching grant from The Joint Foundation Support/Women's Fund, Simpson was able to do two direct mail promotions a year apart. She reports that direct mail has proven to be the only type of promotion that definitely pays for itself. Although contacts made at meetings, conferences and speaking engagements may pay for themselves in the long run, the returns are harder to track and evaluate. (It should be added here



*Staff members of the Organization for Equal Education of the Sexes are (left to right) Lucy Picco Simpson, Veronica Duchene and Mary La Mothe. (Photo: Anna Mejer)*

that Simpson, who works out of her own home, has contributed years of unpaid labor. Renting office and/or storage space is too expensive, and a current worry is what will happen when home storage space runs out, a likely possibility as the number of items to be kept in stock increases.)

### Staff—A Luxury

The two years during which the OEES was working on WEEA projects provided the big luxury of salaries to hire a knowledgeable and supportive staff. Liz Phillips, who was Project Associate for Project Share and Codirector of the Intropacket project, joined *TABS* after five years at the Feminist Press as executive editor and member of the Board of Directors. She assumed major responsibilities on the OEES projects and quickly became indispensable in daily decisions and operations. Now that the WEEA projects are completed and the OEES budget drastically reduced, Simpson worries about loss of valuable staff members such as Phillips and Mary La Mothe. La Mothe, who does much of the organization's order fulfillment and record keeping, works part-time, as do other staff members. (Simpson's husband and daughter provide support and volunteer assistance, but they are not involved in the day-to-day work of the organization.) Now faced with a crisis—too much to do

and not enough money to pay for staff, Simpson admits she is looking for help and welcomes assistance from writers, volunteers, fund-raisers and, of course, benefactors!

Things are particularly difficult at this time because schools are faced by financial cutbacks and pressure from conservative groups. Says Simpson: "So many people see sex equity as a 'frill,' an extra. This is very alarming; equal education for all groups is *basic* to quality education, not a frill. If education isn't optimized for everyone, it isn't excellent." Still, teachers are purchasing the materials, sometimes paying for them out of their own pockets. Simpson feels that it is because "they see how such cutbacks affect the quality of education for *all* students and they are angry at being labeled a 'special interest' group."

Given the determination that has kept her going through lean years and the clear need that still exists for this kind of material, we can only agree with Simpson when she says, "We can't stop now. The fact that it's harder makes it even more important. We're here to help the people who are out there on the front-line." □

A free catalogue of *TABS* posters is available; write OEES, 744 Carroll St., Brooklyn, NY 11215. Subscriptions to the quarterly magazine are \$20 prepaid, \$25 billed.



*Innovative curriculum discusses the "whos" and "whys" of hunger and encourages students to think about ways to effect social change*

## Hunger and Equity: The Links

By Gail E. Myers

"Children already know about hunger. They see people taking garbage from the cans in the schoolyard. But nobody talks about it."—Beatrice Krivetsky, Resource Teacher in an inner-city elementary school

Hunger in the U.S. is part of the real world that children—and their parents and teachers—live in. Yet, the statement above—"Nobody talks about it"—sums up the extent that children are being taught about hunger in the schools today.

Even a brief look at hunger and its causes reveals some significant relationships. According to the 1980 U.S. census, one out of seven people in this country is hungry. This proportion jumps to one out of three for Blacks and Hispanics, one out of four for children and one out of two for children of color. Women constitute two out of three hungry adults in this country, not surprising since four out of five households headed by women fall below the poverty line.

On the world scene, the relationship between hunger, sex and race is even more pronounced: people in the Third World (mostly people of color) are hungrier than those in industrialized countries (mostly white); women are hungrier than men. Children—the most powerless group of all—die of malnutrition and related causes at a rate of 12,000,000 infants a year (or about three every minute).

Even more revealing than *who* is hungry is *why* they are hungry. Studies show that people are hungry *not* because there are too many people and not enough food, but because people are denied access to the land, seeds, credit, jobs and other resources they need to feed themselves. To understand the causes of hunger, one

must also know why land and power are being increasingly concentrated in the hands of the very few. In this country, that phenomenon takes the form of agribusiness putting smaller farms out of production, or large corporations increasingly "merging" and making it more difficult for small businesses to compete. In many Third World countries, large landholders use their land to grow cash crops (coffee, sugar cane, bananas, etc.) for export, leaving a large part of the population without the land or resources to produce food for consumption. Unfortunately, U.S. government subsidies, foreign aid and even charitable programs often compound the problem by helping Third World dictatorships that systematically oppress their poor to stay in power.

The exclusion of certain groups from food resources (and from the economic mainstream) mirrors other inequalities

in the social structure. Solutions to world hunger, then, will not come from increased food production, but only from addressing the social inequalities that cause it.

Righting the wrongs of social injustice will be a long-term struggle—one that will proceed into the next generation. Although there is little to be gained by overwhelming children with the stark realities of world hunger, there is much to be gained by increasing their understanding of social injustice and by instilling in them a sense of purpose about the work ahead. These issues—the injustices that lead to hunger and a call to action—are the core of the *Food First Curriculum*, developed by Laurie Rubin of the Institute for Food and Development Policy in San Francisco.

One of several new socially relevant curricula now finding their way into U.S. classrooms, *Food First* looks beyond the myths of "too many people" and "not enough food." It teaches that hunger is a human-made problem that we, as humans, can solve. Most important, it gives children concrete information and stresses the types of skills they will need to help solve the problem.

The goals of the curriculum are to enable students:

1. To think critically and independently about the world around them;
2. To be self-directed individuals capable of participating in shaping their world;
3. To develop an inquisitiveness about the world in general and our food system in particular;
4. To become aware of our food system—where food comes from, who produces it, who controls it, who is bypassed by it and why;
5. To understand the roots of hunger;

"After reviewing over 75 educational resources on food, hunger and global perspectives, I saw a clear need for a new approach to teaching about hunger. So many of the materials I found reinforced the old misconceptions that hunger is inevitable—caused by too many people and not enough food. The new curricula painting a realistic view of the causes of hunger failed to provide positive courses of action for children to take, leaving them feeling guilty and frustrated. Also, too many curricula lead to charity as their main solution to world hunger."—Laurie Rubin, author of the *Food First Curriculum*



6. To be aware of possible solutions to hunger and methods for bringing about change in the food system; and

7. To practice group problem-solving and decision-making.

The curriculum is divided into six units that include "Where Does Our Food Come From?" "Why Are People Hungry?" and "Who's Hungry in the USA?" These major issues are made understandable to children in grades 4-8 through 35 activities that an entire class can participate in. For instance, in "How Does the World Eat?" a snack food is distributed to the class in the same proportions as food is distributed around the world. (That is, one-fourth of the children receive little or nothing, while a few students receive more than they can eat.) The resulting class discussion usually leads to attempts to redistribute the food more equitably, which, in turn, leads to an understanding of the difficulties of negotiating fair solutions to world problems.

### Exploring Social Change

The last unit—"What Can We Do?"—offers suggestions for action that the children can take on their own, with the help of parents or teachers, or as a class. It begins by exploring the dynamics of change in society, then gives children some of the tools—information, self-directed thinking and cooperation—to effect such change. Tactics such as letter writing, educating the public and boycotts are among the options discussed.

When the curriculum was field-tested in nine San Francisco and Berkeley schools, students brainstormed solutions to world hunger. Ideas ranged from sending money or seeds to underdeveloped countries to such creative proposals as making TV commercials to teach people to "share" their resources and "not fight." Sometimes these discussions did not stop with the problem of food. In one San Francisco class, students were soon suggesting solutions to problems ranging from how to restore that city's famous cable cars to how to prevent nuclear war.

Teachers who tested the curriculum have been particularly pleased with the way that it integrates other academic skills, such as math and language arts, into social studies lessons. In an activity entitled "If the World Were a Global Village," one group of fourth and fifth graders learned about graphing and percentages while studying global inequalities

in education, food intake and resource use. Another teacher incorporated the study of world geography, plant genetics and survey techniques into her lessons.

Creative arts are also stressed. In

"Puppets and Population," students make their own puppets and backdrops and present a script that demonstrates how family size is affected by different cultures. The puppet show teaches that

### Children's Books on Hunger

The current issue of *Subject Guide to Children's Books in Print* lists two trade books about the world's food supply. We asked Laurie Rubin, author of the *Food First Curriculum*, to review these titles. Her comments follow.

● *Famine* by Rhoda Blumberg, Franklin Watts, 1978. The author of this book for young adults paints a dismal picture of unstoppable world hunger. The book lacks an analysis of the root cause of hunger; it often presents only pieces of information and these are sometimes erroneous. For example, a discussion of the amount of grain fed to livestock states, "Even if we ate less meat the world would still not have enough food to prevent world starvation." However, according to the United Nations Food and Agricultural Organization, the world produces enough in grain alone to feed all people most of their protein needs and more than 3000 calories a day—as much as the average U.S. citizen eats.

● *Our Hungry Earth: The World Food Crisis* by Laurence Pringle, Macmillan, 1976. In contrast to *Famine* (see above), this book tries to present a comprehensive picture of hunger's causes to its young readers. It looks at the human causes of famine and of population increases, stating that "the best birth control program is simply to feed children." The book builds a clear case for the social conditions underlying world hunger, yet the author presents only technological solutions. If hunger is caused by social problems, it will only be solved by social solutions. It is too bad the author did not pay more attention to his own writings.

A far better resource for young adults is "Food First Comics," which presents much the same information as the *Food First Curriculum* but in comic book form. The author and illustrator, Leonard Rifas (author of "War Makes Men" Is the Message in Comic Books," Vol. 14, No. 6), worked closely with the Institute for Food and Development Policy. The comic is available for \$1 plus 10 per cent postage (\$1 minimum) from EduComics, Box 40246, San Francisco, CA 94149.





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economic necessity—not ignorance—causes parents in rural societies to have large families. Although the purpose of this activity is to explode the myth that hunger is caused by overpopulation, children also learn to cooperate with each other on a project.

Resource teacher Beatrice Krivetsky, quoted at the opening of this article, field-tested many activities from the *Food First Curriculum* in her interest centers, where children could work on them independently; she chose a few for class discussion. Another classroom tester, Rhea Irvine, had a different approach. Working in a multi-grade elementary classroom of a small private school, she used the curriculum exclusively with her whole class for several weeks. Says Irvine: "Because the many language experiences and math skills were so relevant and easy to tie in, we were immersed in the study of food. For me and for the kids, this was an immensely satisfying way to study and learn."

Although their classrooms and teaching styles differ, both of these teachers commented on the way the curriculum

prompted group discussions, brainstorming and problem-solving among their students. Rather than offering ready-made solutions to world problems, the *Food First Curriculum* provided the means with which the children could reach their own conclusions.

The curriculum has helped students—even those as young as nine and ten—to understand that human values come first. Most important, they have learned that change for the better is possible and that they can help make it possible. As one child in Beatrice Krivetsky's class put it, "Maybe it won't be enough, but at least I helped." □

The *Food First Curriculum* is available for \$12 (plus \$2 for shipping and handling) from the Institute for Food and Development Policy, 1885 Mission Street, San Francisco, CA 94103. For more information, write the Institute or call (415) 864-8555.

### About the Author

Gail E. Myers, a former California teacher in early childhood education, is a free-lance writer specializing in education.

## When Using the Food First Curriculum...

The *Food First Curriculum* described in the accompanying article is an exciting, innovative curriculum, the first we've seen designed to help educators teach about the realities of world hunger. While we heartily endorse its use in the classroom, there are a few caveats we would like to share with our readers:

- One activity suggests that children do role playing to contrast Native Americans' traditional self-sufficient way of life with how their lives have changed since white people came to this continent. Since it is likely that many children will fall into stereotypic gestures (war whoops and the like), teachers should be prepared to counter any such displays.

- A lesson that asks "Is giving food the answer?" focuses on Guatemala after the 1976 earthquake. Unfortunately, the text's brief description of Guatemala does not mention the role played by that country's government (supported by the U.S. and U.S.-based industries) in insuring that most of the population remains poor and hungry. Teachers may wish to refer to the section on Guatemala in the special *Bulletin* on Central America (Vol. 13, Nos. 2 & 3).

- The puppet skits described in the accompanying article portray some of the economic factors and the sexism that contribute to large families in many Third World countries. Unfortunately, the corresponding skits on the U.S. and Sweden suggest that these countries are without sexism or hunger, and teachers should be sensitive to this. They could also point out that the U.S. could—but does not—play a positive role in alleviating hunger—and be sure to include another curriculum unit, "Who's Hungry in the U.S.A.?"

- One illustration (p. 96) uses slanted eyes to suggest that a student is an Asian American child.

- The multi-ethnic community depicted in a lesson about the changes in a farming community over the years shows two doctors (a father and a daughter), both named Schwartz. Two cheers for an anti-sexist statement, a regret that this reinforces a stereotype about Jewish people. (The names of the rest of the community members reflect a nice racial mix.)



*A teacher finds that good, relevant literature makes all the difference when teaching adolescents with learning problems*

## Needed: Quality Literature for Reluctant Readers

By Joyce Hansen

I teach reading in a special education school for adolescents who have learning problems. The student body in this New York City school is almost entirely Black and Hispanic. Reading is a painful and difficult task for many of these youngsters; however, I've seen comprehension and interest rise dramatically when they're given literature with characters, themes and settings that they can identify with.

Ironically, our school is allocated funds to purchase gimmicky workbooks and reading kits marketed for children with "special needs," but not a cent for children's books of literary merit. Because we are a small alternative school, we do not have a regular library program, and most of the library books we do have are as ancient as the Nile. I, therefore, let students borrow books from my collection of juvenile and young adult novels written by African American and Hispanic writers.

One young man borrowed Sharon Bell Mathis' *A Teacup Full of Roses* and kept it for several weeks. When I asked him about the book he said: "I'll return it soon. My sister read it, my mother is finishing it, and my brother wants to read it next."

I lent another youngster Walter Myers' *It Ain't All for Nothing*. She came to me a week later very upset. After she'd read the book, her brother borrowed it and took it with him to Puerto Rico so that he could read it too, and she was afraid he wouldn't return it. I told her not to worry. Let's just hope the book found a lot of readers over there. I think of it as spreading the word—letting people know that there are children's books written by Black and Hispanic authors.

A parent wrote me a note asking that I send more of "those good Black books"

her son had been bringing home. She was reading them too. Clearly, there is a potential market for Black literature that isn't being reached. Whole families read the books from my makeshift lending library.

The young people I teach have been given a multitude of labels, in many cases to rationalize their placement in special education, but that is another—major—topic. The "special" materials we are funded to supply these children provide little or no intellectual challenge, yet I have seen these students read and

enjoy material that should be too difficult for them according to their scores on standardized reading texts.

Brian, for example, was a "non-reader." He was eighteen years old and tested at a fourth grade reading level. One day he picked up a copy of *The Days When the Animals Talked*, which is about the original Brer Rabbit folk tales. This is not easy reading. Half the book gives the historical background of the tales; the other half consists of the stories themselves, written in dialect. (Often even students who read fluently



*Above, standing, author Joyce Hansen with some of her students. As Hansen details in the accompanying article, adolescents with learning problems respond to books with characters, themes and settings they can identify with.*



have problems understanding dialect.)

Brian chose this difficult book without any prompting from me. As a matter of fact, I thought that he was doing an exercise out of a workbook until I heard him laughing quietly to himself. When I realized he could read the folk tales, I took the workbook away.

"You just graduated," I told him. For the rest of the term that became his reading book. Brian also read *Home Boy*, a young adult novel that I wrote about a teenager from the Caribbean who moves to New York City. Because his experiences were similar, he identified with the main character.

### Aim Is to Enjoy Books

Brian had to struggle through these books, but he *wanted* to read them. I noticed that he, as well as many of my other students, preferred to tackle a novel than read a hi-lo book (a high interest-low reading level book). Though the hi-lo's are easier to read, the stories don't hold students' interest. Brian reminded me of something that teachers sometimes forget—the aim of the lesson is not answering the ten comprehension questions correctly in the workbook, but to enjoy a real book.

Another young man, Julio, was a fairly competent reader. Though he read better than Brian, he too had to struggle slowly through most novels. I gave him Nicholas Mohr's *Felita*, a book about a Puerto Rican family living in New York City. He zipped through it so easily and quickly I didn't believe at first that he'd actually read it. After that he was hooked; he gave me specific orders as to the type of books he wanted: "Get me more books about Puerto Ricans and about family life and friendship." He ended up reading all of Mohr's books and several others dealing with family life.

I had a small uprising over Alice Childress' *A Hero Ain't Nothing But a Sandwich* when one of my students refused to do anything else until she completed the book. She then proceeded to have a heated discussion with me about the ending. Her excitement over the novel spread to the rest of the class and everyone else demanded a chance to read it.

Literature can be a great teacher, yet large numbers of Black and other youngsters of color never have a chance to explore themselves or their lives through the literary process. Those who attempt to meet this need can not yet get enough material. I've talked to teachers and lib-

## Recommended Books

By Joyce Hansen

The issue of the *Bulletin* in which a title was reviewed appears in parentheses at the end of the listing.

Childress, Alice. *A Hero Ain't Nothing But a Sandwich*, Coward, McCann and Geoghegan, 1973, \$8.95. Eloquent, insightful story of a teenager's involvement with drugs. I use this novel with mature high school students. The book's form and content lend themselves to serious classroom discussion and analysis.

Childress, Alice. *Rainbow Jordan*, Coward, McCann and Geoghegan, 1981, \$9.95. Female students especially identify with the main character—a Black teenage girl on the brink of womanhood struggling with situations and issues beyond her years. Ideal for grades 7-12. (Vol. 12, Nos. 7 & 8)

Greenfield, Eloise, illustrated by James Calvin. *Talk about a Family*, Lippincott, 1978, \$10.95. This story of a youngster coping with the separation of her parents is not depressing, but about the realistic reordering of family structure without destruction and pain. A junior novel that some older students enjoy—especially those who won't read a long book. (Sometimes a well written junior novel is a good alternative to the hi-lo books for the slower reader.)

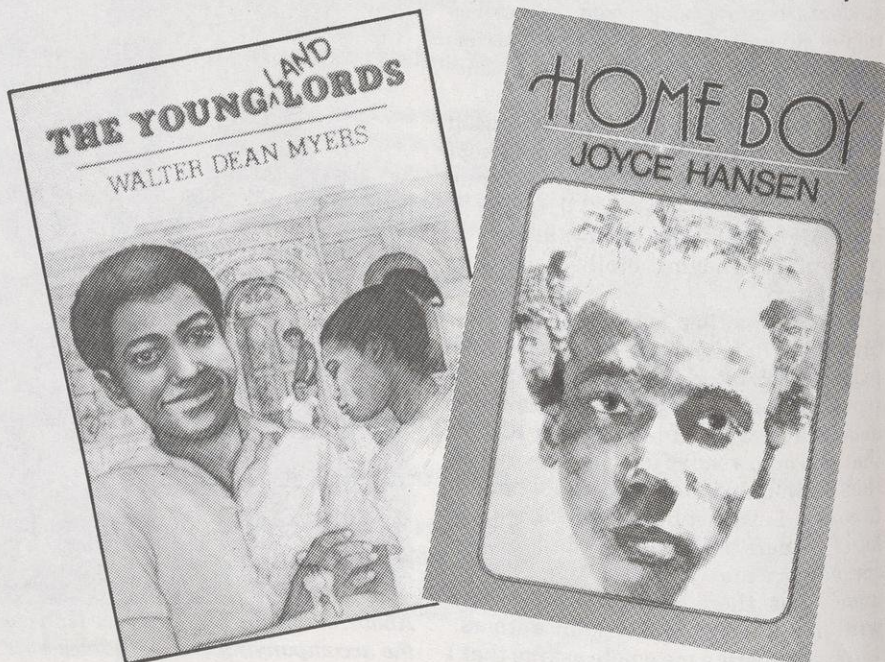
Hansen, Joyce. *The Gift-Giver*, Clarion/Houghton Mifflin, 1980, \$7.95. About a group of kids growing up in the Bronx. Good for older teens who don't mind reading about younger kids; it's especially good for the reluctant reader (grades 4-8) who needs a short, direct, fast-paced story.

Hansen, Joyce. *Home Boy*, Clarion/Houghton Mifflin, 1982, \$10.50. Young adult novel about a youth from the Caribbean who moves to New York City with his family—the coming of age of a teenager in difficult times and in a difficult place. Students identify with the main character's efforts to fit into his new environment.

Mathis, Sharon Bell. *Teacup Full of Roses*, Viking, 1972, \$10.95. A young adult novel addressing the kind of situation that all too many youngsters face—trying to create whole and sane lives for themselves and those they love. A realistic story about a young man's efforts to transcend family and social problems.

Myers, Walter Dean. *It Ain't All for Nothin'*, Viking, 1978, \$8.95. A young adult novel about an adolescent who manages to survive and overcome ne'er-do-well adults. This is a page turner that students can read independently. (Vol. 10, No. 4)

Myers, Walter Dean. *The Young Landlords*, Viking, 1979, \$11.50. Humorous story about a group of teenagers who take over a broken-down tenement. Both Myers'





novels (see above) have the kind of pace and subject matter that teenagers like. (Vol. 12, No. 1)

Mohr, Nicholasa, illustrated by Ray Cruz. *Felita*, Dial, 1979, \$6.95. A novel for young readers that can be used with older students who have difficulty reading a full-length book. Good for independent reading. (Vol. 14, Nos. 1 & 2)

Mohr, Nicholasa. *In Nueva York*, Dial, 1977, \$7.95. Interrelated short stories set in the Puerto Rican community in New York City's lower east side. Young adult. (Vol. 14, Nos. 1 & 2)

Moore, Emily. *Something to Count On*, Dutton, 1980, \$9.95. This is a well-written story about how a brother and sister cope with their parents' separation. Junior novel, but appropriate for the older student who needs a direct message. (Vol. 13, No. 1)

Moore, Emily. *Just My Luck*, Dutton, 1983, \$10.95. A humorous, refreshing story with characters from a middle-class, whole Black family. Junior novel. (See page 16)

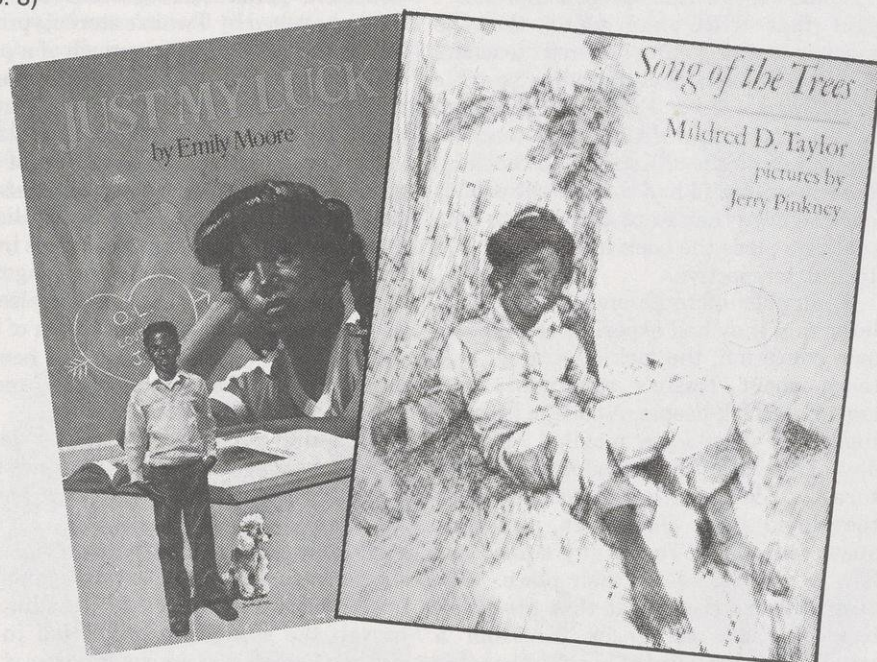
Taylor, Mildred. *Roll of Thunder, Hear My Cry*, Dial, 1976, \$10.95. A story set in the Depression about the kind of strong families that have been one of the foundations of the Black community. This is appropriate for competent readers who won't mind tackling a long novel. (Vol. 7, No. 7) Taylor's earlier novel, *Song of the Trees* (Dial, 1975), introduces the characters and setting; it is much shorter and can be used for slower readers.

Wilkinson, Brenda. *Ludell*, Harper & Row, 1975, \$12.89. This is the first novel in Wilkinson's trilogy (see following titles); the books can be read separately or chronologically. I like to use them chronologically so that students can see how Ludell grows and develops. Many of my students come from backgrounds similar to Ludell's and readily identify with the characters and situations. Reading *Ludell* is like experiencing what life was like in a small southern Black community in the fifties, yet the story is contemporary. (Vol. 7, No. 1)

Wilkinson, Brenda. *Ludell and Willie*, Harper & Row, 1977, \$1.75 (paper). This is a real love story, beautifully told. An alternative to the formula romance novel, perfect for girls who think they only want to read romances. (Vol. 8, Nos. 4 & 5)

Wilkinson, Brenda. *Ludell's New York Time*, Harper & Row, 1980, \$8.95. Ludell leaves the South and comes to New York. (Vol. 12, No. 2)

Yarbrough, Camille, illustrated by Carole Byard. *Cornrows*, Coward, McCann and Geoghegan, 1979, \$7.95 (hardcover), \$3.95 (paper). A visual and poetic experience as intricately woven as a cornrow hairstyle. This book can be used in a variety of ways; as a read aloud for younger children or as a springboard for discussion with older students about poetry, Afro-American culture and history, African culture and art. (Vol 10, No. 8)



arians in a school district in the Bronx, New York. Although they use a lot of multiracial materials (the district is primarily Black and Puerto Rican), the consensus was that there is always a need for more. A teacher who works in an all-Black school district in New Jersey tells me that they never seem to have enough Black literature for their students.

I rarely find a book by an African American writer (let alone by a Hispanic, Asian American or Native American writer) advertised in the catalogues that come to our school. Most such books will not be found on bookstore shelves either. When parents ask me how to obtain children's books by Black authors. I tell them they either have to know what titles they want and order them or go to a bookstore that specializes in Black literature. Sometimes even the titles of the books aren't sufficient, as parents are sometimes misled by booksellers. A friend in Los Angeles asked me how she could get the two children's novels I'd written; she was mistakenly told by several bookstores that the books were out of print.

### More Black Books Needed

We need more black literature for children—and what's already in print should be far more accessible than it presently is. All of our young people are miseducated when the literature they're exposed to represents only a segment of the society. White children should learn that they're not the whole scene, but one of the parts that form the complete picture. A great deal of Black popular culture—music, dance, dress styles, even speech patterns—is co-opted by white youth. Why would a good story with Black characters, told from a Black perspective, be incomprehensible to anyone but Blacks and therefore limited in audience?

All children need sound, solid literature that relates to their own experiences and interests; this holds particularly true for children who, for whatever reason, have learning difficulties. Maybe the inclusion of different voices would add the sparkle that would keep our kids reading. □

### About the Author

Joyce Hansen is a reading teacher in New York City and has written one juvenile—*The Gift-Giver*, 1980—and one young adult novel—*Home Boy*, 1982, both published by Houghton Mifflin.



Penn State University "Conference on American Comedy" provides forum for discussion of racism in *Huck Finn*

## Scholars and *Huck Finn*: A New Look

By Bradford Chambers

The 100th anniversary of the publication of *The Adventures of Huckleberry Finn* was recently marked by a three-day Conference on American Comedy organized by Penn State University. Held April 26-28, the conference was attended by leading Mark Twain scholars and was intended primarily as a "celebration" of Twain's humor.

Because of a local school challenge to *Huck Finn* brought by a Black parent (to be discussed in more detail in a future *Bulletin*), Penn State's Black Studies Program offered a panel on the "Teaching of *Huck* in the Public Schools." Margot Allen, the parent who had brought the challenge, was asked to be on the panel, and invitations were also extended to Fredrick Woodard, co-author (with Donnarae MacCann) of the *Bulletin* article "*Huckleberry Finn* and the Traditions of Blackface Minstrelsy" (Vol. 15, No. 3) and to me, Brad Chambers, as editor of the *Bulletin*. Also participating were Jane Madsen, a professor at Penn State's College of Education who has been an active supporter of civil rights issues at the university; Terrell Jones, author of a study of student attitudes; Calli Kingsbury, English co-ordinator for the State College Area School District; and panel chair James Stewart, director of the Penn State Black Studies Program.

An opening day press conference attracted considerable coverage—and elicited some interesting perspectives. When novelist John Barth, the conference keynote speaker, was asked by a *Los Angeles Times* reporter whether *Huck Finn* should be taught in public schools because of its alleged racism, he answered that this wasn't a concern of his because he didn't teach in public schools. (Next day in a radio interview, Barth quipped that while he could see

why some Blacks were offended by the novel, he still felt all parents should read it to their babies in the bathtub.) Hamlin Hill, professor of English at the University of New Mexico (introduced as one of the leading authorities on Mark Twain), answered in a similar vein, saying that since he taught at the college, not the school, level, the charge of racism was not something he had to deal with. On the other hand, Fredrick Woodard, the only Black speaker at the press conference, said that while he would teach the novel in high school he would do so only after providing students with insights into literary racism. He felt that without such information reading the book reinforces white students' racist preconceptions and affronts Black students.

When I spoke at the press conference, I said that CIBC had found that no teacher-training text offered teachers suggestions for dealing with possible problems in *Huck Finn*; nor did these texts even acknowledge that teachers might encounter difficulties in teaching the novel. I said I had come to the conference to urge that steps be taken to help teachers place the book in its proper historical perspective.

A number of conference participants later said they had experienced, in their own education, the lack of strategies to teach about Twain's stereotypic portrayal of Black people. A college English instructor from Iowa recalled his first day of teaching an introductory literature class. When he asked the class what they liked about *Huck Finn*, a student answered, "That Twain guy sure knew how to put niggers in their place." But even this instructor felt that the novel had so much going for it—"from a strictly literary point of view"—that this far outweighed its demeaning treatment

of Black people.

There were 16 panels held during the conference. Ours, on teaching *Huck Finn* (we subtitled it, "Humor—At Whose Expense?"), focused on the issue of racism. At the first day of the conference, copies of the *Bulletin's* analysis of *Huck Finn* were distributed to all conference participants. A display board of illustrations of Jim from several European editions showed how foreign illustrators interpreted Twain's portrayal of Jim; they were all grossly stereotypical. (The display was widely talked about, and it provided a striking focus for the TV cameras during the press conference.)

Some 40 people, more than half the conference participants, attended the presentation. Much discussion preceded the panel, so that when it began we sensed a general recognition that the humor evoked by Twain's stereotyping of Jim was a problem. How much of a problem was another matter, as the consensus of the audience seemed to be that *Huck Finn's* merits were so strong as to override its racism. In speaking of this point, Margot Allen noted, "Scholars intoxicated with Mark Twain's brilliance have too long ignored racial issues in the text; Black students must no longer silently bear the cost of everyone else enjoying Twain." Allen's discussion of how hurtful reading *Huck Finn* had been to her—and to her son—visibly moved many in the audience.

In his opening remarks, James Stewart said that the issue was not banning *Huck Finn*, but when and how to teach it.

One aspect of the *Huck Finn* controversy is a study of how students' racial attitudes are affected by reading the novel; the study was conducted in the State College district several years ago after Margot Allen challenged a school's



use of the book. Claiming that the study showed that ninth graders are not negatively affected by reading *Huck Finn*, the State College school officials used the study to rebut Allen's challenge. Panelist Jane Madsen attacked the study for basing its findings only on white students, and she said that the study contained other flaws, particularly in methodology, "flaws so serious as to render it academically useless."

Panelist Terrell Jones, author of the study, acknowledged that the study was open to criticism and that his findings "should only be taken tentatively." He also said that the study (1) concluded that *Huck Finn* should not be taught earlier than the 11th or 12th grades and (2) recommended that a district-wide racism awareness program be undertaken in all the State College schools. These particular points, he said, had been ignored in public reports on the study. (Further facts about this controversial study will appear in the next *Bulletin*.)

Panelist Calli Kingsbury, a white school teacher representing the State College Area schools, said that the district had launched a sensitivity program. (The previous evening, however, at a planning session of the panelists, she admitted that the sensitivity training was limited to those who taught *Huck Finn*—even though training had been mandated for all teachers—and that it consisted of two meetings with Terrell Jones on the history of Blacks in the U.S., rather than on how to teach *Huck Finn*. It is perhaps for that reason that these teachers' response to the word "nigger" in the book is merely to tell students that the novel's offensive terminology is "inappropriate." Moreover, these meetings took place only after the teachers had requested them.)

A white member of the audience commented that while the word "nigger" was

offensive to Blacks, still it did not carry the same meaning for whites. Terrell Jones answered, "The word should not be offensive to Blacks only; it should offend whites as well."

Twain's effective use of irony to satirize social evils was acknowledged by everyone, but the dialog raised a second question: What is the age level at which children can understand the irony? By the end of the discussion, there was considerable agreement that the humor in *Huck Finn* was too sophisticated for use in elementary school, but several participants wondered if high school students are any better equipped. Indeed, one participant asked, "Can first year college students grasp Twain's irony, particularly in view of the racial overtones of the irony?"

The final exchange echoed a question often raised in discussions of *Huck Finn*. Said one participant, "Shouldn't we look at the novel as a strong anti-slavery document and be glad that children are getting that message?" That statement elicited a counter-question: "Rather than talk about the evils of slavery, haven't we in the United States reached the point where we should start teaching children about racial equality and social justice?"

The discussion was scheduled for 1½ hours; it lasted two hours. I think all of us, panelists and audience alike, gained insights into some of the problems inherent in *Huck Finn* and some of the problems in teaching it. As a step toward solving some of the difficulties teachers face, I met the following day with representatives of the Penn State College of Education and the Black Studies Program. We agreed to jointly develop a set of lesson plans that teachers might use with *Huck Finn*. We welcome suggestions for this project and will keep *Bulletin* readers informed of our progress. □



Illustrations of Jim from editions of *Huckleberry Finn* published in other countries made a striking—if stereotypic—display at the conference. Shown on this page, a few of the illustrations that were included in the display. At left, a depiction of Jim disguised as a "sick Arab" from a Swedish book; above, illustrations from two different German editions and, top, a Swiss text.





## Children's Literature Network Being Formed

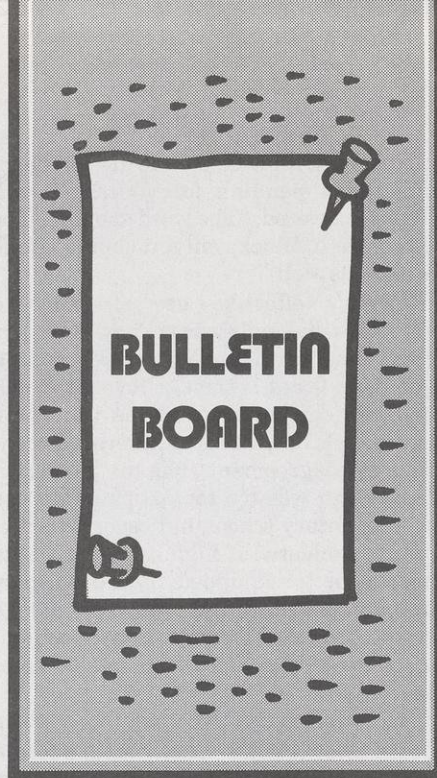
The Networking Committee of the Children's Literature Assembly of the National Council of Teachers of English is compiling a directory of professionals in the field of children's literature. Librarians, teachers, writers, researchers, critics, speakers, reviewers, performers and storytellers, publishers, and others will be included. Those wanting to share their interests and abilities and willing to complete a survey should send their names and addresses to: Alice K. Swinger, Chair; Networking Committee of the Children's Literature Assembly; c/o College of Education and Human Services; Wright State University; Dayton, OH 45435.

## Conference Set on Black Children

The National Black Child Development Institute, a non-profit education and service organization, will sponsor its Fourteenth Annual Conference in Chicago, Illinois, October 10th-12th, 1984, at the Hyatt Regency Hotel. Individuals in early childhood education; social work; elementary, secondary and higher education; research; parents and others concerned about Black children are invited to participate in workshops

### Volunteers Needed!

HELP! Our library of children's books is in desperate need of organizing. Can you help us? We would welcome assistance from any reader interested in doing a simple organization of approximately 2,000 books. Schedule would be at your convenience; no monetary remuneration is possible, unfortunately, but volunteers would earn the gratitude of the CIBC staff. If interested, please write the CIBC, 1841 Broadway, New York, NY 10023.



and seminars to discuss issues in child development, child welfare, health, education and research. The conference theme is "Black Children: Succeeding in a High Tech Era."

For more information, write to NBCDI, 1463 Rhode Island Avenue, N.W., Washington, D.C. 20005, or call (202) 387-1281.

## Submissions Requested for Anthology, "Female and Disabled"

The Feminist Press and the Boston Self Help Center invite submissions from published or unpublished writers, known and unknown artists, for an anthology called *Female and Disabled: An Anthology of Art and Literature*. Deadline for submission of material is July 1, 1984.

For the purpose of this anthology, disabled is defined as meaning a physical, emotional, mental or sensory difficulty or a chronic illness. Writers and artists submitting material may wish to consider one of the following topics: challenging barriers; facing crises; loving women; loving men; relationships with friends, parents, lovers and children; learning; working; racism; sexism; homophobia; sexuality; pregnancy; motherhood; independence; and identity.

All manuscripts should be sent in duplicate to The Feminist Press (Box 334, Old Westbury, New York 11568) marked FEMALE AND DISABLED. Manu-

scripts cannot be returned, so those making submissions should retain the original. Photographs of visual art should be sent in duplicate. Photographs cannot be returned; do not send original work.

This project is supported by a grant from the Women's Educational Equity Act, Department of Education.

## Award Made for Publishing in Africa

The 1984 Noma Award for publishing in Africa has just been awarded to *Mwandiki wa Mau Mau Ithaamirio-ini*, a resistance fighter's prison diary by Gakaara wa Wanjaũ, and to *Fools and Other Stories*, a collection of short stories from South Africa by Njabulo Ndebele.

*Mwandiki wa Mau Mau Ithaamirio-ini*, published by Heinemann Educational Books (East Africa), Nairobi, is described as "the single most significant historical document of the entire resistance literature from Kenya." *Fools and Other Stories* was cited for its gentle humor, subtle observations and detailed evocation of township life and white brutality under apartheid. The book's publisher, Ravan Press, struggles to publish socially relevant works in spite of harassment and threats of banning orders from the South African government.

### Documents Requested

The ERIC Clearinghouse on Urban Education (ERIC/CUE) invites you to submit documents (research, monographs, reports, conference papers, instructional materials, literature reviews) on the education of urban and minority children and youth for possible inclusion in the ERIC information system. Send two clearly typed or printed copies of each document and, if possible, an abstract to ERIC/CUE, Box 40, Teachers College, Columbia University, New York, NY 10027.



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

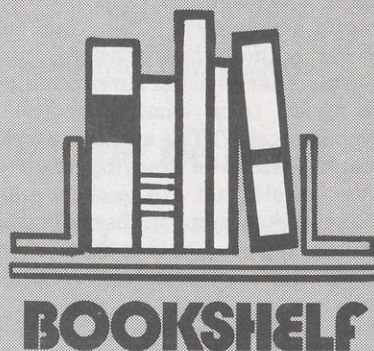
## The Adventures of Billy Bean

by Wesley Studie,  
illustrated by Nick Four Killer.  
Cross-Cultural Education Center (P.O.  
Box 66, Park Hill, OK 74451), 1982,  
\$5 (paper), 84 pages, grades 4-6

This book is produced by the Cherokee Bilingual Education Program, specifically as a response to "some specialized problems with Cherokee children, such as possible deficiencies in English language skills and the culture gap." According to the introductory teacher's guide, the stories "are designed to show Indian children that there is beauty and relevance in their lives, their heritage, and their value system, and that they have something of importance to say... about themselves."

The stories in *The Adventures of Billy Bean* should be effective for their stated purpose. Billy Bean is a real and appealing boy, and the writing accurately reflects the lives and family relationships of many Native children. Each story is followed by "Thought Questions" and suggestions to the reader for writing about similar experiences. (I particularly like the fact that the author cautions students to obtain permission to tell certain kinds of stories.) Cherokee words used in the texts are listed in a syllabary, in English spelling and in English translation. The illustrations suit the text nicely; those for "The Spirit Horse" and "Three Points"—a vision story—are particularly beautiful.

However, I am sorry to say that this good little book's usefulness is impaired by its being exclusively "for boys." The only female characters are two mothers, who have a rather peripheral existence. With whom are young girls supposed to identify? One assumes that Cherokee girls are also being educated—will they have a book of their own? To be Indian and female in this society is at least as difficult as being Indian and male. Had this been taken into consideration, it would have been possible to recommend *Billy Bean* in more than a limited way. [Doris Seale]



## The Mill Girls

by Bernice Selden.  
Atheneum, 1983,  
\$10.95, 191 pages, grades 7-12

Here are biographies of three women who worked in the Lowell Mills and went on to other successful pursuits—Lucy Larcom became a well-known writer, poet and teacher; Harriet Hanson, a writer and active suffrage leader; Sarah Bagley, a labor leader and telegraph dispatcher. The old photographs and prints are fascinating, as are some of the author's observations. She notes, for instance, in the biography of Sarah Bagley, that "the earliest sentiments on what the woman's role was came from working women." And when Harriet Hanson helped form a women's club called the "Old and New," she invited women of all ages to be members and rotated leadership among all.

Unfortunately, such interesting observations and lives cannot compensate for the dull presentation, which is not likely to attract young readers. [Lyla Hoffman]

## A Contest

by Sherry Neuwirth Payne,  
illustrated by Jeff Kyle.  
Carolrhoda Books, 1982,  
\$5.95, 38 pages, grades 3-5

Ten-year-old Mike has cerebral palsy, and this is his first experience in a regular school environment. Both Mike and

his classmates are unsure of how to overcome the natural barriers to making new friends; in particular, they are unsure of how to handle the special awkwardness of making friends with someone who is "different." After Mike's teacher intercedes and sets up a series of contests that point out Mike's strengths, Mike is accepted by his peers.

While *A Contest* obviously was written with good intentions, this is another uninformed, paternalistic, handicapist book. Our introduction to Mike is a description of his special skills, i.e., his skill in wheelchair relay races, etc. The description of Mike's disability includes inaccurate medical information (hemiplegia involves spasticity or paralysis of one side of the body; it is not a disability that would cause both of Mike's legs to "twitch" or "jump a little"). Mike's acceptance is tied to his winning artificially contrived contests, a ploy that even arouses suspicion among his classmates. (Comments one classmate, "We never played this many games before you came here.")

The dull line drawings and familiar "winning-over-the-class-bully" theme do little to spark a child's interest. *The Balancing Girl* by Berniece Rabe (Dutton, 1981; see Vol. 13, Nos. 4 & 5) is a far more positive portrayal of the acceptance of a disabled child in a classroom. [Emily Strauss Watson]

## Not for Love

by Hila Colman.  
Morrow, 1983,  
\$9.50, 151 pages, grades 7-10

Jill Simon and Toby Wells are white, upper-middle-class suburban high school students who meet and fall in love within the context of the anti-nuclear movement.

Jill meets Toby as he boards a bus for a demonstration in Washington, D.C. She has been a "typical teenager," but as her affection for Toby grows, she becomes involved in a local anti-nuclear group trying to halt the construction of a nuclear power plant. Except for the inclusion of political activism themes, the plot is as predictable as the characters are one-dimensional. Despite her banker father's disapproval, Jill gamely goes ahead with her love and her activism until *disaster strikes*. Toby must earn money for col-



lege, and he decides to take a construction job at The Very Plant he has been working to stop. Jill is crushed and breaks off with both Toby and the anti-nuke group. Will they get back together? Will Jill forgive Toby for his lack of principles? Will Jill realize that her commitment to social change is not completely dependent on her love for Toby? Will Toby dramatically climb the power plant fence to join the climactic demonstration at the plant? Will there be any surprises in store for the reader?

On the plus side, the author really makes an effort to explain the appeal of working for social change in a group. After Jill attends her first meeting, she thinks, "The sense of camaraderie was part of it, but even more remarkable had been how a somewhat disparate group—kids and a few older people who might have little else in common—had worked together because of what they believed in. For the first time Jill felt that she really understood what Toby meant by people power, the strength of people who got together to fight for a common cause." There is also a fairly positive portrayal of older people as politically active, interesting to talk to and valuable to the group effort.

All the characters are white and middle to upper-middle class, but this is hardly surprising, given the suburban setting. And, unfortunately, it is also not surprising that the one time that Jill and Toby leave their suburb for a day in New York City, Jill sees "the variety of people on the streets, Asian, Black, European . . . all made her feel that she had stepped into a foreign country." References to people of color begin and end with the same sentence, which suggests that the U.S. is an all-white country. Women are depicted somewhat less problematically, as Jill goes from a pretty teenager to a thoughtful pretty teenager. There are women in the anti-nuke group, but Jill's mother drifts about ineffectually, her best friend Diane cuts her off when she becomes too active, and most of the impetus for Jill's political awakening comes from men. Toby, of course, gets top honors, but there is also his eccentric great-uncle, a savvy truck driver, and a wise old man she meets at a demonstration. And then there is Jill's conservative father, who challenges her beliefs but conveniently backs down from any real confrontation.

Colman's writing style is partly to blame for the book's exasperating nature. Her characterizations are shallow, usually a one-sentence description of the person's appearance: "Diane had inherited her mother's distinctively European looks together with her shrewd mind and fine style." (And what, pray tell, are European looks?) The author also states feelings instead of showing them—the reader is told that Jill is excited about the anti-nuke group, but her enthusiasm is merely reported, rather than conveyed through her conversations or interactions.

Colman also gives very little information about nuclear power. As Toby puts it: "I don't want nuclear plants because they are dangerous, and I don't want nuclear war because it would destroy the planet. It's that simple." However, young people would certainly benefit by reading a more detailed version of the issues involved in the nuclear debate, and it is too bad that Colman didn't include even the most basic of facts.

Certainly this book is an improvement over *Sweet Dreams* and *Wildfire* romances, but it is surprising that a young adult novel set in the midst of the anti-nuclear movement can be as bland and unaffecting as *Not for Love*. [Christine Jenkins].

## Just My Luck

by Emily Moore.  
Dutton, 1982,  
\$10.95, 112 pages, grades 4-7

Olivia's best friend has moved away and won't even write, her Mama has a new job promotion and her Daddy is absorbed in writing his novel. Her sister paints each toenail a different color. To make matters worse Olivia's not allowed to wear jeans on the first day of school. Friend Jeffrey Dingle has a forward way of expressing his fondness for Olivia—and he is some dra-a-ag, or whatever is the current word for a square. He's a traditional stereotype, glasses and big feet and a bit of a drip. That's too bad; why can't some of the boys in books who like books be handsome, virile basketball stars (one of the *several possibilities*!)?

Jeffrey's "faults" cause some laughter—and that worried me some. Olivia is

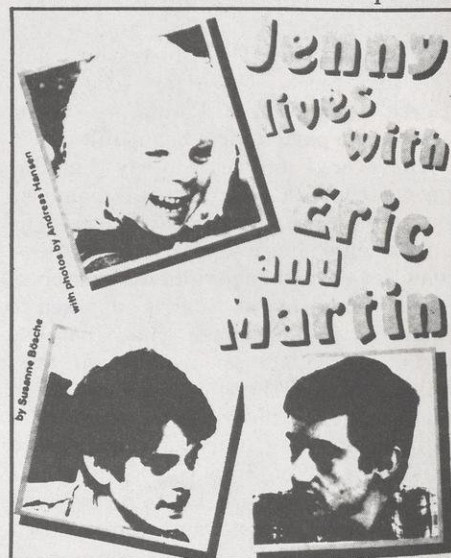
a bit of a fresh mouth and that worried me too. But the dialogue is strong and good and the Black family setting is nice. Olivia is an upfront girl, central to the action, and her relationship with Jeffrey grows to be a positive one when they get involved in solving a mystery over a lost poodle. We need such descriptions of positive relationships between Black teen-age boys and girls. [Geraldine L. Wilson]

## Jenny Lives with Eric and Martin

by Susanne Bosche,  
translated by Louis Mackay,  
photographs by Andreas Hansen.  
Gay Men's Press (distributed by  
Alyson Publications, P.O. Box 2783,  
Boston, MA 02208), 1983,  
\$5.50, 51 pages, grades K-3

In this book from Denmark, translated and published in England, Jenny, who is five, lives with her father, Martin, and his lover, Eric. The photos show them spending a weekend—celebrating Eric's birthday, fixing meals, squabbling over household chores, visiting the laundry and dealing with a homophobic neighbor. The first part of the book deals honestly with gay relationships, and it shows the couple's daily life to be just like everyone else's. The last few pages give a brief discussion of gay relationships, brought on by the angry remarks of a neighbor.

Aside from the fact that both parents





are men (we are introduced to Jenny's mother at the birthday party), this book would be like thousands of others. This is as it should be in a just world, but, since it isn't, this book is a necessity. A few readers may be put off by a couple of photos of Eric and Martin in bed together, but children used to finding Mommy and Daddy in bed together on Saturday morning will probably take them in their stride.

As an added knock against stereotypes, this book also shows men raising a child successfully. Finally, the discussion of homophobia as stemming from ignorance and thoughtlessness will assist parents trying to help children understand that form of bias. In all, an excellent book well worth purchasing. [W. Keith McCoy]

## No Dragons to Slay

by Jan Greenberg.  
Farrar, Straus & Giroux, 1983,  
\$10.95, 119 pages, grades 7-up

Thomas Newman, a star on his high school soccer team, gets cancer. How can this happen to me, he frets. *No Dragons to Slay* tells how Thomas, his family and friends react and how Thomas adjusts after a lot of tough battles.

This otherwise well-written book is sadly flawed. For example, Missouri, and especially St. Louis where the story takes place, has a very large Black population, but no Black person appears in this book—not in Thomas' high school or in his many sports activities. Instead, the book mentions mainly Jewish people and "hicks," those white people who don't live in or near big cities.

Moreover, on the very first page, Thomas writes in his diary:

I lost my hair, they pumped my body full of drugs, and most of the time I dragged around like some zombie escaped from Transylvania. It wasn't a nervous condition, so don't think I went bananas and ended up in a loony bin. . . .

In the very next paragraph, the author says of Thomas:

There'd been times in the last six months [of treatments for cancer] when he would have traded places in a minute with some poor crazy. He could see himself shuffling mindlessly up and down empty corridors, doing woodwork and macramé like his grandmother at the senior citizens' center. There is little doubt that a great many

teenagers do use such blatantly hand-icapist and ageist lingo, but is there any reason why an author should let these terms go unchallenged in literature? Reality can be depicted without perpetuating insensitivity. [Betsy Gimbel]

## Don't Hurt Me, Mama

by Muriel Stanek,  
illustrated by Helen Cogancherry.  
Whitman, 1983,  
\$8.25, unpagged, grades 1-4

A young woman and her daughter of primary school age have been abandoned by the husband/father. They are forced, by inadequate finances, to move to a small place in a new area. Both are lonely and unhappy.

Unable to find a job, the mother begins drinking and hitting the child. The child shows gentleness and kindness toward her mother even though she doesn't know what to do about the situation. When bruises are found on her arms and legs by the school nurse, a social worker is called in, and the social worker devises a plan to help the family, which is in place and working as the story ends.

This is a sensitive book, one that shows ways in which family members need to help and care for each other during difficult times. The school and community people who assist the family are all sympathetic and cooperative. The resolution is a bit simplistic, but the book can be used to start discussion about adults' behavior in stressful situations and to increase children's understanding of child abuse. [Estelle Hazelwood]

## The Puzzle of Books

by Michael Kehoe.  
Carolrhoda Books, 1982,  
\$7.95, 32 pages, grades 1-5

This straightforward manual aptly describes the steps involved in book production. It begins with the author's conception of an idea, then moves through the writing, editing, printing and binding processes and ends when the book reaches the hands of the reader.

Women are featured in four of 11 steps—as author, editor, designer and typesetter; the artist, keyliner, camera-

person, stripper, platemaker, printer and binder are men. All primary adults are white. The only two Black people featured in the numerous photographs supplementing the text are a male book caser and the reader, a young Black girl. It is unfortunate that there are so few role models of color and that women are only featured in the more sedate, "refined" jobs, and not the active, mechanical aspects of book production.

However, *The Puzzle of Books* is a unique resource, particularly for primary grade children who are learning sequencing skills through the processes in their environment and for those teachers who use the "language experience" approach in reading instruction. Children could be encouraged to write, illustrate and bind their own books, using this book as a resource. [Jan M. Goodman]

## The Legend of the Bluebonnet

by Tomie dePaola.  
Putnam, 1983,  
\$10.95, unpagged, grades p.s.-3

Tomie dePaola is an author and illustrator of no small talent, with an obvious liking for his young audience, so it was with some interest that I opened *The Legend of the Bluebonnet*. The book is less than perfect, but its positive aspects outweigh the flaws.

There is a great drought, and "The People called Commanche" are seeking to discover how they have offended their "Great Spirits." The shaman tells them that "The People have become selfish. . . . the People must sacrifice. We must make a burnt offering of the most valued possession among us." Of course, nobody believes that it is his/her dearest treasure that will be required, with the exception of one little girl, called She-Who-Is-Alone because she lost her whole family to the famine. All she has left is a warrior doll. She-Who-Is-Alone loves her doll very much, and she knows what to do. That night, she takes the doll and one firestick and goes to the hill to do what is necessary. In the morning, the hills and fields are covered with flowers, "beautiful flowers, as blue as the feathers in the hair of the doll"; the rain comes, and She-Who-Is-Alone is given a new name: One-Who-



Dearly-Loved-Her-People. "And every spring, the Great Spirits remember the sacrifice of a little girl and fill the hills and valleys of the land, now called Texas, with the beautiful blue flowers. Even to this day."

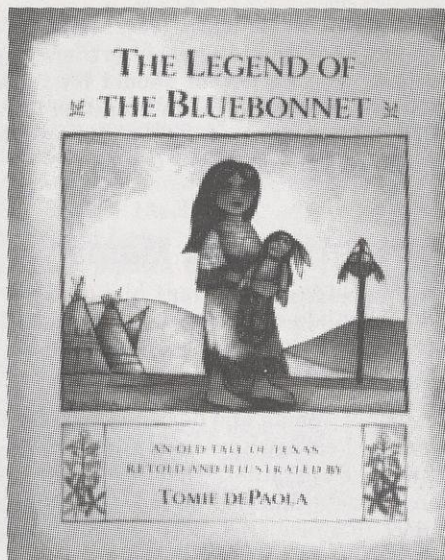
The courage of children is always very moving, and the illustrations are among the loveliest dePaola has ever done. The sequence of evening sky, shading from lavender to blue to star-flecked night, has a luminosity rarely seen. The emotional impact of the book is strong.

Some of the book's flaws are trivial. (Do Commanche bluejays really say "jay-jay-jay"? Others, more serious. In the long author's note, dePaola says that "the Commanche People did not have a concept of one God or a Great Spirit. They worshipped many spirits equally..." It is a truism that Native American beliefs have become unrecognizable in translation, but the Christian sweetness of *The Legend of the Bluebonnet* seems far enough from the spirit of the people from whom it supposedly came to cause one to speculate upon its original form. Of this, we are told only that a friend kept him supplied "with as many versions as she could locate" of the folktales about the origins of the bluebonnet, the state flower of Texas.

In the context of tribal life, the little girl's complete isolation seems a bit unconvincing. Clearly *someone* takes care of her. When night came, she "returned to the tipi, where she slept, to wait..." Soon everyone in the tipi was asleep. Who are they?

A further word about the illustrations. Although dePaola's people do not have quite the hieratic quality of those in the illustrations he did for *The Good Giants* and *the Bad Pukwudgies* (what one reviewer, meaning it as praise, called "calm-eyed noble savages"), still they are not, with the exception of She-Who-Is-Alone, drawn as individuals. They have a homogeneous set of features; they are "Indians." This is particularly noticeable if comparison is made to some of the author's other books, where the people have very different kinds of faces—and are not all identically dressed, either.

While it is disappointing that dePaola did not manage to avoid some of the more common pitfalls, I would not hesitate to use this book with small children. I do not think that Anglo children can pick up any unfortunate attitudes from it;



there is nothing here to shame or hurt an Indian child. Whatever else, the author does not condescend to his material, and his portrayal of She-Who-Is-Alone is not demeaning. He is not writing about "primitive" people. This story is animated by the same love and respect for children that lie behind all his other work. [Doris Seale]

## Do You Love Me, Harvey Burns?

by Jean Marzollo.

Dutton, 1983,

\$12.95, 224 pages, grades 6-up

In this well written story, Lisa Barnes, a bright, science-minded, WASP ninth grader, befriends Harvey Burns, an attractive, moody, equally bright Jewish upper-classman. He alternately excites and frightens Lisa; he is friendly, even romantic, while they work together at his home on a science project for a competition, but at school he ignores her to flirt with Ellen Goldberg. He tells Lisa he cannot date her because his father has a crazy streak and has forbidden him to date non-Jewish girls. He makes cracks about Jewish customs and holidays and derides his father's interest in Judaism.

A series of ugly anti-Semitic notes that Lisa receives and a distressing rumor about the killing of some local swans lead to the climax. The mysterious note-sender is Harvey himself, who turns out to be quite troubled, although he is also

the most "interesting" boy Lisa had ever met. Their relationship comes to an abrupt end.

As Lisa acquires more information, she moves in a believable progression from wondering about to mildly protesting the anti-Semitic comments made by some of her friends and their parents. However, the issue of anti-Semitism is inadequately dealt with, either as it affects Lisa and her community or as it can affect someone when it is turned inward. We are left hoping that Harvey will work out a positive Jewish identity with the psychiatrist to whom he is to be sent as punishment for the note-writing, though the book provides no real example of what such an identity might look like. (Nor does it provide any counter to Harvey's negative remarks about Judaism.)

The question of interreligious dating is also left unexplored. At book's end, Lisa returns to dating Tommy, whom she found dull and uninspiring, but, as she says, they are "more alike." What is the message here? [Susan L. Wizowaty]

## Shadows Across the Sun

by Albert Likhanov,

translated by Richard Lourie.

Harper & Row, 1983,

\$10.50, 150 pages, grades 6-up

Originally published in the Soviet Union in 1977, *Shadows Across the Sun* tells of a disabled girl and a lonely boy who discover first love. Lena has been living in a special school but comes home after getting pleural pneumonia. Fedya's father drinks too much and his parents' marriage is troubled; Fedya finds a solitary happiness in the pigeon cote he has built. One day, Fedya spots Lena and a friendship develops and grows. How Lena and Fedya deal with societal prejudices makes for interesting and thought-provoking reading.

Set in Moscow, the book describes many situations that are typical of the U.S. as well as Russia. While P.L. 94-142 (the Education of All Handicapped Children Act) has reduced the number of special schools in the U.S., those that remain are not unlike those described in this novel. While strongly rejecting pity, the Russian girls in the special school—like their American counterparts—must struggle to maintain their independence, pride and individuality. Lena, in frustra-



tion, asks her father: "What am I growing up for? A woman is born to have children. But me? I can never be a mother. I must never love anyone. And nobody will ever love me, do you understand that? Then what's it all for?" While appearing to be sexist, Lena voices legitimate concerns for disabled women and it isn't until she meets Fedya that she realizes that perhaps she can control her life and destiny, that she can love and risk being loved. Fedya must learn his own lessons and that he, too, can control his world. Though sometimes stiff and awkward, both protagonists manage to breathe fire and life into this provocative story.

Since this work was translated from Russian, one doesn't know whether its "faults" are related to translation difficulties or cultural differences. Certainly the fatalism and emotionalism often seen in Russian literature are quite clear here, but did Russian fatalism or international handicapism lead to the use of the terms "crippled," "abnormal," "sick"? Is it handicapism or fatalism when a disabled friend of Lena dies? Of concern too is the stereotypic portrayal of Lena's over-protective mother and the initial portrayal of Lena as a passive onlooker. The author's use of symbolism is appropriate for young readers, but a lack of attention to detail is sometimes evident.

Despite its flaws, the book raises important issues of independence and integration. [Emily Strauss Watson]

## People Working

written and illustrated  
by Douglas Florian.  
Crowell, 1983,  
\$9.95, unpagged, grades ps-1

Though most would agree that it is useful for young children to understand what work is and what work accomplishes, very few children's books tackle this task. So this book must be welcomed despite its serious flaws.

Busy, often confusing drawings are accompanied by minimal text, text inadequate to give meaning to the pictures. If a parent or teacher is willing to discuss what each working character is doing—and why that task is important—then this book can be valuable. Otherwise, skip it. And also be aware that no workers shown are recognizably Black—though some faces are darker than

others. And all, tinted or white, male or female, have the same features—except for an occasional beard. Also, many of the occupations chosen are traditionally male spheres, so even an effort to be non-sexist does not come off too well. [Lyla Hoffman]

## Hide Crawford Quick

by Margaret Walden Froelich.  
Houghton Mifflin, 1983,  
\$9.95, 168 pages, grades 6-8

Set in rural Pennsylvania during World War II, *Hide Crawford Quick* describes the impact of a disabled baby on a family and their ultimate acceptance of him. Unfortunately, despite its good intentions, this book is yet another poorly written text with a disabled character—in this case, a congenitally deformed infant—and lots of sexist, ageist and handicapist stereotypes.

Baby Crawford is a flat, uni-dimensional non-entity who is hidden when friends come. Grace, the twelve-year-old protagonist, even stages a feud to avoid introducing someone to Crawford. Crawford's presence causes strains for everybody in a family that refuses to discuss his disability—until the simplistic happy ending.

The portrayals of women are trite and stereotypic. The mother is passive and dependent, while her sister-in-law comes across as vain and egocentric. Girls are clearly less valued than boys, as evidenced by the family's almost fanatical desire to have a male child.

Last, but not least, this book is a *bore*! The dialogue, setting and content are unlikely to hold the attention of today's sophisticated middle school reader. [Emily Strauss Watson]

## Keeping It Secret

by Penny Pollock,  
illustrated by Donna Diamond.  
Putnam, 1982,  
\$8.95, 110 pages, grades 3-6

This book raises some interesting questions about self and peer acceptance but does not provide any concrete suggestions for resolving such typical preadolescent concerns.

"Wisconsin" is a sixth grader who has just moved from the state of her nickname to New Jersey. Her understandable fears about her new surroundings and school are complicated by the fact that she wears braces (a difficult accoutrement at any age) and also bicros hearing aids, which she does not want her new acquaintances to know about. Because Wisconsin has always had normal hearing in one ear, her speech is normal, unless she is without her aids, at which times she tends to speak too loudly. Additionally, although she has to sit in the front of her class to hear, she seems to function as a hearing person when wearing her aids. On the whole, Wisconsin's performance sets an impossibly high standard for most hearing-impaired people.

Wisconsin's way of dealing with problems tends to be to react angrily and rudely. While such behavior is somewhat understandable (though stereotypic), she doesn't attempt to resolve her conflicts. Rather, a series of lucky accidents at the end of the story cause her to become friendly with the most popular girl and boy in her class.

Young readers will probably see this book as exciting and interesting, but I would not recommend it. [Mary E. Wambach]

## No More Secrets for Me

by Oralee Wachter,  
illustrated by Jane Aaron.  
Little, Brown, 1983,  
\$12.95, 45 pages, grades 3-5

Through four short stories, this book gives clear advice to young and preteen children who are approached by a person trying to establish a secret sexual relationship with them: Tell someone who is able to help and protect you; never keep secrets that make you feel confused and uncomfortable.

The book suggests that a grown-up—a teacher, a friend, a parent—be informed as soon as possible, so that the child's privacy and dignity can be protected and harmful consequences prevented.

The illustrations seem to depict only white children and adults, although it might be that those for the first story were meant to portray a Black family.

This is an important book. It should be very useful. [Estelle Hazelwood]



## Opposing Viewpoints

a series of books on controversial topics edited by David L. Bender. Greenhaven Press (577 Shoreview Park Rd., St. Paul, MN 55112), 1983, \$5.95 plus \$1 postage, 104-212 pages per book

This series is an outstanding resource for English, social studies and other teachers in high school and college. Covering dozens of important topics, each book presents well-written opposing viewpoints by "experts," academics and activists. By posing a few key questions, each title encourages critical thinking and analysis of each viewpoint. A catalog listing all titles in this excellent series is available from the publisher. Four new titles are reviewed below.

*The American Military* includes pro and con arguments on "Are U.S. Military Forces Adequate?" Respondents run from Reagan and Weinberger to Sidney Lens and the American Friends Service Committee. Other sections ask: "Is the U.S. a Militaristic Society?" "Is Military Spending Harmful?" and "Is a Draft Necessary?"

*War and Human Nature* starts with "Are Humans Aggressive by Nature?" and goes on to "Can War Be Eliminated?"

*Male/Female Roles* begins with "How Are Sex Roles Established?" and ends with "Is the Family Obsolete?"

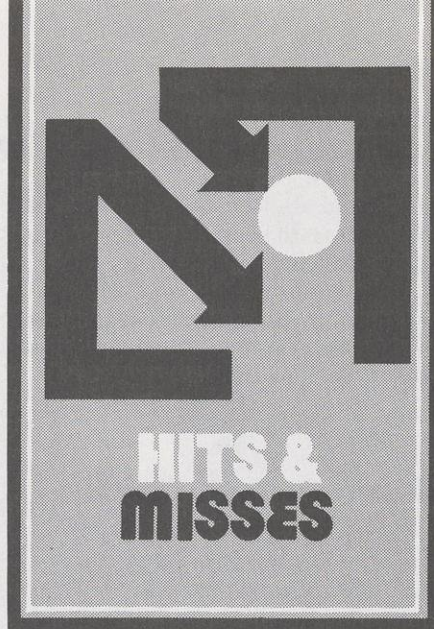
*Sexual Values* will enliven and enlighten any class with its debates on "Is Nonmarital Sex Acceptable?" "Does Sex Education Belong in Schools?" "Is Homosexuality Acceptable?" "Is Pornography Harmful?" and "Should Prostitution Be a Crime?"

The books are useful for classroom debates or assignments.

## Editorial Forum

a series edited by Gary E. McCuen. Gem Publications (411 Mallialien Dr., Hudson, WI 54016), various dates, \$30 per class set of 35 copies of one title, \$10 per library kit of five copies of one title in vinyl holder, 8 pages each title

This series, similar to the *Opposing Viewpoints* series reviewed above, presents various viewpoints on topical issues. Recent releases include "Intervention in Central America," "The Soviet Threat: Myth or Reality?" "Homeless People: Who Is Responsible?" and other



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.

topics. (Write for a catalog of titles.) The material appears in an eight-page tabloid format printed on heavy stock. These provide an excellent way to have students consider some opinions not on TV or in the daily press, as well as the more familiar Reaganesque viewpoints.

If students read a series of these *Editorial Forums*, they will be better informed than most of their elders.

## Third World Resource Directory

edited by Thomas P. Fenton and Mary J. Heffron. Orbis Books, 1984, \$17.95 (paper), 284 pages

A highly valuable directory for educators, students, church activists and all concerned people who care about Third World people's needs for social justice, food and peace, this volume presents key resources for learning about situations in all parts of the Third World. Organizations, books, periodicals, pamphlets, audio-visuals, curriculums and games are listed; topics covered are food, hunger and agri-business; human rights; militarism, peace and disarmament; transnational companies; and women.

This directory should be in every reference library, as well as in the offices of every social change agency.

## The Holocaust and Genocide: A Search for Conscience

a curriculum guide and an anthology of readings for students edited by Harry Furman. Anti-Defamation League (823 UN Plaza, New York, NY 10017), 1983, teacher's guide \$12 (paper), student edition \$9.95

Given the paucity of history textbooks' analysis of the Holocaust, this is a valuable and well done curriculum anthology. It can be the basis for an entire course, as was intended, or it can be used as supplemental material in history, values or literature courses.

Most teachers who are regular *Bulletin* readers will undoubtedly notice that the curriculum could be improved by additional perspectives. Economic and feminist interpretations are totally missing, as the approach to the history of the Nazi era is heavily psychological. (Feminist perspectives on the militarism of the period—and on the related causes and results of militarism today in the USA—could be a fascinating and useful project.) Also, while the anthology contains one student reading on the Nazi persecution of homosexuals, one on gypsies and one on Jehovah's Witnesses, there are none on the persecution of Communists and of union leaders. There are some brief inclusions on obvious U.S. immoralities, like Mylai, but *Bulletin* readers may easily come up with some more pertinent value questions and readings for students. Despite the fact that much could be added, this curriculum is thought-provoking and moving and it has an extensive bibliography. Certainly it is to be recommended.

## The Hearts of Men: American Dreams and the Flight from Commitment

by Barbara Ehrenreich. Doubleday, 1983, \$13.95, 206 pages

In this poorly titled but intriguing book, Ehrenreich argues convincingly that men, not women, are responsible for the dissolution of the nuclear family. After presenting her points, she states:

But however we judge the male revolt—whether we see it as a childish flight from



responsibility, an accommodation to the consumer culture, or as a libertarian movement on the scale of more familiar struggles for social change—the consequences for women are the same. Women too have fought against the family wage system, for if it confined men to the breadwinning role, it relegated women either to domesticity or, on the average, low-paid employment. We can imagine, if we like, that there have been two parallel struggles against the system that bound men to their work and women to men: one waged by men, which I have called the male revolt, and one waged by women, which is the feminist movement. But if we do think in terms of two parallel struggles, then we are forced to acknowledge, as Deirdre English has written, that “men won their freedom first.” For the consumer leverage that men gained has not been shared by women, while the responsibilities that men gave up have come increasingly to rest with us.

The result has been the “feminization of poverty.” No nostalgic return to the past is possible for women, even if they wanted it, says Ehrenreich, because of the rapidly shrinking number of jobs that pay salaries sufficient for family support. Only a radical redistribution of wealth by government—possibly by mandating a decent living wage to all workers, as well as providing day care and job training, etc.—can solve the problem of family care in a humane way.

Ehrenreich’s most provocative argument is that the New Right really is objecting to men’s flight from commitment, and that the women who follow Phyllis Schlafly’s lead are only trying to preserve men’s responsibility to support them and their children—since they know full well what poverty awaits them should their husbands be allowed to shirk the “provider” role. It was the women’s movement’s non-recognition of this legitimate fear of many wives which helped to defeat ERA.

## A Manual on Nonviolence and Children

compiled and edited  
by Stephanie Judson.  
New Society Publishers (4722 Baltimore Ave., Philadelphia, PA 19143), 1984,  
\$9.95 paper, \$24.95 hard (plus  
\$1.50 postage), 152 pages

A terrifically *practical* resource for teachers and parents on conflict resolution, sharing, being supportive and developing consensus and cooperation;

many lovely non-competitive games are included. This manual should be in every pre-school and elementary school teacher’s resource library. The only minor weakness is that the list of recommended books is based on a 1976 *Children’s Books in Print*; this results in the inclusion of many out-of-print selections and unrealistically low prices.

## We’ve All Got Scars

by Raphaela Best.  
Indiana University Press, 1983,  
\$12.95, 180 pages

Much of what we know about the treatment of girls and boys in elementary school is based on numbers and anecdotes. We count the number of female and male teachers, female and male characters in books, female and male students in remedial programs and so on. We also discuss personal experiences, but rarely do we examine what happens in elementary schools over an extended period.

This is exactly what Raphaela Best has done. She spent four years studying a class of white elementary school girls and boys from professional and blue-collar backgrounds, observing them, talking to them and working with them to reduce the effects of sexism. *We’ve All Got Scars* tells what she found.

This is a valuable book, in many cases an insightful and touching one. The stories of the struggles of the little boys to “make it” in the eyes of their peers and the results of their failures are almost overwhelming. We learn much about the relationship between male peer-group pressure and academic achievement. The reader takes these boys and their stories seriously and finishes the book determined to “do something,” and the book does give some ideas of what that something could be. Best closes the book with follow-up interviews with the students as ninth graders, and she finds that her interventions and her challenges of stereotypic feelings and behaviors have had an effect.

The book’s treatment of elementary school boys is a great strength, but its treatment of girls is a great weakness. We learn, for example, much about the relationship between stereotyped male roles and reading, but nothing about the relationship between stereotyped female roles and math. We learn of the strong negative effects of peer rejection on boys, but nothing about peer rejection and

girls. And, as so often happens, the quieter girls are frequently left out. As a book about boys in elementary school, *We’ve All Got Scars* is excellent. As a book about boys *and* girls in elementary school, it is seriously flawed.

In spite of its weakness, *We’ve All Got Scars* should be read by parents, researchers and sex equity advocates. Best has gotten us started; we need to build from her work with more studies that look at students from different socio-economic and racial backgrounds. [Patricia B. Campbell]

## Step It Down: Games For Children

by Bessie Jones.  
distributed by Rounder Records (One Camp St., Cambridge, MA 02140),  
\$8.95

Want a really special treat? Then order this wonderful, swingin’ album of traditional African American song-games sung/chanted/spoken by our noted elder, Bessie Jones. Bessie Jones has carried the improvisational song-games, the stories, the hand-clap art and the history of African American life of South Carolina’s Low Country all over the world. Possessed of a rich African-based Gullah voice, vocabulary and perspective, she is in command of the singing, chanting, story-telling and rhythm that make this record sparkle.

Sounding out in traditional response to Bessie Jones’ call are the beautiful harmonic voices of the children, confident and artistically controlled against a few male voices who “bass it” just enough.

The record is beautifully produced; the sound is good, the words are clear and the shimmering tambourine work stands out in a way that ought to put that under-rated instrument in the spotlight where it belongs.

A well-done, descriptive booklet, with a bibliography on the history of African American song-games and related music is included. Some of the interpretations given for unfamiliar words or phrases in these song games may be questionable. However, as more suppressed scholarship is resurrected—like that of Lorenzo Dow Turner and Melville Herskovitz—and new research is made available we can make adjustments. Meanwhile, order your copies of this record today! [Geraldine L. Wilson]



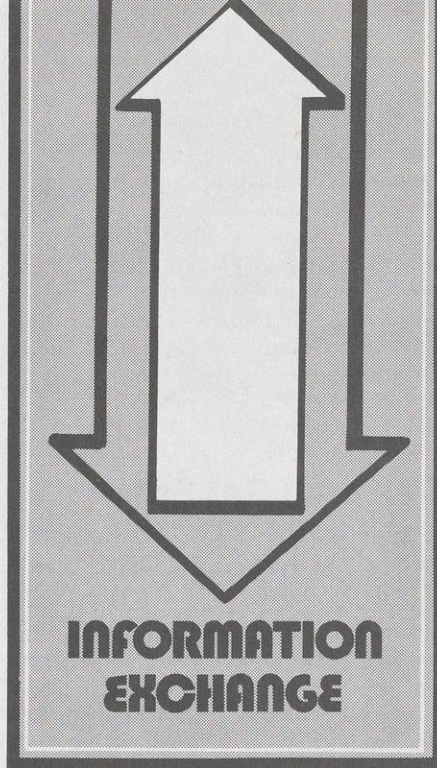
A tri-cultural school-year (Sept. - Aug.) **calendar** for 1984-85 will be available from ARTS in September. The brightly colored 10" x 14" spiral-bound calendar, illustrated with Chinese and Hispanic themes, gives Western and lunar dates and notes Chinese, Hispanic and traditional U.S. holidays. To order, send \$3 to ARTS, 32 Market St., New York, NY 10002.

The Amistad Research Center is a library/archive that collects primary source materials pertaining to the history of **U.S. racial minorities**, race relations and civil rights. In addition to teaching, publishing and mounting exhibits, the center makes its holdings available to those doing research (including editors). For more information, write the Center at 400 Esplanade Ave., New Orleans, LA 70116.

"The Guidebook to **Hispanic Organizations and Information**" describes organizations that deal with educational, cultural and social-service concerns on national, state and community levels. (The book does not list Chicano organizations, however, because such organizations and concerns are covered by another clearinghouse within ERIC.) Included is a guide to using ERIC to access information on Hispanics. The book is \$5 from the ERIC Clearinghouse on Urban Education, Box 40, Teachers College, Columbia University, New York, NY 10027. All orders must be prepaid, and checks should be made payable to Teachers College.

"A Selected List of Films and Videocassettes for **Women's Studies**" is an annotated list of more than 120 films available for rental from Michigan Media. For more information, write the group at The University of Michigan Media Resource Center, 416 Fourth St., Ann Arbor, MI 48109.

"Curriculum and Research for Equity (C.A.R.E.): Training Manual for Promoting **Sex Equity** in the Classroom" is a detailed, basic in-service manual for teachers. The 370-page guide, in looseleaf format, is \$19.25 from the Women's Educational Equity Act Publishing Center, 55 Chapel St., Newton, MA 02160.



"America's **Children** and Their Families: Key Facts" contains facts and data from the U.S. Census Bureau and other government sources on family structure, income and poverty, employment, child care, health, education and other topics. The 81-page booklet is \$5.50 (postage and handling included) from the Children's Defense Fund, 1520 New Hampshire Ave., N.W., Washington, D.C. 20036. (Orders under \$10 must be prepaid.)

MADRE, a group that sponsors the "joining [of] hands and hearts with mothers and children of **Central America and the Caribbean**" has initiated a special project to assist the mothers of Nicaragua. Fund-raising to purchase and ship baby cereal and fortified powdered milk to that country was recently begun. For more information, write MADRE, 853 Broadway, Room 905, New York, NY 10003.

A limited number of free copies of "**Fredrick Douglass: A Resource Guide for Young People**" by Charlynn Spencer Pyne is available. (The booklet also includes resources for teachers and adults.) In addition, two other bibliographies—"March on Washington: A Guide to Resources," about the historic 1963 march, and "Charles Richard Drew, M.D.: A Selected Bibliography," about the noted

Black scientist, scholar and humanitarian—have been prepared. Write Moorland-Spingarn Research Center, Howard University, Washington, D.C. 20059.

*In the Arts* features the work of new and established **Black artists**, architects, designers, painters and photographers. Published quarterly, the newsletter is free to professionals in the art field, or \$5/year by subscription (sample copy: \$1.25). Write *In the Arts*, 133 James Place, Brooklyn, NY 11238.

"Dawn of the People: **Nicaragua's Literacy Crusade**" is a 26-minute color documentary on the literacy crusade (see Vol. 12, No. 2 of the *Bulletin*). For more information write Green Valley Films, 300 Maple St., Burlington, VT 05401.

"Witness to War: A Thematic Guide to Young Adult Literature on **World War II**, 1965-1981" looks at the way these books treat Hitler, the extermination of the Jewish people, resistance to the Nazis, etc. The 287-page hardback is \$17 from Scarecrow Press, 52 Liberty St., P.O. Box 656, Metuchen, NJ 08840.

Four award-winning films produced by the International **Women's Film Project** are now being distributed by Document Associates. Included are "The Emerging Woman" on the history of the women's movement in the U.S., "The Double Day" and "Simplement Jenny," both about women in Latin America. Descriptive flyers are available from Document Associates, 211 East 43 St., New York, NY 10017.

"A Bibliography of Materials on **Sexism** and Sex-Role Stereotyping" lists a variety of relevant articles and books. Some sources of non-sexist bibliographies and curriculum materials are included. The 24-page pamphlet is \$2.75 from Lollipop Power, P.O. Box 1171, Chapel Hill, N.C. 27514.

*Nurturing News*, a quarterly for **nurturing men**, now has an Eastern office at 34 Claremont Place, Bloomfield, NJ 07003. Subscriptions to the newsletter are \$7/year; a sample copy is \$1. Write either the preceding address or the main office: 187 Caselli Ave., San Francisco, CA 94114.



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9. **BABIES ARE NOT TOYS** presents two girls who have opposite ideas about their older sisters becoming teen-aged mothers.



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For a free catalog listing anti-racist, anti-sexist materials, write the CIBC at the address given above.



Cooperative Children's Book Center  
4290 Helen C. White Hall  
600 North Park Street  
Madison, Wisconsin 53706

## What Is the Council on Interracial Books for Children?

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 *Interracial Books for Children BULLETIN*, which regularly analyzes learning materials for stereotypes and other forms of bias, recommends new books and provides consciousness-raising articles and alternative resources; (2) by operating the Racism and Sexism Resource Center for Educators, which publishes reference books, lesson plans and audio-visual material designed to challenge and counteract stereotypes and to develop pluralism in schools and in society; and (3) by conducting workshops on racism and sexism awareness for librarians, teachers and parents. For more information about CIBC and a free catalog of its Resource Center materials, write us at 1841 Broadway, New York, NY 10023.

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