

## **Interracial books for children. Volume 5, No. 6 1974**

New York, NY: The Council on Interracial Books for Children, Inc., 1974

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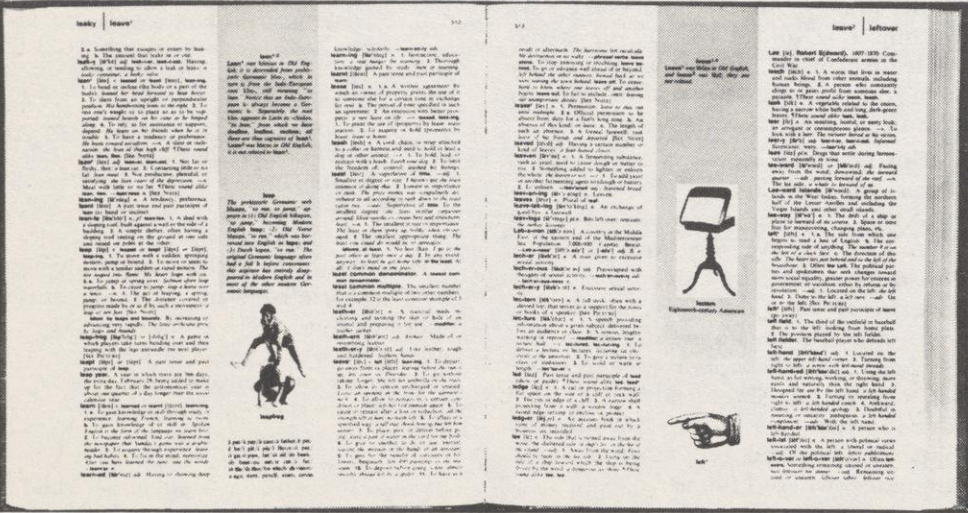


# Interracial Books

## FOR CHILDREN

Vol. 5 Number 6, 1974

### D is for dictionary S is for stereotyping



This spread from The American Heritage School Dictionary has a double exception to the usual stereotyping that pervades dictionaries—the illustration for "leapfrog" (an active sport) shows a child that is not only a girl, but Black.

By Barbara A. Schram

Being aware of the sex and race role stereotyping that is rampant in children's story books and text books, I find myself carefully "checking out" each new book before I give it to a child. I'm always surprised and delighted when I find one that is a rare exception to the usual vicious pattern. I was not prepared, however, for the magnitude of stereotyping I uncovered when "checking out" children's dictionaries. While story books are, after all, only fabrications of someone's imagination, dictionaries, so I thought, were filled with facts, objective truths.

After carefully reading through the eight dictionaries listed at the end of this article, ranging from those intended for preschoolers to those suggested for junior high use, I discovered that words can be defined in such a way that what might seem like facts and truth are really the opinion and bias of the editors. I also found an article describing a large-sample, computerized study conducted by lexicographers of a major publishing company—Alma Graham's "The Making of a Non-Sexist Dictionary," *Ms.* magazine, December, 1973 (see also the *Bulletin*, Vol. 5, No. 3). It reached the same conclusions as did my less rigorous research using all the children's dictionaries on the shelf of a midtown Manhattan public library.

I examined these dictionaries primarily to see how sexist they were. I did not concentrate on their racism, but it must be said that the dictionaries are, in general, racist by omission if not by commission.

For example, Black and other Third World people are rarely included in the illustrations, especially in the older books. When minorities are shown, they serve mainly as "props" for "exotic" dress—for parkas (Eskimos), saris (Indian women), burnouses (Arabs), and the like. The two most recent dic-

tionaries—the Xerox Intermediate Dictionary (1973) and the American Heritage School Dictionary (1972)—have of course begun to make an effort to include minorities in all types of illustrations—but there is still a long way to go.

I would also add that, in not focusing on the racism in dictionaries, I did not seek to document the value structure built into the use of the words

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### RACISM AWARENESS TRAINING: A New Direction

The corrosive effects of racism on the lives of America's multiracial population are particularly well known to those nonwhite groups who find themselves, by accident of birth, on the flip side of the American dream and whose essential powerlessness often renders both their cries for help and efforts at self-help depressingly futile. Blacks, Chicanos, Puerto Ricans, Native Americans and Asian Americans confront, from the cradle to the grave, a system which, on all levels of its cultural, political and economic institutions, practices the containment and repression of their humanity. Cultural exclusion expressed through a rigged educational network, insufficient access to political power and its exercise, economic deprivation—these are conditions which continue to be imposed on vast numbers of Americans by the powerful, dominant white majority.

Some white Americans (in ever-increasing numbers, one hopes) understand, too, the workings of racism and also feel short-changed. They realize that the quality of their own lives is afflicted with various forms of underdevelopment resulting from the enforcement of overt and covert racist policies. They have begun to question the worth and meaning of a game which their whiteness entitles them to play with loaded dice.

America's past and recent history is, of course, replete with examples of protest against racism—spontaneous as well as organized, specifically focused as well as general—by individuals and groups of all races. That protest has assumed many forms; the petition, riot, hunger strike, rally and march are etched in our cultural memory for all time. But not even the protest movement of the turbulent '60's, when all the traditional methods plus the new politics of confrontation converged at stage center, brought an end to racism.

The '60's period did, however, produce new trends of thought as to how

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### INNOVATIVE PROGRAM IN ILLINOIS

By Claire Halverson

New concepts in multicultural education are bringing innovative change in 20 school districts in Illinois through training programs offered by the Center for Program Development in Equal Educational Opportunity. The Center provides:

- Racism awareness training for school personnel.
- Curriculum adaptation for culturally and racially pluralistic school populations.
- Support services and strategies to enable students to modify school environments so that schools are able to sustain healthy relations among diverse student populations.
- Leadership training for administrators of desegregated schools.
- School-community mutual support systems for the development of effective education programs.
- Research, evaluation and dissemination of information for culturally and racially pluralistic populations.
- Planning and assistance in the development of a three-year equal educational opportunity program.

Located at the National College of Education in Evanston, Illinois, the

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### BLACK AUTHORS OF CHILDREN'S BOOKS

By Eugenia Mauldin

There are many bibliographies of authors who write books for and about Blacks, but it is also true that seldom is the author identified by race. This bibliography identifies some of the Black authors in the field of children's literature.

Some will probably say that it makes no difference what the ethnic background of an author might be as

long as the book meets the criteria of good literature for children. Others will argue that a realistic interpretation of a particular ethnic culture can only be presented by a person of that particular race, i.e., only Blacks can write accurately about Blacks. As Julius Lester wrote in an April 10, 1970 letter to *The New York Times* Children's Book Editor: "We no longer (and never did) need whites to interpret our lives or our culture. Whites can only give a white interpretation of Blacks, which tells us a lot about whites, but nothing about Blacks."

Whatever one's viewpoint on the question, knowing the cultural and ethnic background of an author will certainly help teachers, librarians and children to better evaluate the accuracy of a book.

In preparing this bibliography, I found that identifying an author's background is not always possible; the information is not always included on book jackets or released by publishers. Therefore, in spite of checking and rechecking the background of authors writing about the Black experience, I am aware that errors and glaring omissions may have oc-



Gwendolyn Brooks wrote *Bronzeville Boys and Girls* for children (Harper & Row).

University of Wisconsin

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Please see page 9 for a review of NBC's telecast of *The Cay*.

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Library School



DICTIONARIES
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"white" and "black." I did not count the number of positive synonyms or connotations associated with "black." However, a quick look at the words paired with white—pure, innocent, etc.—and those matched with black—evil, gloomy, etc.—will reveal to the most casual reader why Ossie Davis has said, in another context: "The English language is my enemy."

These are my findings from two solid days of reading children's dictionaries, days filled with eyestrain, boredom and outrage.

1. Editors of dictionaries, especially of those written for very young children, are uncreative copycats (I shudder to use the word plagiarists).

While the definition of a word—hit, for example—cannot vary dramatically from one dictionary to the next, there is no reason why the sentence used to help children place the word in its logical context can not vary a lot. Yet, in three picture dictionaries, I read:

John hit the ball.
Tom will hit the ball with his tennis racket.
The boy will hit the ball with his bat.
When they put the word strong into a sentence, I read:

The strong man lifts the weights.
The man is strong. He can lift heavy weights.
A strong man can lift heavy things.

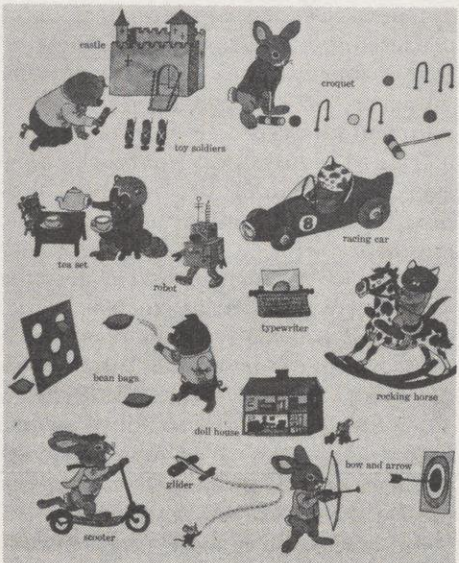
These and countless other such "stimulating" sentences—obviously paraphrased from one book to the next—lead me to believe that new picture dictionaries are written with scissors and Scotch tape. Thus, whatever inanities and biases exist in one dictionary are mirrored and thus perpetuated in each subsequent "new" book or "revised" edition. Lining up each of the books' entries for several different words led me inevitably to my next conclusion.

2. In dictionaries, just as in the rest of the world of children's books, females (and of course Third World people as well) are virtually invisible. This holds true for most of the dictionaries I read, but the picture dictionaries are the worst offenders.

In their dull simplicity and their underestimation of the intelligence of children, the dictionaries almost always use a pronoun or person's name in each sentence. Thus it is always John, Tom or the boys who hit the ball. Rarely do they risk using a sentence as complex and sexually neutral as, perhaps, "The ball hit the side of the house and broke a window." They also rarely use collective pronouns—the children, the club, friends, the class or they, us or we. But when they do use words less clearly descriptive of the sex of the actors—for example, "The children are going on a hike"—they quickly dispel any possibility that "children" might include girls by providing a picture of five little boys and their male leader. So, through the use of highly specific



Stereotyped sex roles from Richard Scarry's Best Word Book Ever: above, two passive "women" among a group of active "men"; below, a similar situation on one of the pages for "toys."



words and pictures the dictionaries used by the youngest—and most impressionable—children are the most effective at rendering females invisible.

Of all the picture dictionaries on the market (and on library and preschool classroom shelves) Richard Scarry's Best Word Book Ever is probably the most blatant example of this phenomenon of erasing most of 51 per cent of the population. Since Scarry's sales have exceeded the million mark (he has made the New York Times Index of the ten best-selling children's books), I assume he is also erasing about 500,000 of his young readers.

By using marvelously humorous animals to help define words, he does avoid the insidious racism of most of the other books which consistently show Anglo-Saxon looking people and use Anglo-Saxon names. But he does make it very possible for us to tell which animals are male and which are female. The few females that do turn up in his pages are clearly labeled with aprons, ribbons and skirts. They are found in the following numbers in these sections:

Table with 3 columns: Section, Boys, Girls. Rows include: At the Playground (32 boys, 11 girls), Using Tools (10 boys, 0 girls), Toys (14 boys, 2 girls), Boats and Ships (13 boys, 0 girls), Making Music (24 boys, 2 girls), Making Things Grow (4 boys, 0 girls), At the Airport (11 boys, 1 girl).

And on and on and on. Others might come up with slightly different counts since some animals have no clothes or are very small. I won't quibble since the ratios are still very dramatic. The lexicographer's computer found that "overall the ratio in schoolbooks of he to she, him to her was almost 4 to 1." Scarry usually does much worse than that.

The Best Word Book Ever can certainly leave its young readers wondering just what little girls and women do do. Well, in When You Grow Up Scary shows us that females can be secretaries, singers, teachers, dancers, librarians and mommies; in Health, he shows us a nurse and a dental hygienist. So girls can have jobs, but they don't do much playing, planting, making things or going places. In Things We Do, while 32 male animals are pursuing a whole host of life-sustaining activities (riding bikes, driving cars, planting and selling

food), the two females on the pages are used to illustrate the activities "sitting" and "watching."

While the picture dictionaries are blatantly sexist, the more sophisticated ones for older readers show a similar myopia. In reading the definition of "professional," I was shocked to find the helpful sentence, "A lawyer or a doctor is a professional man." Obviously, the remote possibility that a lawyer or a doctor might be a professional woman never crossed the editor's mind. Yet the sentence would have read well and been sexually neutral by the simple omission of the last word in the sentence.

The dictionaries for older children also show few illustrations of females. If they're illustrating how one plays an accordion or uses a compass, if they're showing the position of the alimentary canal in the human body or a facial expression, most pictures show male figures—unless the task or object is unequivocally or stereotypically linked with women like an item of clothing or a domestic, especially childrearing, activity.

This leads us to our third, not very surprising, conclusion.

3. When female pronouns, names or pictures are used, they help define or illustrate the most intransitive, passive verbs and the most negative or subordinate nouns and adjectives.

The Golden Dictionary,\* a best-selling classic like The Best Word Book Ever, helped me quickly identify this pattern. I needed only to look at its first page, where I found:

Able: John is able to touch his toes
Ann is not able to touch her toes
At: John is at the top of the ladder
Ethel is at the bottom (actually on the ground, according to the illustration)
Asleep: Jenny is asleep
Awake: Bob is awake

Lest I too quickly generalize, however, I decided to systematically explore the active-male, passive-female bias I suspected existed in all the books. I listed several often-used verbs, nouns and adjectives and then looked them up in the dictionaries. Here is a sampling of what I found (in some instances the word was not defined in every dictionary or it was not used in a sentence or was not sex-linked). The active verbs were always linked to males.

Lead: The man leads the horse.
I will lead my pony through the door. [picture of a boy]
He leads the horses to water.
He always takes the lead when we plan to do something.
Bob wanted to lead.
He plays the lead in the school play.
Fix: Patsy broke her doll, Father fixed it.
I broke my toy, Daddy will fix it. [picture of a girl]
The man fixed the post into the ground.
See father fix the tree.
Jim fixed the tent stakes firmly in the ground.

More passive verbs were represented by collective pronouns, animals or females.

Sit: I sit in a chair. [picture of both a boy and a girl]
The dog, Chips, can sit up and ask for food.
The woman sat the little boy down hard.
Lay: Ruth lay her doll in the cradle.
See mother lay the baby on the bed.
Ma laid the baby in the cradle.
She lay down when she was tired.

\* I used the 1944 edition of this book. Although a more recent one has been issued, the library did not own it. So a young child going to the shelf would have been exposed to this sex-role stereotyping just as I was. Although publishers like to remind critics that revisions have been done, it is important to remember that libraries and schools do not often have the budgets to throw out and replace books. Thus the most blatantly racist and sexist books remain for the use of children long after many school officials and parents have been made aware of their corrosive impact on youngsters.

In the few instances in which active verbs were linked to a female pronoun, they were often used in the most passive, trivial or negative way. For example:

Tom swims in the water.
James swam to the other side of the pool.
Most boys like to swim.
He swam the river.

But "Her eyes were swimming with tears." While Father was fixing broken toys, "Mother fixed 6:00 as dinner hour" and "Regina fixed her collar." While the boys were hitting the ball with a bat or racket, "the girls hit upon a good name for their club." While he threw himself at his opponent, "she threw a cape over her shoulders."

When I looked up definitions of nouns and adjectives, I found those with great social prestige were almost uniformly male. For example,

Brave: Jim was brave in the dentist's chair.
Firemen are brave.
The soldiers braved much danger.
He braved the king's anger.
The soldier was brave.
The men braved the blizzard.
Wise: My father is a wise man.
The three wise men came from the east to honor the baby Jesus.
The man is very wise.
Wise men.
A wise statesman.

Those words with less social prestige were associated with animals or females or were not sex-linked.

Afraid: The cat is afraid of the dog.
The cat is afraid to jump.
Alice is afraid of snakes.
Cat is afraid of the dog.
Jane is afraid of spiders.

Wrong: Mrs. Brown is doing her child a wrong by spoiling him.
Mary spelled three words wrong.
Tom rarely does the wrong thing.
He's not wrong.
Purple is the wrong color for her.
They wronged her by telling lies.
Mixed-up: The children mix their mother up when they ask her to do so many things at once. She doesn't know what she is doing.

4. While the stereotyping in children's dictionaries is pervasive, there are some hopeful signs of publishers' awareness of the issues.

Of the eight books I reviewed, the Xerox Intermediate Dictionary (published in 1973) and The American Heritage School Dictionary (published in 1972) appear to be substantial improvements over their outdated but still much-in-use predecessors. Though it looks quite modern and liberated at first glance, the Xerox Dictionary is still probably not worth buying. On closer reading I found it cautious and non-committal to a fault. While it avoids negatively stereotyping women in many definitions, it also rarely positively affirms female strength, nor, for that matter, does it affirm male warmth and vulnerability. I found little evidence that it has taken note of the civil rights movement or other recent political or social developments. It simply screens out blatantly stereotyped allusions by avoiding sex linking and continues to repeat worn-out male-oriented phrases.

The American Heritage Dictionary, while still skewed in the direction of male and Anglo-Saxon dominance, does confront stereotyping in several instances. It not only avoids perpetuating stereotypes but deliberately overthrows several. For example, while the very inadequate Webster's New World Dictionary for Young Readers (supposedly revised in 1971) defines:

Prostitute: "A person who does immoral things for money, especially a woman who offers herself to men for money."

and Xerox avoids the issue by not listing the word, the American Heritage defines:

Prostitute: "Someone who debases himself or his abilities for money or an unworthy motive. Someone who performs sexual acts for pay."

Clearly, thought was given to the latter definition; it more adequately mirrors reality, and explains the term.

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Interracial Books

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Editorial and Council Staff: Jean Carey Bond, Bradford Chambers, Ruth Charnes, Sonia Chin, Nessa Darren, Antonia Pérez, Virginia Rice, Barbara Saturnine, Barbara Walker, Vassie Welbeck, Byron Williams.



## THE WEST INDIES: A NEW LITERATURE

By Helen Jackson

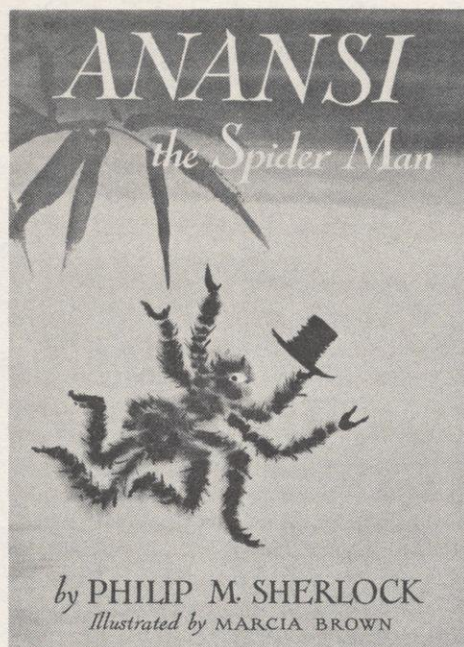
Americans traveling in the West Indies have long been struck by the sight of orderly processions of Black children in crisp uniforms coming and going from school. But this picture of conventionality somewhat belies the reality of the West Indian norm.

In the West Indies (for the most part independent political entities in the now fading British Commonwealth), the culture has absorbed and to a large extent assimilated whole segments of British culture. A highly stratified social situation in which education is an arbiter of class status and social acceptability delineates sharply between the children of the urban middle-class and their less fortunate rural counterparts, or the sons and daughters of the poor. Language, in particular, plays a key role in determining mobility.

The linguistic feature most recognizable throughout this area is a modulated and musical non-standard English dialect which cuts across class lines and differs only slightly from island to island. However, the linguistic model set forth as the "ideal" is one which comes from outside the immediate culture. "British Standard" and the local form of "W. I. Standard" occupy the high-status positions on the linguistic scale, while dialect forms of "W. I. Standard" occupy shifting positions of lower status depending upon the degree of deviation from the standard. Finally, creole speech (i.e., a *sui generis* language employing grammatical elements and vocabulary from a variety of sources—in this case basically rooted in English) is viewed as "low status" and employed regularly only by the uneducated poor.

In this linguistic potpourri it is not difficult to see that a consideration of literature—especially children's literature—raises some complex issues concerning content, language and style. Most works for children are written in "British Standard" or "W. I. Standard" English, although there have been one or two attempts on the part of some writers to incorporate elements of creole speech or dialect. The use of local colloquialisms is not uncommon. However, in this society, where middle-class conformity is highly valued, the children's literature tends to reinforce an alien image forged in urban England and devoid of the environmental realities, sights and sounds of the West Indian child. There is a real paucity of works available for children which would allow them to see *themselves* reflected in literature. Part of the problem, too, is the frequent alienation of the West Indian writer who, all too often, has divorced himself from his island experience. The situation is then compounded by a lingering tradition in

*Hurricane is one of the popular books by Andrew Salkey.*



*Sherlock's Anansi is published in the U. S. by T. Y. Crowell.*

which local school authorities look to England for guidance.

In a recent interview, Trinidadian writer and educator Ms. Merle Hodge commented: "There is a pressing need for literature which is suitable for our young people. You can pound a youngster's head with the complete works of Shakespeare from first to fifth form, but his understanding of these masterpieces will remain superficial (not to speak of his rejection of literature) unless he is also offered the means of interpreting his own immediate reality, and given a taste for reading via the literature of his own society."

Ms. Hodge is one of a growing number of writers who is returning to the West Indies and is among a small but vocal group of educators who have been pressuring for the introduction of Caribbean literature into the local school syllabuses.

Despite the current shortage of materials in print, the books for young audiences by West Indian authors that are available are of excellent quality. Among the favorites are those by the noted children's novelist, Andrew Salkey. Some of his works are *Earthquake*, *Riot*, *Jonah Simpson*, *Drought* (all published by Oxford University Press), *Anancy's Score* (Bogle-L'Ouverture), and *The Shark Hunters* (Nelson). Also popular are Philip Sherlock's *Anansi; The Spider Man* (Macmillan, England; T. Y. Crowell, U. S.), Everard Palmer's *Big Doc Bitterroot* and *The Cloud* (both Andre Deutsch) and *The Sun Salutes You* (also Andre Deutsch, distributed in the U. S. by Bobbs-Merrill), and Ian McDonald's *The Hummingbird Tree* (Heinemann).

For older children, there is a wide variety of fiction available in short story collections such as those edited by Andrew Salkey—*Caribbean Prose*, published by Evans Brothers, and *Island Voices: Stories from the West Indies*, co-edited with V. S. Naipaul, published by Liveright (first published in England as *Stories from the Caribbean*). Other favorite books are the novels of Michael Anthony, Vic Reid's *A New Day* (Heinemann), and Kenneth Ramchand's *West Indian Narrative* (Faber and Faber, England; Humanities Press, U. S.).

*The books mentioned above can be purchased from the Antillean Bookshelf, P. O. Box 482, Gracie Station, New York, N. Y. 10028.*

### ABOUT THE AUTHOR

HELEN JACKSON heads the Antillean Bookshelf, a book distributor and information agency specializing in things Caribbean (mail order only).

## INFORMATION CLEARINGHOUSE

*Other Voices: Black, Chicano and American Indian Press* covers these minority presses past and present. Included are lists of minority presses, material of special interest to those considering a career in these fields, information on minorities in the media, etc. \$3.50. Pflaum/Standard, 38 W. Fifth St., Dayton, Ohio 45402.

*Black Books Bulletin* has resumed publication and carries annotated listings of the new writings by and about Blacks—including a special children's section, social and political commentary, interviews with Black writers, etc. Single issue, \$2; \$8 per year (4 issues). Write the *Bulletin* at 7850 S. Ellis Ave., Chicago, Ill. 60619.

*Freedomways* magazine is having a Book Party to announce the publication of "The Black Image in the Mass Media," a special issue reassessing the image of Afro-Americans in the new movies, plays and television shows. The party will be held at the Studio Museum in Harlem, 2033 Fifth Ave. (between 125th and 126th Sts.), New York City, on Tuesday, November 12 from 6 P.M. to 8:30 P.M. Gil Noble, host for the TV show "Like It Is," will chair the evening's program and writers who have contributed to the enlarged issue will also be present. For further information, call *Freedomways* at (212) Gr7-3985 or write to 799 Broadway, New York, N. Y. 10003.

*Starting Out Right* remains one of the best guides to choosing books about Blacks for young children. The chapters on criteria and "syndrome patterns"—included in addition to the annotated book lists—are especially useful. Free. Write Mr. Colby, Department of Public Instruction, 126 Langdon St., Madison, Wisc. 53702.

*You Won't Do: What Textbooks on U. S. Government Teach High School Girls* documents how these texts degrade, ridicule and ignore the role of women in American history and government. It also contains a source list entitled, "Sexism in Textbooks: 150 Studies and Remedies." Written by Jennifer MacLeod and Sandy Silver(wo)man, the book is \$2.25 including postage from KNOW, P. O. Box 86031, Pittsburgh, Pa. 15221.

The Women's History Research Center no longer has operating funds and must therefore go into storage. Two of its collections—"Women and the Law" and "Women and Health"—have already been microfilmed. Also on microfilm are various lists of titles of women's newsletters, newspapers and journals (*Herstory 1 Update*, *Herstory 2*, with *Herstory 3* now in preparation). Details on all microfilms can be obtained from the Center, 2325 Oak St., Berkeley, Cal. 94708. Contributions (tax deductible) so that microfilming can continue would be greatly appreciated by the Center.

The American Library Association's Social Responsibilities Round Table (SRRT) publishes a newsletter with information about the alternative movement in the library science field, a "system shaking" department, material to send for, book reviews (especially of alternative press books), etc. Monthly. ALA members may join SRRT as voting members at \$5 per year; membership for non-ALAers—without voting privileges—is \$3 per year. Institutional subscriptions are \$10 a year. Write Sherrie Bergman Friedman, SRRT Clearinghouse, P. O. Box 330, Bristol, R. I. 02809.

Washington [D. C.] Area Free School Clearinghouse is concerned with alternative education. It publishes a monthly newsletter giving information on its projects, alternative and public schools in the D. C., Maryland and Virginia area, etc. \$3 for individuals; \$10 for institutions. A brochure on the Clearinghouse is also available. Write WAFSC, Sumner School Building, 17th and M Sts. N. W., Washington, D. C. 20036.

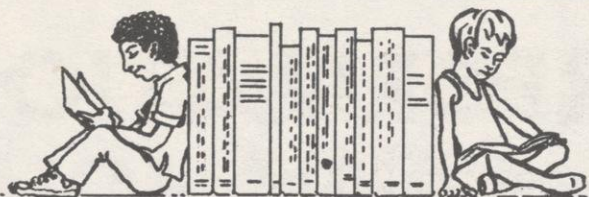
Boston Educational Research is looking for writers to contribute creative materials for a primary grade reading program. For further information write Ms. Tonia Lapham, Boston Educational Research, 50 Beacon St., Boston, Mass. 02108.

The Printshop is a community workshop in Manhattan's Lower East Side with an emphasis on work by and for its multicultural community. It seeks to provide an opportunity for artists of different ages and experience to work together, and it especially encourages community youngsters to participate. A schedule of workshop hours can be obtained by writing The Printshop, 59-61 East 4th Street, New York, N. Y. 10003. In addition, the Printshop is seeking to sell and exhibit the works of its artists, many of them professionals. Book editors, individuals and those concerned with art exhibits or purchase by institutions will be interested in the variety of graphics. To see the portfolio, please contact Diane Churchill at the above address or by calling (212) 533-8695.

The second "India Book Fair" sponsored by The Literary Guild of India, Ltd. will be held November 14-23 at the Amsterdam Gallery of the Museum and Library at Lincoln Center, New York City. The fair will include a special exhibit of children's books from and about India. Special events have been planned for November 14, which is also India's International Children's Day. Those interested in making group reservations for the special events—or in additional information—should contact Ms. Laliti Rananaware of the Guild, P. O. Box 309, Times Plaza Station, Brooklyn, N. Y. 11217; tel.: (212) 624-0561.

*Correction:* In the last issue, the listing for the magazine *integrateducation* was attacked by a gremlin. Please note the correct form of the title and that subscriptions, at \$10 a year for six issues, can be obtained through Integrated Education Associates, Northwestern University, 2003 Sheridan Rd., Evanston, Ill. 60201.





## THE BOOKSHELF

**African Rhythm, American Dance, A Biography of Katherine Dunham** by Terry Harnan. Alfred A. Knopf, 1974, \$4.95, 213 pages

Through the medium of dance, Katherine Dunham was among the first to "make it a constructive thing to be a Negro."

This biography details the years of Katherine Dunham's life from her birth in 1901 in Glen Ellyn, Illinois, to her triumphant production of *Tree-monisha* at Southern Illinois University's Carbondale campus in 1972.

"To make it a constructive thing to be a Negro," Ms. Dunham awakened sleeping African roots and incorporated them in her dances. To do this, she went to the Caribbean—to Haiti, Trinidad, Jamaica—where there was greater African cultural residue despite the "crossing" and the passage of time.

*African Rhythm, American Dance* touches on the many influences that shaped Ms. Dunham: a broken home, prejudice, the death of a gifted brother, and exceptionally concerned and qualified teachers. It is a document about a person who was both Black and female. The subject matter and its manner of presentation make this book appropriate for any reader twelve and older. This is a biography well worth reading. [Tanya Cobbs]

\* \* \*

**The Riddle of Racism** by S. Carl Hirsch. Viking Press, 1972, \$5.50, 216 pages

Here is a well-written, attractive book which attempts to explain some of the reasons for racism in terms young people (12 and up) can understand. (Last year it won the Jane Addams Children's Book Award.) Such a book could fill a great need, one which has been demonstrated time after time in the pages of this Bulletin.

The positive achievement of Hirsch's attempt to confront the riddle of racism is his documentation of "scientific" racism's mystification of the question in every period of American history. Hirsch describes, then destroys, such inventions as the polygenetic theory of race, the racial blood-type theory, the cranial measurement hoax and others, each of which has characterized "official" science's contribution to racist ideology at different times in our history. Today, we are confronted with similar ideology in the form of the Jensen-Shockley-Herrnstein "I.Q." mythology, also effectively refuted by Hirsch, as he places it in its sad historical perspective. One is tempted to recommend the book for its treatment of these issues alone.

But can any institutionalized pattern of behavior be explained by its ideology alone? Can we find the roots of racism in anthropology, psychology and biology, or must we look to the material interests served by racism? Hirsch tells us next to nothing about the white greed for land which nearly exterminated the Native American, about the white greed for wealth which resulted in the African slave trade, or about the white greed for cheap labor which created—and maintains to this day—a second-class army of Third World workers. By failing to link academic theories to the economic interests which they serve, Hirsch merely replaces "scientific" myth with sociological myth.

His error is compounded by omission of the movements which have arisen among both white and Third World people in opposition to racism. As limited as such accomplishments have been thus far, the history of anti-racism should not be forgotten in any discussion of the issue of racism. In a book for young people, this error is fatal, for it teaches them that the people have no hope, or even responsibility, to fight an evil which they have rightly come to deplore.

By limiting the explanation of racism to a single symptom of it, Hirsch fosters the illusion that science, and only science, can end racism.

The final sentence of the book is, "If the truth about race is known at last, why does racism still survive?" This, indeed, is the riddle of racism. It should be the first, not the last, sentence of a book with this title. It is a question which Hirsch's approach only confuses. [Charles Isaacs]

\* \* \*

**Gyo Fujikawa's A to Z Picture Book** written and illustrated by Gyo Fujikawa. Grosset & Dunlap, 1974, \$4.95, unpagged

At last, a really good alphabet book for children—one they will enjoy and return to over the years. The book is richly illustrated with black-and-white and color drawings that show children of different races scampering through the alphabet world. The book includes an abundance of items for children to identify for each letter; this variety will enable children to continue to enjoy the book much longer than those showing only one thing for each letter so that the child is ready to put away the book once the single object is identified.

The very young child will enjoy the pages of busy babies for the letter B, and the pages of children and animals jumping for the letter J. Dangerous, delicious, dreadful, delightful and disgusting dreams will capture the older child, as will the mean, marvelous monster. Birds, plants and animals are plentiful to provide something for everyone to enjoy, including the adults who purchase this book. [Mary Shepard]

\* \* \*

**La Lechuza: Cuentos de Mi Barrio** by Alonso M. Perales, illustrated by Barbara Brigham. Naylor Co., San Antonio, 1972, \$4.95, 26 pages

These four *barrio* tales preserve a piece of the rich Chicano oral tradition of stories for children, stories that are often of the wonderful and the supernatural. To re-create the traditional setting, the author introduces Don Cecilio, the old man of the *barrio*, to whom the children flock each night to hear tales that always begin with the formula "They used to say in the *barrio* . . ."

*La Lechuza* (the owl) is a bird of ill-omen in *barrio* mythology, and, as the title suggests, it figures largely in these stories along with mysterious lights that beckon with the promise of buried treasure, and an apparition with skin as white as flour and eyes like fire. Suspenseful, beautiful and sometimes tragic, these stories are compelling in their own right. In addition, they are important because

they hold a part of a culture—a part that is all too vulnerable to loss in the face of the mass media and the increasing isolation of nuclear families.

The author, Alonso Perales, a Fulbright scholar in Applied Linguistics, writes with a sensitivity to the Spanish language that is usually missing in the Spanish books children get to see in this country—books that are usually translations of English tales. For good reading, and for the cultural heritage it preserves, *La Lechuza* would be a valuable and interesting addition to the Spanish-language collection of any children's library. [This review came in without the author's name: would the reviewer please contact the Council.]

\* \* \*

**Bright Eyes: The Story of Susette La Flesche, an Omaha Indian** by Dorothy Clarke Wilson. McGraw-Hill, 1974, \$8.95, 396 pages

Susette La Flesche (1854-1902) was an Omaha Indian woman educated in both the traditional ways of her people and in white man's schools. She became embroiled in a major American scandal against Indian people when the treaty between the U.S. and the Poncas, a neighboring tribe of the Omaha, was violated. The U.S. government planned to remove the Poncas to "Indian territory." Susette traveled across the country speaking out against this injustice. She addressed large audiences in the East and testified before a Senate committee investigating the removal.

In undertaking the fight, Susette defied the Victorian conventions that relegated women to silence, as well as the existing conventions that relegated Indians to silence.

This biography shows the conflict between those of the Omaha Nation that favored the traditional ways and those that favored the adoption of white ways—a conflict that Susette embodied. This problem is treated sympathetically, keeping in mind two important facts: first, that both sides were sincerely concerned with the welfare of their people and second, that at that time Indians had not had enough experience in the ways of the white world to guide them in judging what degree of acculturation could be accepted without destroying the heart of Indian ways.

Susette believed that the solution to the "Indian problem" was citizenship—the failure of this idea has been amply demonstrated today. Perhaps the major weakness of this book, in terms of racial understanding, is that it leaves the implication that citizenship for all Indians was, indeed, the right path.

There are many things to commend this book. Chief among them is the fact that it shows that loyalty to one's people's way of life is not solely determined by whether one is actively living in old, traditional style.

This book is neither simplistic nor condescending and can be a good tool for older children—Indian as well as non-Indian—to gain historical perspective on the complexities of the cultural conflicts still unresolved today. [Gayle High Pine]

\* \* \*

**First Snow** by Helen Coutant, illustrated by Vo-Dinh. Alfred A. Knopf, 1974, \$4.50, 35 pages

*First Snow* is an important and welcome addition to children's books. Its author, Helen Coutant, deals with a much neglected and misunderstood theme—death. Ms. Coutant presents the Buddhist concept that death is part of life, an experience which is intrinsic to change and transition. This concept is alien to Westerners who tend to fear and to reject death. Accordingly,

we tend to shield our children from any contact with people who are dying. This book is important for parents and educators who want to make death more understandable to children.

Lien is a young child in a Vietnamese family that has migrated to the U.S. and settled in New England. Lien experiences her first snowfall the year that her grandmother dies. When Lien asks the question, "What does it mean that grandmother is dying?" the grandmother herself helps Lien discover the meaning of death through the coming of the first snowfall.

Ms. Coutant is a skillful writer who is fully in command of her text. Her gentle descriptions, carefully chosen analogies, and dialogue work cohesively to convey the idea that life is a composite of opposites—the Yin and the Yang. Ms. Coutant displays the properties of snow—its bitterness and beauty, its promise of fun for Lien as well as sorrow in the impending death of the grandmother. *First Snow* does not attempt to preach or lecture. Its message unfolds naturally, as naturally as the falling of the snow.

The illustrator, Vo-Dinh, captures the bleak splendor of New England's snow-covered countryside. The artist uses a combination of techniques: black-and-white drawings over a collage background. The prints, while at times too abstract and difficult to grasp, seem appropriately symbolic of the complexity of nature. I think young readers will be intrigued by them.

This book is most suitable for children over eight-years-old; however, with adult guidance, it can be used with younger children. *First Snow* is a beautiful book that conveys a profound respect for the depth of children. [Barbara Chang Bauch]

\* \* \*

**Girls Are Equal Too** by Dale Carlson. Atheneum, 1973, \$6.25, 146 pages

*Girls Are Equal Too* is a well-written and informative book for teenagers which deals with the struggles of women to express themselves and enrich their lives to the fullest. It is written in three sections, the first dealing with the present status of women as Ms. Carlson sees it, the second with the history of the women's movement, and the third with the course which young women might follow in order to counteract some of the injustices of the past—injustices that affect women's ongoing struggles.

Ms. Carlson's style is fast-paced and often emotional, yet her presentation remains logical and well organized. She never talks down to her young readers. On the contrary, it is apparent that she feels a strong sense of identification with them. She emphasizes the need for women to stop looking to others for their self-esteem, as today's socialization process teaches them to do. This process of socialization must be recognized and re-

## FIRST SNOW

written by Helen Coutant  
pictures by Vo-Dinh



*First Snow, about a Vietnamese family in the U.S., deals with an often neglected topic—death.*



versed, and Ms. Carlson's hope for this reversal lies with the young. The author notes the role of conditioning in men's lives as well as in women's and she points to the need for young men and women to work together to create better relationships between the sexes.

In the third section of the book, "What You Can Do About It," Ms. Carlson gives a list of constructive and practical suggestions to her readers. [Sandy Kavanaugh]

\* \* \*

**James Weldon Johnson** by Ophelia Settle Egypt, illustrated by Moneta Barnett. T.Y. Crowell, 1974, \$3.95, 42 pages

James Weldon Johnson, a man of multiple achievements, is best known for his authorship, with his brother Rosamond, of "Lift Every Voice and Sing," often called "The Negro National Anthem." Happily, young readers of this biography by Ophelia Settle Egypt, who knew Johnson at Fisk University when she was an instructor there, will discover a man whose contributions to Black life and literature were many.

Johnson was a Renaissance man in early twentieth century America. He was a poet and propagandist, a scholar and statesman, a composer, an historian, a literary critic, a teacher and lawyer, a publisher, a collector and preserver of Black culture, a freedom fighter.

Within the format of this series — high-interest, simple vocabulary — Ms. Egypt gives us an informed glimpse of this many-faceted man. Her style and tone are simple and direct, fitting the subject well. This is a lively account of the life of a man whose most significant accomplishments were rarely dramatic, since he was a wielder of the pen rather than the sword. [Quandra Prettyman Stadler]

\* \* \*

**Adam Clayton Powell: Portrait of a Marching Black** by James Haskins. Dial Press, 1974, \$5.95, 174 pages

If asked about Adam Clayton Powell, Jr., most young readers today would answer, "Adam, Adam who?" Such an answer can not be too surprising given the clouds of controversy that always blocked any real understanding of Adam Clayton Powell. It is almost three years since his death and it is time to look back over his life and fill in the years between 1908 and 1972 — to see the man behind the clouds.

Like all people, Adam Clayton Powell was shaped by his place and time. The depression of the '30's and the political potential of the church forced him to the front of the picket lines. Because of Harlem's role as the capital of Black America, he was a national figure for many of the 25 years he served as its Congressional representative. He was a civil rights leader, a Pan-Africanist, and an advocate of Black Power — long before these concepts reached their popular pitch in the 1960's. The minister's son from New Haven was there when there was no one else.

Adam was also shaped by the flamboyance of the Harlem Renaissance. The wives, the women, the junkets, the absenteeism, the tax evasion charges, and his removal from Congress were all part of this "sense of style."

Mr. Haskins' book is a necessary addition to libraries serving young readers; unfortunately, the author fails to create a sense of excitement for the reader. Mr. Haskins gives the facts, but there is no intensity as he explores Adam's contributions and his seemingly self-destructive behavior. Nevertheless, the facts need to be told, and Mr. Haskins' book has done that. [Ray Anthony Shepard]

# ART DIRECTORS, TAKE NOTE



Dindga McCannon studied at the Art Students' League and helped form "Where We At," a collective of Black women artists. She has illustrated several children's books, including *Peaches* (Lothrop), which she also wrote. She can be reached at 156 E. 2nd St., New York, N.Y. 10009; tel.: (212) 254-0965.



Nii Ahene Mettle-Nunoo's work has been featured in many shows in the U.S. and abroad. He can be reached at 103 Broadway, Brooklyn, N.Y. 11211.



Gylbert Coker, who graduated from Pratt, has served as Artist-in-Residence at the Studio Museum in Harlem, New York City. She can be reached through the Council or at (212) 541-7600.



Viola Burley, a Pratt graduate, has had work in many exhibits. She can be reached at 78 Manhattan Ave., New York, N.Y. 10025; tel.: (212) 222-9513.



# RACE, SEX AND CLASS: A Statement from England

The statement below was prepared by several British groups—the Children's Rights Workshop, the Campaign to Impede Sex Stereotyping in the Young (CISSY), and the London Women's Education Collective—for discussion at the Sixth Exeter Children's Fiction Conference which took place this past summer. We are reprinting it because it shows once again that the U.S. and Britain share common problems concerning racism and sexism in children's books—and also because it deals so well with other areas of fantasy versus reality that apply to U.S. books as well. (We would like to notify our readers that the Children's Rights Workshop serves as distributor of Council materials in Great Britain and can be reached at 73 Balfour Street, London S. E. 17.)

1. Most children's picture books present a partial and distorted view of reality. Consciously or unconsciously, they tell lies about the way people live, work and play, about the way they think and feel.

Even when picture books take the road of fantasy or that of the farmyard or jungle, behind the adventures and excitement we find the same mystifications and lies. *In particular:*

2. Most children's picture books are sexist. Women (and female animals) are limited to the role of home-bound, always available mum, rarely out of an apron nor ever long out of her loving and servicing role. If she's not washing up or pouring the tea, she's happily engrossed in child care. The fact that in Great Britain over 8,000,000 women (and two out of every five mothers) work out of the house almost never enters into the world of picture books. Housework is woman's only work [and it is] usually shown as a simple and enjoyable activity.

Men appear also as sexist stereotypes in children's picture books. Positive, brave, generous, knowledgeable, friendly, he comes into his own outside the home on excursions, holidays, in the car, in the garden or at his tool bench. Inside the home, he sits, smokes, eats, reads the paper or—if the children are lucky—he might read them an occasional book. But reality is otherwise. 80 per cent of men regularly wash up. Many look after the children; more than a few stay at home while others go to work. Not all men are in charge, either of their lives or of their homes.

Women are not as reluctant, passive and silly as the picture book stereotype suggests; many are assertive, adventurous and strong. And many do drive a car.

Boys and girls are the victims of the same stereotyping as are their parents or other adults. Boys lead the way, girls follow. Boys fight, girls play with dolly. He's the doctor, she's the nurse. He climbs trees, she sulks. Boys and girls playing *together*, doing the *same* thing, don't often get shown.

3. Most children's picture books are racist. Like most of the world, we live in a multi-racial society. Little of the reality of this society appears in children's picture books, or when it does, it assumes racist forms. In books about the countries of origin of Black immigrants, Black people are stereotyped as primitive, naive and underdeveloped. They are unable to understand their situation or resolve their problems. Their human dignity and autonomy are not represented. In picture books about our Western society, Black people are stereotypically represented either as token participants in an all-white context and moved by WASP values and problems; Black existence in Western so-

ciety is glossed over or ignored. But it is by implication that *most* children's picture books are racist; they simply don't have any Blacks in them.

4. Most children's picture books misrepresent *home life*. They portray ad nauseum the nuclear "father and mother with 2 children, home and garden and car" family. Unlike real life, one-parent families and larger or looser domestic groupings are a rarity in picture books. Middle-class suburbia predominates, smooth and uncomplicated. Nowhere are the babysitters, daily helps, dustmen, the workers who make this dream world possible. For many children, this decorative and privileged picture book nuclearity is non-existent and incomprehensible.

5. Picture books falsify the reality of work. If it is shown at all, it is unrelated to the action or people of the story. It is mere background, never the central role it plays in real life. People are rarely seen at work, on the line, in the office, cleaning, doing the night shift. Or if working people do sometimes appear, they are reduced to the jolly and contented stereotype.

6. In the few welcome attempts to get away from the middle-class assumptions of most children's picture book writing and to write and illustrate picture books that convey more of the social reality of the modern age, this reality nevertheless remains partial and distorted. This is most marked in the attempts to write books about and for working-class children, in which, good intentions notwithstanding, the working class remain caught in the stereotypes of old, i.e., the inevitable unrelaxed, overcrowded, quarrelsome relationships, in undignified vulnerability to forces apparently beyond their control—the born losers. Don't working people ever agree? Can't they talk without shouting at each other? Are they always slovenly, chip-eating, fag-end-smoking, roller and braces-wearing, always living in a state of disorder and conflict? Reality, in the old houses and the new flats, is of course very different.

7. Most children's picture books abuse *fantasy*. Instead of exploring the mystery and limits of the known world or suggesting the many alternatives of other worlds, most fantasies take us on floating\* and shapeless escapades, with no conscious or subconscious logic. And we are always returned to the inescapable status quo.

8. Children's books cannot be neutral, "art" without content. Writers and illustrators are responsible for what they create and the values they transmit. Publishers, librarians and teachers are responsible for the books they select.

Our children are important. They deserve a better deal; a bit of truth.\*

\* "There have to be elements of anxiety and mystery in truthful children's books, or at least there have to be in mine. What I don't like are formless, floating fantasies. Fantasy makes sense only if it's rooted ten feet deep in reality."—Maurice Sendak, quoted in *Only Connect, Readings in Children's Literature* (Oxford University Press, 1969)

The Council is preparing a bibliography of materials documenting the relationship between the books (both trade and text) that children read and their attitudes toward race and sex roles. Abstracts of, or information on, studies of this subject—including unpublished masters or doctoral theses—would be greatly appreciated. Please write the Council at 1841 Broadway, New York, N. Y. 10023.

## DICTIONARIES

Continued from page 2

*The American Heritage* declares itself to be the first dictionary to list and define the title Ms. (although it doesn't feel ready to confirm how to pronounce it). Although it is the only dictionary I read that listed NAACP, it did not, regrettably, do more than explain what the initials stood for. It mentions student anti-war protests in one of its definitions and offers a very dignified description of the suffragist Amelia Bloomer, who is often not credited with the seriousness of purpose she deserves. In providing phrases for the word proud, it quite appropriately uses the phrase "Black pride."

In its choice of illustrations, *The American Heritage Dictionary* has made an obvious effort to include more females, and in some instances, it shows Third World youngsters. A photograph of two Black girls illustrates the game of "leap frog," while an Asian girl shows us how to play the "triangle."

The comparison of these two shiny new books leads me to my final conclusion.

5. *Since you can't tell how stereotyped a dictionary is by its sales totals, fancy cover or date of revision, you must check out for yourself each dictionary you find on the school, library or bookstore shelf.*

It's a good idea to develop a few tests to "check out" a dictionary. First you might list five active and five passive words, five negative and five positive ones, and see how the book defines them both in words and pictures. Then look up traditionally stereotyped words like gossip, tattle, tease, leader, cheerleader, courage, and determination to see how they are handled. Check out your favorite sport or hobby and see who is defined or shown pursuing it. See how often they use man and mankind rather than people or humans. Flip through the illustrations and see who is shown using the compass and who is shown using the typewriter.

When you find a dictionary that lists the term cavepeople and shows a sketch of a Neanderthal woman, uses George Washington in a sentence to show the word "slave holder" in context, shows a female demonstrating how a microscope is used, and routinely avoids he, his and him by using plural nouns and pronouns, buy a copy for yourself and pass the news on to several teachers and librarians.

## DICTIONARIES CONSULTED

**Best Word Book Ever**, Richard Scarry, Golden Press, N. Y., 1964

**Golden Dictionary**, Ellen Wales Walpole, Golden Press, N. Y., 1944

**The American Heritage School Dictionary**, American Heritage and Houghton Mifflin, N. Y., 1972

**The Picture Dictionary**, Garnette Walters and S. A. Courtis, Grosset & Dunlap, N. Y., 1939, 1945, 1948, 1958.

**The Rainbow Dictionary**, Wendell Wright, ed., World Publishing, Ohio, 1947, 1959.

**Thorndike Barnhart Dictionary**, Doubleday, Garden City, N. Y., 1969

**Webster's New World Dictionary for Young Readers**, David Guralnik, ed., World Publishing, N. Y., 1971 and 1961, 1966.

**Xerox Intermediate Dictionary**, William Morris, ed., Grosset & Dunlap, N. Y., 1973.

## ABOUT THE AUTHOR

BARBARA A. SCHRAM is co-ordinator of the Human Services Program in the School of Education, Northeastern University, and a consultant to Bank Street College of Education's Day Care Unit. She has worked as a community organizer for welfare rights and community participation in schools and is active in several feminist groups.

## BLACK AUTHORS

Continued from page 1

cluded. Corrections and additions will be appreciated and will be included in a revised listing. (It should be noted that the bibliography is based primarily on lists covering books published as of 1973 and therefore it may not list books published this year.) The bibliography covers books for children of preschool age through ninth grade and wherever possible, a grade level is given for each book.

The Council wishes to stress that this is not a recommended book list and that the list in no way implies the Council's endorsement of a specific book.

**Arkhurst, Joyce**

*The Adventures of Spider*, Little-Brown, 1964, gr. 2-6.

**Bennett, Lerone Jr.**

*Before the Mayflower; A History of the Negro in America, 1619-1964*, Penguin, rev. ed. 1962, gr. 9 up; *Confrontation: Black and White*, Penguin, 1965, gr. 9 up; *Pioneers in Protest*, Johnson Publishing Co., 1969, gr. 7 up.

**Bond, Jean Carey**

*A Is for Africa*, Watts, 1969, gr. K-3; *Brown Is a Beautiful Color*, Watts, 1969, gr. K-3.

**Bontemps, Arna**

*American Negro Poetry* (edited by Arna Bontemps), Hill & Wang, 1963, gr. K-3; *Chariot in the Sky*, Holt, Rinehart and Winston, rev. ed. n. d., gr. 6 up; *Famous Negro Athletes*, Dodd, Mead, 1964, gr. 7 up; *Fast Sooner Hound* (written with Jack Conroy), Houghton Mifflin, 1942, gr. 4-8; *Frederick Douglass: Slave-Fighter-Freeman*, Knopf, 1959, gr. 5-9; *Golden Slippers: An Anthology of Negro Poetry for Young Readers* (compiled by Arna Bontemps), Harper & Row, 1941; *Hold Fast to Dreams* (edited by Arna Bontemps), Follett, 1969, gr. 7 up; *Lonesome Boy*, Houghton Mifflin, 1967, gr. 7 up; *Mister Kelso's Lion*, Lippincott, 1970, gr. K-3; *One Hundred Years of Negro Freedom*, Dodd, Mead, 1961, gr. 9 up; *Sad-Faced Boy*, Houghton Mifflin, n. d., gr. 4-6; *Story of the Negro*, Knopf, 5th ed. 1958, gr. 7 up; *We Have Tomorrow*, Houghton Mifflin, 1945, gr. 9 up.

**Breitbart, Petronella**

*Shawn Goes to School*, T. Y. Crowell, 1973, preschool-K.

**Brewer, J. Mason**

*American Negro Folklore*, Quadrangle Books, 1968.

**Brooks, Gwendolyn**

*Bronzeville Boys and Girls*, Harper & Row, 1956, gr. 1-4; *Selected Poems*, Harper & Row, 1963; *The Tiger Who Wore White Gloves*, Third World Press, 1974.

**Burroughs, Margaret Taylor**

*Did You Feed My Cow?* (compiled by Margaret Taylor Burroughs), Follett, rev. ed. 1969, gr. 2-4; *Jaspar the Drummin' Boy*, Follett, 1970, gr. 2-4.

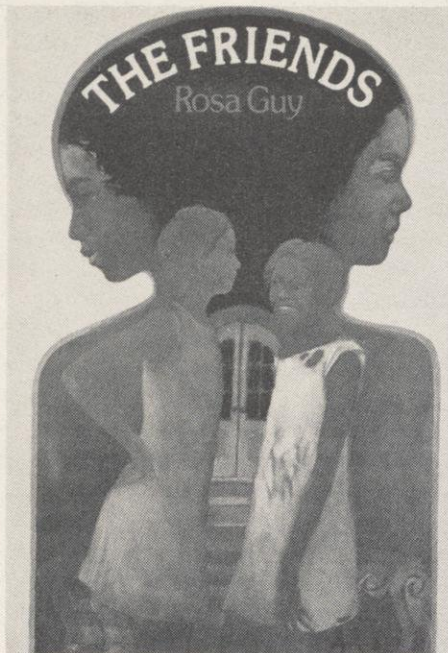
**Cartey, Wilfred**

*West Indies, Islands in the Sun*, Nelson, gr. 7 up; *Palaver: An Anthology of*



Above, an illustration from Good, Says Jerome by Lucille Clifton.





Rosa Guy's *The Friends* was nominated for the Newbery Award this year.

*Modern African Writing* (edited by Wilfred Cartey), Nelson, 1970, gr. 9 up.

**Clifton, Lucille**  
*All of Us Come Across the Water*, Holt, Rinehart and Winston, 1972, gr. K-4; *Black B C's*, Dutton, 1970, gr. K-4; *The Boy Who Didn't Believe in Spring*, Dutton, 1973, preschool-gr. 2; *Don't You Remember?*, Dutton, 1973, preschool-gr. 2; *Everett Anderson's Christmas Coming*, Holt, Rinehart and Winston, 1972, gr. K-3; *Good, Says Jerome*, Dutton, preschool-gr. 2; *Some of the Days of Everett Anderson*, Holt, Rinehart and Winston, 1970, gr. K-3.

**Clymer, Eleanor**  
*The House on the Mountain*, E. P. Dutton, 1971, gr. 2-4.

**Craig, Karl**  
*Emanuel and His Parrot*, Oxford University Press, 1970, gr. K-3.

**Crews, Donald**  
*Ten Black Dots*, Scribner, n.d., preschool-gr. 3; *We Read: A to Z*, Harper & Row, 1967, gr. 1-6.

**Cullen, Countee**  
*The Lost Zoo*, Follett, 1969, gr. 1 up; *My Lives and How I Lost Them*, Follett, 1971, gr. 2-5; *On These I Stand: An Anthology of the Best Poems of Countee Cullen*, Harper & Row, 1947.

**Deveaux, Alexis**  
*Na-ni*, Harper & Row, 1973, gr. 3-5.

**Dillon, Leo and Diane**  
*The Ring in the Prairie*, Dial, 1970.

**Dunbar, Paul Lawrence**  
*Complete Poems of Paul Lawrence Dunbar*, Dodd, Mead, 1913, gr. 7 up; *Little Brown Baby: Poems for Young People*, Dodd, Mead, 1940, gr. 4-6.

**Evans, Mari**  
*I Am a Black Woman*, Morrow, 1970, gr. 7 up; *I Look at Me*, Third World Press, 1974; *JD*, Doubleday, 1973, gr. 4-6.

**Feelings, Muriel**  
*Jambo Means Hello; Swahili Alphabet Book*, Dial, 1974; *Moja Means One: Swahili Counting Book*, Dial, 1971, gr. K-3; *Zamani Goes to Market*, Seabury, 1970, gr. 1-4.

**Franklin, John Hope**  
*Land of the Free: A History of the United States* (written with John W. Caughey and Ernest R. May), Benziger, 1965.

**Gaines, Ernest J.**  
*Long Day in November*, Dial Press, 1971, gr. 4-6.

**Giles, Lucille**  
*Color Me Brown* (Story coloring book), Johnson Publishing Co., n.d., gr. K-4.

**Giovanni, Nikki**  
*Ego Tripping & Other Poems for Young Readers*, Lawrence Hill, 1973, gr. 7 up; *Spin a Soft Black Song: Poems for Children*, Hill & Wang, 1971, gr. 1-8.

**Graham, Lorenz**  
*David He No Fear*, T. Y. Crowell, 1971, gr. 2-5; *Every Man Heart Lay Down*, T. Y. Crowell, 1970, gr. 2-5; *God Wash the World and Start Again*, T. Y. Crowell, 1971, gr. 2-5; *Hongry Catch the Foolish*

*Boy*, T. Y. Crowell, 1973, gr. 2-5; *I, Momolu*, T. Y. Crowell, 1966, gr. 5 up; *North Town*, T. Y. Crowell, 1965, gr. 7 up; *Road Down in the Sea*, T. Y. Crowell, 1971, gr. 5 up; *South Town*, Follett, 1958, gr. 7 up; *Whose Town*, T. Y. Crowell, 1969, gr. 5 up.

**Graham, Ruth Morris**  
*The Happy Sound*, Follett, 1970, gr. K-4.

**Graham (Du Bois), Shirley**  
*Booker T. Washington*, Messner, 1955, gr. 6 up; *Jean Baptiste, Pointe De Sable; Founder of Chicago*, Messner, 1953, gr. 6 up; *Paul Robeson: Citizen of the World*, Messner, rev. ed. 1971, gr. 7 up; *Story of Phyllis Wheatley*, Messner, 1949, gr. 6 up; *Story of Phyllis Wheatley: The Poetess of the American Revolution*, Washington Square Press, n.d., gr. 6 up; *There Was Once a Slave: The Heroic Story of Frederick Douglass*, Messner, 1947, gr. 7 up; *Your Most Humble Servant: The Story of Benjamin Banneker*, Messner, 1949, gr. 7 up.

**Greenfield, Eloise**  
*Bubbles*, Drum and Spear Press, 1972, gr. K-4. *Rosa Parks*, T. Y. Crowell, 1973, gr. 1-5.

**Griffin, Judith Berry**  
*Magic Mirrors*, Coward, McCann, 1971, gr. 2-6; *Nat Turner*, Coward, McCann, 1970, gr. 7 up.

**Grosvenor, Kali**  
*Poems by Kali*, Doubleday, 1970, gr. 2-5.

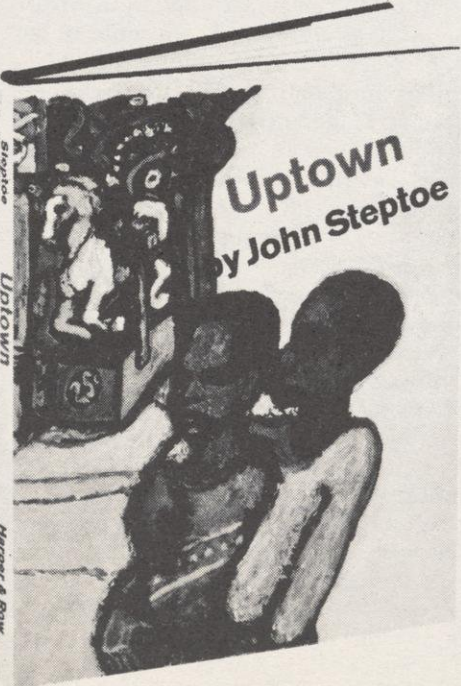
**Guy, Rosa**  
*The Friends*, Holt, Rinehart and Winston, 1973, gr. 7-up.

**Hamilton, Virginia**  
*House of Dies Drear*, Macmillan, 1968, gr. 5 up; *Planet of Junior Brown*, Macmillan, 1971, gr. 7 up; *Time-Ago Tales of Jahdu*, Macmillan, 1969, gr. 2-5; *Time-Ago Lost: More Tales of Jahdu*, Macmillan, 1973, gr. 2-5; *W.E.B. DuBois: A Biography*, T. Y. Crowell, 1972, gr. 5-8; *Zeely*, Macmillan, 1967, gr. 5-8.

**Harrison, Deloris**  
*Bannekers of Bannaky Springs*, Hawthorn, 1970, gr. 3-6; *Journey All Above*, Dial Press, 1971, gr. 7 up; *We Shall Live in Peace: The Teachings of Martin Luther King, Jr.* (edited by Deloris Harrison), Hawthorn, 1968, gr. 4 up.

**Hollingsworth, Alvin**  
*I Like the Goo-Gen-Heim*, Reilly & Lee, 1970, gr. K-3.

**Hughes, Langston**  
*Best Short Stories by Negro Writers* (edited by Langston Hughes), Little, Brown, 1967, gr. 8 up; *Don't You Turn Back*, Knopf, 1969, gr. 1 up; *Dream Keeper*, Knopf, 1932, gr. 7 up; *Famous American Negroes*, Dodd, Mead, 1954, gr. 5 up; *Famous Negro Heroes of America*, Dodd, Mead, 1958, gr. 7 up; *Famous Negro Music Makers*, Dodd, Mead, 1955, gr. 7 up; *First Book of Africa*, Franklin Watts, rev. ed. 1964, gr. 7 up; *First Book of Jazz*, Franklin Watts, 1954, gr. 3-6; *First Book of Rhythms*, Franklin Watts, 1954, gr. K-3; *Not Without Laughter*, Macmillan, 1969, gr. 8 up; *Pictorial History of the Negro in America* (edited with Milton Meltzer), Crown, 3rd rev. ed., n.d., gr. 5 up; *Poetry of the Negro: 1746-1949* (edited with Arna Bontemps), Doubleday, n.d., gr. 4 up.



John Steptoe has also written *Stevie*, *Birthday*, and *Train Ride*.

**Hunter, Kristin**  
*Boss Cat*, Scribner, 1971, gr. 3-5; *Guests in the Promised Land*, Scribner, n.d., gr. 6 up; *The Soul Brothers and Sister Lou*, Scribner, 1968, gr. 7 up.

**Jackson, Jesse**  
*Anchor Man*, Harper & Row, 1947, gr. 5 up; *Black in America: A Fight for Freedom* (with Elaine Landau), Messner, 1973, gr. 7 up; *Call Me Charley*, Harper & Row, 1945, gr. 7 up; *Charley Starts from Scratch*, Harper & Row, 1968, gr. 7 up; *The Fourteenth Cadillac*, Doubleday, 1972, gr. 7 up; *The Sickest Don't Always Die the Quickest*, Doubleday, 1971, gr. 7 up; *Tessie*, Harper & Row, 1968, gr. 6 up.

**Johnson, James Weldon**  
*Lift Every Voice and Sing* (words and music by James Weldon Johnson and J. Rosamond Johnson), Hawthorn, 1970, gr. 4 up.

**Johnston, Brenda A.**  
*Big Bill*, Sprint Books (Division of Scholastic Magazine Press), 1974.

**Jordan, June**  
*Dry Victories*, Holt, Rinehart and Winston, 1972, gr. 7 up; *Fannie Lou Hamer*, T. Y. Crowell, 1972, gr. 1-5; *His Own Where*, T. Y. Crowell, 1971, gr. 7 up; *Who Look At Me*, T. Y. Crowell, 1969, gr. 4 up.

**Killens, John Oliver**  
*Great Gittin' Up Morning: A Biography of Denmark Vesey*, Doubleday, 1972, gr. 7 up.

**King, Helen**  
*Soul of Christmas*, Johnson Publishing Co., 1972, gr. K-4; *Willy*, Doubleday, 1971, gr. 5.

**Lawrence, Jacob**  
*Harriet and the Promised Land*, Simon & Schuster, 1968, gr. 1-5.

**Lester, Julius**  
*Black Folktales*, R.W. Baron, 1969, gr. 5 up; *Black Folktales*, Grove, 1970, gr. 3-8; *The Knee-High Man and Other Tales*, Dial Press, n.d., gr. K-3; *Long Journey Home: Stories from Black History*, Dial Press, 1972, gr. 7 up; *To Be A Slave*, Dial Press, 1968, gr. 7 up; *Two Love Stories*, Dial Press, 1972, gr. 7 up.

**Lewis, Luvester**  
*Jackie*, Third World, 1970, gr. K-5.

**Mathis, Sharon Bell**  
*Brooklyn Story*, Hill & Wang, 1970, gr. 5-10; *Listen for the Fig Tree*, Viking Press, 1974, gr. 7 up; *Ray Charles*, T. Y. Crowell, 1973, gr. 1-5; *Sidewalk Story*, Viking Press, 1971, gr. 4-6; *Teacup Full of Roses*, Viking Press, 1972, gr. 7 up.

**Meriwether, Louise**  
*The Freedom Ship of Robert Smalls*, Prentice-Hall, 1971, gr. 1-4.

**Moore, Carmen**  
*Somebody's Angel Child: The Story of Bessie Smith*, T. Y. Crowell, 1970, gr. 4-8.

**Myers, Walter B.**  
*The Dancers*, Parents' Magazine Press, 1972, K-3; *The Dragon Takes A Wife*, Bobbs-Merrill, n.d., gr. 2-4.

**Myers, Walter M.**  
*Where Does the Day Go?*, Parents' Magazine Press, 1969, gr. K-3.

**Osuntoki, Chief**  
*The Book of African Names*, Drum and Spear Press, 1971, gr. 1-6.

**Patterson, Lillie**  
*Birthdays*, Garrard, 1965, gr. 2-5; *Booker T. Washington: Leader of His People*, Garrard, 1962, gr. 2-5; *Christmas Feasts and Festivals*, Garrard, 1968, gr. 2-5; *Christmas in America*, Garrard, 1969, gr. 2-5; *Francis Scott Key: Poet and Patriot*, Garrard, 1963, gr. 2-5; *Halloween*, Garrard, 1963, gr. 2-5; *Lumberjacks of the North Woods*, Garrard, 1967, gr. 3-6; *Martin Luther King, Jr.: Man of Peace*, Garrard, 1969, gr. 3-6; *Meet Miss Liberty*, Macmillan, 1962, gr. 4-6; *Poetry for Spring*, Garrard, 1973, gr. 3.

**Peters, Margaret**  
*The Ebony Book of Black Achievement*, Johnson Publishing Co., n.d.

**Petry, Ann**  
*Harriet Tubman: Conductor on the Underground Railway*, T. Y. Crowell,



Ianthe Thomas, author of *Lordy, Aunt Hattie*, has just written *Walk Home Tired*, Billy Jenkins (both Harper & Row).

1955, gr. 7 up; *Legends of the Saints*, T. Y. Crowell, 1970, gr. 3-6; *Tituba of Salem Village*, T. Y. Crowell, 1964, gr. 7 up.

**Robinson, Dorothy**  
*The Legend of Africa*, Johnson Publishing Co., n.d., preschool-gr. 7.

**Robinson, Jackie**  
*Breakthrough to the Big League* (written with A. Duckett), Harper & Row, 1965, gr. 5 up.

**Rollins, Charlemae H.**  
*Black Troubador: Langston Hughes*, Rand McNally, 1970, gr. 7 up; *Famous American Poets*, Dodd, Mead, 1965, gr. 7 up; *Famous Negro Entertainers of Stage, Screen and T.V.*, Dodd, Mead, n.d., gr. 7 up; *They Showed the Way: Forty American Negro Leaders*, T. Y. Crowell, 1964, gr. 4 up.

**Sanchez, Sonia**  
*It's a New Day: Poems for Young Brothers & Sisters*, Broadside Press, 1971, gr. 5 up; *Adventures of Small Head, Square Head & Fat Head*, Third Press, 1973, gr. 2-6.

**Shearer, John**  
*I Wish I Had an Afro*, Regnery, 1970, gr. 3-7.

**Shepard, Ray Anthony**  
*Conjure Tales* (Charles W. Chesnutt, retold by Ray Anthony Shepard), Dutton, 1973, gr. 4 up; *Sneakers*, Dutton, 1973, gr. 4-6.

**Steptoe, John**  
*Birthday*, Holt, Rinehart and Winston, 1972, preschool-3; *Stevie*, Harper & Row, 1969, preschool-3; *Train Ride*, Harper & Row, 1971, gr. 1 up; *Uptown*, Harper & Row, n.d., preschool-3.

**Stokes, Olivia P.**  
*Beauty of Being Black: Folktales, Poems and Art from Africa*, Friendship Press, 1971, gr. 4-6; *Why the Spider Lives in Corners*, Friendship Press, 1971, gr. 1-3.

**Sutherland, Efua**  
*Playtime in Africa*, Atheneum, 1962, gr. 2-6.

**Tarry, Ellen**  
*My Dog Rinty* (written with Marie Hall Ets), Viking Press, 1946, gr. 1-4; *Young Jim: The Early Years of James Weldon Johnson*, Dodd, Mead, 1967, gr. 7 up.

**Thomas, Ianthe**  
*Lordy, Aunt Hattie*, Harper & Row, 1973, gr. 3-5; *Walk Home Tired*, Billy Jenkins, Harper & Row, 1974, gr. 4-6.

**Walter, Mildred Pitts**  
*Lillie of Watts: A Birthday Discovery*, Ritchie, 1969, gr. 4-6; *Lillie of Watts Takes a Giant Step*, Doubleday, 1971, gr. 6 up.

**Walton, Darwin**  
*What Color Are You?*, Johnson Publishing Co., n.d.

**ABOUT THE AUTHOR**  
EUGENIA MAULDIN is Associate Professor, Graduate School of Library and Information Science, University of Tennessee.

The Council would like to prepare similar bibliographies for Chicano, Native American, Puerto Rican and Asian American children's literature. Suggestions and information will be greatly appreciated.



# INTERNATIONAL EXCHANGE

## AFRICA

*Apartheid* by Stanley Faulkner and Deep Ford details the repression practiced in South Africa. Published by the Publicity and Information Bureau of the African National Congress of South Africa, London, the booklet makes a special effort toward "informing American public opinion." Useful in classrooms, the booklet is available from the American Committee on Africa, 164 Madison Ave., New York, N.Y. 10016 for 30¢.

Ms. Gulten Wagner has just finished her thesis on "Nigerian Children's Books." She would like to hear from others interested in this same topic. Write her at the University of Ibadan Library, University of Ibadan, Ibadan, Nigeria.

Inexpensive publications documenting oppression in South Africa are available from the Pan-African Liberation Committee. "Boycott Gulf" posters, bumperstickers and leaflets are also available. Write the Committee at P.O. Box 524, Brookline Village, Mass. 02147.

*Anti-Apartheid News* carries information on the liberation struggle in Southern Africa and on Western collaboration with apartheid. Subscriptions (10 issues a year) are £3 airmail, £1 surface. Write Anti-Apartheid Movement, 89 Charlotte St., London W. 1, England.

Foundation Books is a new publishing firm in Kenya that aims to be a "truly African publishing firm." It intends to publish readers for children and popular African literature; there will be an emphasis on books in Swahili. The first three books published, all paperback, are *Pwagu na Pwaguzi* (24 pages; U.S. \$1.50); *Sheikh Samragaat: Kitabu Cha Mairongo* (48 pages; \$1.50); and *Our Alphabet* (in English; 26 pages; \$2). Prices include packing and surface mail; to order or obtain airmail rates write: Foundation Books, P.O. Box 73435, Nairobi, Kenya.

## CANADA

A new directory, *The Native Press in Canada*, is now available for \$2 (check or money order). Write "Canadian Directory," American Indian Press Association, Room 206, 1346 Connecticut Ave. N.W., Washington, D.C. 20036.

## GERMANY

Scholars from the German Department of the University of Wisconsin-Milwaukee, have started a new bulletin called *New German Critique*. This journal will contain articles and reviews on all aspects of German society and thought. Since one of the editors, Jack Zipes, is a specialist in children's literature, the journal will contain articles about children's literature in West and East Germany. The first issue (Dec., 1973) carried an article on new trends in German children's books. For further information write *New German Critique*, German Dept., Box 413, University of Wisconsin-Milwaukee, Milwaukee, Wisc. 53201.

Extracts from a paper on racism in West German advertising given by Jörg Becker of Frankfurt to the Council on Interracial Books for Children in November, 1972, were published in the July, 1974, issue of *Encore* under the title "Germany's Racist Hucksters."

The Munich-based International Youth Library is preparing a catalogue of annotated bibliographies of children's books on minority themes in all countries and requests the help of Bulletin readers. As a first step, it is annotating books for or about those minorities in Germany: Spanish, Italian, Greek, Yugoslavian and Turkish. The Library also wishes to learn about books on Puerto Rican and Chicano minorities in the U.S. Please write Ms. Margarita M. Tura-Soteras, Spanish and Latin American Section, Internationale Jugendbibliothek (International Youth Library), 8 München 22, Kaulbachstrasse 11a, Germany.

## CHINA

*China: A Resource and Curriculum Guide*, edited by Arlene Posner and Arne J. de Keijzer, offers a critical guide to curriculum units on China, an annotated guide to books, periodicals and audio-visual material on that country, etc.

Continued on page 11

## RACISM AWARENESS

Continued from page 1

sustained and ongoing campaigns against racism in different sectors of the national life might best be waged in the future. Three organizations—the New York-based Council on Interracial Books for Children, created in 1966, the Foundation for Change, started in 1968, and the Detroit-centered New Perspectives on Race, founded in 1969—are attempting to counter institutionalized racism in the field of education.

Since their inception, the above organizations have worked (1) to change the all-white world of children's book publishing and to counteract the racist/sexist content of textbooks, reading programs and other classroom materials; (2) to supply teachers with instructional materials on racism and to conduct training programs for teachers in racism awareness; and (3) to develop and apply new and systematic approaches to the problem of racism in education. While this work has had considerable impact, the groups—desiring to maximize the effectiveness of their complementary activities—are currently seeking funds to create a new, national consortium tentatively named Racism Awareness Center for Educators (RACE).

It is the view of the RACE consortium that in order to achieve pluralistic school environments capable of delivering true multicultural education, educators must become aware of their own ethnocentrism and of the racist practices of their schools and of society in general. As was said in a recent editorial in this Bulletin, "Teachers brought up on a single set of values—a unicultural outlook—cannot be expected to turn about and successfully start teaching students of many cultures to respect multicultural values." It is only when educators achieve an awareness of their unicultural perspective that they can deal effectively with the multicultural materials that are becoming available. (As more and more educators have realized the limitations of their perspective, they have turned to the CIBC and FFC offices for assistance. It was out of these requests for help that the RACE concept evolved.)

### SERVING EDUCATORS

RACE will serve educators in several ways. The first will be the creation of a racism resource center to create lesson plans and develop new materials on racism. The second will be to supply informational articles on the subject by expanding this Bulletin. The third method by which RACE plans to increase the awareness of institutional racism among teachers—as well as librarians, students, publishing personnel and parents—is via an inservice training process.

What is racism awareness training? It is a program consisting of a series of workshops designed to focus on institutional racism, rather than on individual prejudice, the ultimate objective being to promote behavioral, rather than simply attitudinal, change. Standard group dynamic techniques are employed in combination with lectures, readings, discussions and audio-visual materials. The style and content of this training method were developed in Detroit by a group of Black and white educators, psychologists and clergymen.

New Perspectives on Race, the Detroit arm of the RACE consortium, pioneered in the development of racism awareness training for educators and conceived the curriculum, Developing New Perspectives on Race. Originally geared for secondary schools, it has been adapted to teacher training, adult education seminars, university race relations courses, and industrial and military race training. The curriculum contains five units focussing on, among other topics, the

social and institutional manifestations of racism and the histories and cultures of Third World peoples. It has served as the basis for workshop designs for education groups in Michigan and Illinois and for numerous Michigan school systems. NPR resources have also been used by the U.S. Navy, community mental health services and the YWCA.

There are significant differences between racism awareness methods as exemplified in the RACE model and the "sensitivity" or "encounter" approaches that have attained some measure of popularity in recent years. Racism awareness stresses concern with behavior and *behavioral change*. "Our goal is to turn things around at the policy-making and practices level of institutional life. Attitudinal change is important, but it is not enough," says RACE trainer Dr. Gloria Fauth, a longtime associate of NPR and currently teaching classes in Racism in U.S. Education at Columbia University's Center for Ethnic Studies. "Much of our training is centered on what people can do, concretely, to implement or foster institutional change. Racism awareness training provides people with an opportunity to practice new behaviors in a controlled setting which can then be transferred into real environments."

### WHITE POWER CONFRONTED

Sensitivity/encounter sessions, on the other hand, do not confront white institutional power and privilege. They are designed to achieve "brotherly love"—that is, *attitudinal change*—based on the belief that if individuals learn to think and feel differently, society will inevitably begin to improve. "Often, sensitivity/encounter session participants feel attacked personally and are torn apart by the experience," according to another RACE trainer, Luther Seabrook, veteran of the Human Relations Unit of New York City's Board of Education and now principal of Intermediate School 44 on the Upper West Side of Manhattan.

In Mr. Seabrook's view, racism awareness has a more positive impact. "In our workshops, people are taken through a logical series of multi-dimensional events which illuminate racism in its various forms. This process educates them—about themselves and the society in which they live. That educational atmosphere tends to neutralize the emotional content of the subject, which I think is a good thing."

Staff competence is cited as an important factor in determining the quality of a racism awareness experience. White workshop leaders should be completely in touch with their own racism and must know how to handle related inner conflicts. Third World staffers should, likewise, have a strong sense of themselves and of their culture. Political awareness, depth of commitment and clarity of focus on goals are other qualities critical to good leadership.

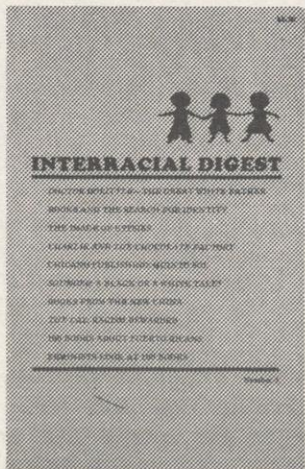
That racism awareness methods seem to lend themselves naturally to varieties of application is no doubt an indication that their use will expand in the foreseeable future—flexibility and adaptability are proven strengths. Change, however, will not come easily. As the pressures on whites to share, rather than hoard, their power increase, resistance to change may harden. Working with both white and Third World individuals and groups, RACE hopes to play a positive role in ongoing efforts to create more harmonious relations between the world's diverse peoples.

Readers interested in the work of the new consortium should write RACE c/o CIBC, 1841 Broadway, New York, N.Y. 10023.

Other articles about racism awareness appear on page 1 ("Innovative Program in Illinois") and on page 9 ("A Rap on Race").

### Order Your Copy of This New Book Now!

The Interracial Digest—containing 10 of the best articles from previous Bulletins—is now available. In a handy 5 1/2" X 8 1/2" format, the 48-page Digest includes reviews of such children's classics as "Doctor Dolittle," "The Cay," "Charlie and the Chocolate Factory" and "Sounder," as well as general articles on the portrayal of minorities in children's books. The Digest is available free to new institutional or contributing subscribers (see coupon on page 12) or it can be obtained from the Council, 1841 Broadway, New York, N.Y. 10023, for \$2.50.





# WHITE SUPREMACY EXTOLLED IN TV FILM OF "THE CAY"



A scene from the telecast of *The Cay*.

The Bell System Family Theater's telecast of Russell Thacher's adaptation of *The Cay*, by Theodore Taylor, was shown as scheduled on NBC October 21, 1974, in the midst of sharp criticism leveled against it by an educators' coalition, formed by the CIBC.

The coalition, including representatives from the National Education Association, *Freedomways* magazine, a task force from Teachers College, Columbia University and the CIBC, had challenged the selection for TV adaptation of a book that serves to reinforce and perpetuate racist stereotypes of Black people and other antihumanistic values. (Even at the time of its publication, when *The Cay* won several awards, the CIBC quickly dissented from the favorable critical comments in an article by Albert V. Schwartz that appears in the CIBC's *Interracial Digest*.) The group was joined in its protest by Bertha Jenkinson, current chairperson of the Jane Addams Children's Book Award Committee, who deeply regrets the presentation, by her organization, of a "brotherhood" award to the book in 1970.

*The Cay* is about an eleven-year-old white boy named Phillip Enright, played by Alfred Lutter III, and a seventy-year-old West Indian seaman called Timothy (of no last name or fixed address), played by James Earl Jones, who survive the torpedoing of their boat by Nazis during World War II and are marooned on a small island.

The TV film fails on several levels. A situation that is not inherently racist but, in fact, contains the potential for dramatic tension, suspense and illumination of vital issues, was invested with none of these elements. Rather, the story limps along anemically, missing opportunities and reinforcing discredited stereotypes and ideas as it goes.

Jones, in perhaps the least effective portrayal of his career, mugs, grimaces and infantilizes his way through the role of illiterate Timothy, whose assigned lot is to sustain young Phillip, the latter having been blinded in the shipwreck. Speaking in a heavy dialect of undefined origins, he emotes broadly, at one point reassuring his "young bahss" that the blindness will pass and, at another, ranging about the island in a malaria-induced fit. (Given the weakening effects of malarial fever, we found this towering seizure to be one of several implausible occurrences.) Responding to a curse from Phillip—"you stupid Black trash"—he slaps the boy, then retreats like a child to soothe his wounded feelings by singing a spiritual-like "island" folk tune (shades of the plantation "mammy").

Young Lutter, for his part, expresses the essential emptiness of the character of Phillip, failing to infuse

it by his acting with any substance whatsoever.

Phillip's blindness emerges as a symbolic contrivance for peddling the notion that color blindness is the highest state of humanitarian consciousness. "Timothy, are you still Black?" asks Phillip midway in the saga. Yes, ol' Timothy is still Black, but it doesn't matter a jot Phillip supposedly discovers in the course of his experiences on that little cay in the middle of nowhere. In addition to the primitive state of the author's awareness in race matters that this message suggests, he would further seem to be saying that the only way Blacks and whites can interact positively is under such unusual and temporary circumstances as prevail in this story. Back on land, extensive contact is still a no-no.

Then, there is the thorny matter of Timothy's death during a storm. John J. O'Connor, TV critic for *The New York Times*, put it this way in his review of *The Cay*: "Perhaps the time has come for television, in its search for 'tender' racial lessons, to find material in which the black [sic] becomes more than a disposable instrument for educating the white." We would go further. Timothy's death constitutes a devastating allegorical statement to the effect that it is for Blacks to serve and die and for whites (white civilization) to be served, rule and prevail.

The adapter might have approached his task quite differently. He might have chosen to depart from the narrow conceptions of character provided in the original material and wrought them anew. He might have uplifted the "message" of the tale from its current level of underdevelopment to one of some sophistication and enlightenment. He did not, and as a result, vast numbers of whites were given aid and comfort in their prejudices, while Blacks were relegated to their same, old "place."

The telecast may or may not be repeated in the future, but unfortunately we have definitely not heard the last of *The Cay*. Since sales of the book have surely been spurred by the advertising campaign surrounding the telecast and, of course, by the telecast itself, we may expect *The Cay's* outdated lessons to influence the minds of young children for some time to come.

## CIBC CHALLENGES "THE CAY" IN BROAD CAMPAIGN

Upon learning of NBC-TV's adaptation of *The Cay* for showing in prime time on October 21, the Council on Interracial Books for Children initiated a multifaceted campaign to focus attention on the elements of racism in the story. (The Council's critical analysis of the book appeared in the 1971 Vol. 3, No. 4 issue of the Bulletin after the book won the Jane Addams Children's Book Award.)

The CIBC launched a series of planning meetings to develop a coalition strategy that would include, in addition to the Council, representatives of the National Education Association, a teachers task force from Teachers College, Columbia University, and *Freedomways* magazine.

At a press conference on October 17, a position paper and other materials were distributed and Beryle Banfield, President of the CIBC Executive Committee, and Albert B. Schwartz, Assistant Professor of Education and Language Arts at Richmond College,

CUNY, presented the Council's views to the media. Also participating in the press conference were Norma Rogers, Special Projects Director for *Freedomways* magazine; Samuel B. Ethridge, Teachers Rights Director for the National Education Association and Bertha Jenkinson, Chairperson of the Jane Addams Children's Book Award Committee. Ms. Jenkinson stated: "I feel that the choice of *The Cay* . . . for our award in 1970 was a mistake."

Two major New York City newspapers in their reviews of *The Cay* referred to the CIBC position and incorporated important aspects of its viewpoint in their evaluations.

Meanwhile, the CIBC sent letters to Bulletin subscribers nationwide, urging them to view the telecast and to lodge protests with the network by phone or letter and to initiate home and classroom discussions about the telecast with children. Letters were also sent to local and national organizations asking that they call on their members to join in similar actions.

A special call was sent to teachers who had participated in CIBC workshops at Penn State, Teachers College, Columbia University, and CUNY, requesting that they design

## "A RAP ON RACE"-- A Mini-Lecture on Racism Awareness

By Patricia M. Bidol

*This is an extremely condensed version of an introductory talk about institutional racism given by Dr. Bidol in the early stages of a Racism Awareness Training session.*

I've been teaching for 17 years. I've been a white American for 22 years longer than that. But it's only recently that I've begun to realize I'm a racist. And so are you, if you're white. Let me back up a bit and explain where I'm coming from.

I'll start with my daughter Helen who likes pistachio ice cream. Hates all other kinds, even though she's never tasted them. Helen's just like lots of people we all know, people who make a negative judgment about other kinds of people without really having sufficient data for their decisions. That's known as prejudice. If I dislike all Italians, I'm prejudiced. If a Black person hates all whites, that Black is prejudiced. A short, workable definition of prejudice is, "Thinking ill of others without sufficient warrant." Prejudice is irrational—and education can often help by feeding new facts or new experiences to the prejudiced person.

Racial prejudice is when a group of people make a decision about another group of people who are of a different color. They also do not have sufficient data, and they usually end up saying, "Our group is better than your group." This has happened a lot throughout history. Somehow we begin to feel that our group is biologically, socially—or somehow—superior. Racism is when you take racial prejudice and act on it because you have power—the power through your group's institutions to influence people of other groups.

It's very critical that we understand that prejudice becomes racism only when the institutions and the culture of a society are able to back up that racial prejudice. That's why, in the United States today, only whites can be racists because it is whites that have control over the institutions that create and enforce American cultural norms and values. So I am defining racism as "Prejudice plus institutional power." A longer definition, produced

During the coming months, CIBC will take a probing look at TV programming to spotlight its projections of racist/sexist images and attitudes in preparation for a major report. We urge you, our readers, to scrutinize such programming in your localities and submit to us what you regard as examples of racism and sexism on TV.

consciousness-raising lesson plans on the racism in *The Cay*. Teachers of pre-service training programs were asked to assign their students the task of devising similar lesson plans.

Prior to the telecast Ms. Banfield, Ms. Jenkinson and Dr. Schwartz met with Herminio Traviesas, Head of Standards and Practices at NBC, to point out the stereotypes in the story offensive to the Black community and to challenge the network's failure to involve minority people in their script selection process. They urged, too, that apparatus be set up for involving minorities in future selections, especially of programs with race-related themes. A CIBC delegation also met with Dennis Mollura, Press Relations Manager at Bell Telephone, sponsors of the show. Mollura was unconvinced by their arguments, and told the delegation: "It's a fine book and we are proud to present it." [J.C.B.]

by the Civil Rights Commission, is, "Racism is any attitude, action or institutional structure which subordinates a person or group because of their color."

Now I'm not saying that Blacks and people of other racial minorities in the U.S. could never be racists. They could—if they were in control of the institutions and culture of a society and used their power to oppress groups who were not Black.

### WHY I'M A RACIST

Getting back to why I'm a racist. I'm not the kind who burns crosses on people's lawns. Nor the kind that calls grown Black men, "Boy!" No. I'm not an Archie Bunker bigot, not an overt, obvious racist. Nor am I a "passive" racist who says nothing when racial slurs are passed around. When I was teaching biology in junior high school, I didn't come down harder on Black students. Nor did I excuse them from doing homework because "the poor things had such bad living conditions" back home. Not that kind of individual racist stuff. But what I did do was to give my students IQ tests. And IQ tests, back then, were standardized on white kids, just exactly as they still are today. So the Black youngsters tested did less well, consistently, than did white youngsters. Naturally, if schools reversed them and used tests standardized on Blacks, our white youngsters would, in effect, be penalized about ten points. And would white parents ever scream!

So when I gave those IQ tests to my minority students, they were tracked to less demanding classes, and their teachers expected less of them than of higher scoring white students. What I was doing was covert racism. Hidden, not overt. And it was unintentional. I was just going along with the practices of the educational institution. Just like the people who made up the tests, I never meant to be a racist nor to harm the chances of minority children. Like the people who designed the tests, I didn't want to be, didn't mean to be, racist. But my intentions didn't matter. My actions had the result of rigging

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## RAP ON RACE

Continued from page 9

the future in favor of the white students.

Well, even though I have super-rigid requirements for the use of IQ and achievement tests in the schools where I am now a Superintendent—even though I have no truck with *any* form of tracking—even though I insist on high teacher expectations for all of our students, I *still* say I'm a racist. Because I'm still *part of a racist system* that continues to rig life in favor of whites like myself and my children.

Lots of white people like me work in schools, in courts, in government, in business, in all of our society's institutions. In the U.S. every one of these institutions is *basically* controlled *by* whites and run *for* whites. All the rules, practices, values and customs of each institution reinforce white power and privilege. So our individual intentions don't count. What we're part of is *institutional racism*. And no amount of education which only changes an individual's attitudes is helpful against *this* form of racism.

Institutional racism in education takes many forms. Curriculum materials written by, and accepting of, white viewpoints and norms are one form. School discipline procedures administered by whites are another. White staffing, white budget control, white school boards, white value judgments—all these, and more, add up to institutionally racist practices in our schools.

It's no accident that more whites end up with Ph.D.'s or college degrees. Unless you believe that Blacks are dumber than whites you *must* end up believing that the system is rigged in favor of whites.

And because I *have* benefited—and almost automatically continue to benefit—from this rigged system, I say I'm a racist.

Still another kind of racism is *cultural* racism. To quote from a publication of the National Council for Social Studies, "When whites use power to perpetuate *their* cultural heritage and impose it upon others, while at the same time destroying the culture of ethnic minorities—that's cultural racism."

The English language itself, where *whiteness* has 44 *favorable* synonyms and *blackness* has 60 *unfavorable* ones, is part of the problem. Adam and Eve, Santa Claus, Jesus and Mary, national heroes and beautiful fairy tale princesses are all white. The figure on top of the evolution chart in biology class is white (*and* male). The sports trophy we hand to winners

shows a white male figure. Our holidays are celebrations of white men and of white-centered events.

Now, I'm not saying that we should throw out all the white national heroes, holidays and myths. They are essential to the development of a healthy self-concept for white kids. What I *am* saying is, "Let's be certain to add national heroes, holidays and myths that are about nonwhites so that Black, Puerto Rican, Asian American, Chicano, and Native American kids can develop the same healthy self-concept."

What can *we* do about institutional racism? Before talking about what we *should* do, I'd like to point out some things we'd better *not* do. Some things that have been tried don't work; instead they perpetuate racism.

First, don't *blame the victim*. Forget terms like "culturally deprived." Try "culturally different." Forget the adjective "disadvantaged." Try thinking "oppressed by white society." Stop thinking, "If they only could speak correctly." Try learning to understand and respect Spanish, Black English, or *whatever* language is the cultural heritage of your students or classmates. Stop trying to *change* youngsters into replicas of middle-class whites. Start finding ways to successfully teach them, *the way they are*. In other words, some students are victims of racism. We must *call a halt to trying to blame them or to change them*. Instead, we must start changing the behaviors and practices which have failed their needs.

### AVOID "HELPING"

A second white behavior to avoid is "helping." "Helping" is racist because whites, having the goodies, decide what, when and to whom to give. A better approach is "sharing." And "sharing" can't be controlled by whites alone. In school systems, "sharing" means decisions are made with all students, with their parents, with those who now have no power. "Sharing" is much more difficult than "helping," but "sharing" is equitable and "helping" is racist.

A third white failure is the "brotherhood" approach—the idea that we need only to love one another and "be human together." This ignores the institutional nature of racism. If, for instance, in a school filled with racial tension you bring Black and white students "together" through a "brotherhood" program, you may get a peaceful year. But, at the end of the year, at graduation, most whites will still go off to college and most Blacks (those who have not dropped out or been pushed out) will still not be equipped to participate in our so-

ciety's benefits. You might have achieved a temporary peace, but you have not in any way dealt with the basic inequities caused by a racist institution.

A fourth white response is *inaction*. Toleration of injustice is really support of injustice. Neutrality supports the way things are. And the way things are is racist. A fifth white cop-out is criticizing Third World people for being *too* militant—*too* angry—*too* "Uncle Tom" like—or *too* whatever. We whites often do this because it is far easier than dealing with our own white friends and colleagues and with our *own* white responsibility.

I am telling you that it is *not* a coincidence that our Presidents are white, that our Congress, our captains of industry, our professors and our doctors and lawyers are all predominantly white (and male). It's racist rigging; whether that rigging is *intentional*—to get slave or cheap labor, for example—or *unintentional*, does

not matter. In either case it poses a major problem for all Americans, not only for minorities but also for those whites who would be happier living and sharing in a more just society.

There are things whites can do to create change, but we can not figure out all the answers *by ourselves*. We need to take direction *from* the people we are oppressing. We must learn to look at our behavior and practices through their eyes because it is *they* who have the most experience in recognizing all forms of racism. (We also need to remember that whites are a world *minority*.)

Racism is dehumanizing to the oppressors as well as to the oppressed. We all—people of all races—must work together to achieve a non-racist society.

### ABOUT THE AUTHOR

DR. PATRICIA M. BIDOL is Superintendent of Schools in a Michigan school district.

## ILLINOIS PROGRAM Continued from page 1

Center was initially funded in May, 1971, under Title IV. All of the seven points offered in its program are based upon the first: racism awareness training. The awareness programs are conducted for groups of teachers and counselors, for administrators, for school board members, and for students and parents. The basic objective for these training sessions, which usually run for two-and-a-half days each, are:

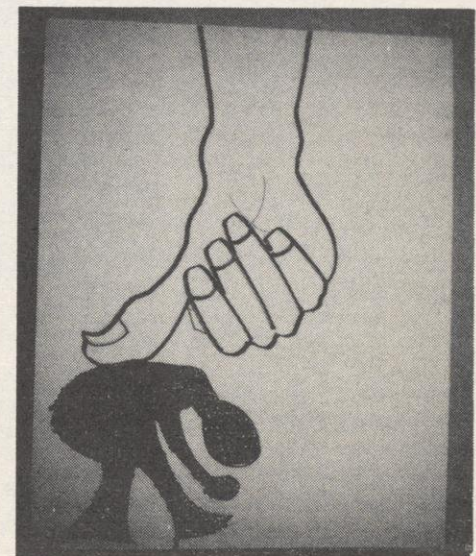
1. To analyze oneself in relation to society.
2. To differentiate between racial prejudice and racism.
3. To analyze one's own school for policies and practices which support or which block multiracial education.
4. To develop a practical action plan for change.

Initial activities of role-playing, collage interpretations, etc., are designed to develop a racial role awareness of self and others in society and in school. What comes out, inevitably, is (1) that white participants consider their whiteness so normal that they have a difficult time thinking of themselves as "white Americans" rather than just "Americans" and (2) that Third World participants—Black Americans, Hispanic Americans, Asian Americans and Native Americans—on the other hand, are always conscious of their racial identity. These exercises open participants to a fresh view of the significance of racial identity in the U. S.

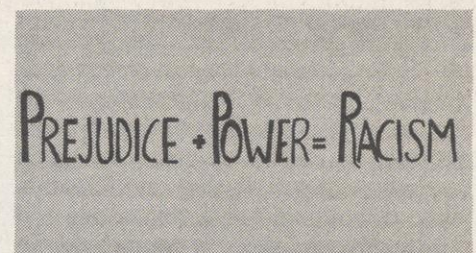
Later training activities encourage participants to clarify their understanding of the nature of racism. One warm-up exercise is "The Racism Box." The "Box" contains an assortment of "everyday" articles such as advertisements, books, clothing, toys, packages of food, gift cards, etc., which are in some way linked to racism. Participants take a close look at these objects in order to see just how they reflect the racism of our society.

After the initial consciousness-raising, a mini-lecture probes the nature of racism, how racism differs from prejudice, the individual, institutional and cultural variations of racism, and how all of these are manifested in schools.

Additional discussions, exercises, role-playing and films follow the mini-lecture. In one exercise used at this point—"Racism Sort"—participants are asked to distinguish between different school situations to determine which are racist and which are not, and to decide how the school can most effectively deal with situations and eliminate racist practices. Here we always see how group dynamics spur individuals to new insights, which, in turn, reinforce new understandings of the entire group.



Shown here are two of the visual aids used during racism awareness training sessions.



Near the end of the training session, participants begin to identify the particular practices and policies of their own schools which they can now perceive as blocking multiracial quality education. The final portion of the session is devoted to developing specific individual and group action strategies and plans for change.

Participants report an overwhelmingly enthusiastic endorsement of the style and content of the training session. Most participants appreciate the opportunity to grapple with the concept of racism, and they tell us that the input has been extremely helpful.

Our Center has found that the three factors most directly linked to achieving and sustaining change in both institutional and interpersonal behaviors are (1) the length of time spent with a particular school or district; (2) the extent of administrative support and initiative within a school; and (3) the readiness and leadership capabilities of the participants in the program.

If you would like further information about the Center, please write The Center for Program Development in Equal Educational Opportunity, National College of Education, Evanston, Illinois 60201.

### ABOUT THE AUTHOR

DR. CLAIRE HALVERSON is co-director of The Center for Program Development in Equal Educational Opportunity, Evanston, Ill.

## FIVE PRIZES OF \$500 EACH SIXTH ANNUAL CONTEST FOR AFRICAN AMERICAN, ASIAN AMERICAN, AMERICAN INDIAN, CHICANO AND PUERTO RICAN WRITERS WHO ARE UNPUBLISHED IN THE CHILDREN'S BOOK FIELD

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

**CONTEST ENDS DECEMBER 31, 1974**



# SEXISM AND RACISM: Different Issues?

We would like to share with our readers the following statement which was sent to various feminist groups. Presented also are the replies from the Emma Willard Task Force and the National Black Feminist Organization. They appear on one page to facilitate posting on bulletin boards.

The American Women's Movement has been criticized as being concerned exclusively with the interests of the white middle class. Third World women have found insufficient evidence of concern for the double oppression of nonwhite women. This double oppression consists of being women in a society that is sexist and of being non-white in a society that is racist. This double oppression requires a double approach for solution. Third World women regard *battling sexism without challenging racism as tantamount to a declaration of "Concern for White Women Only."*

We believe the Women's Movement must direct its energies against racism *simultaneously* with its efforts against sexism. Our work with the Council on Interracial Books for Children and the Foundation for Change has been to question the social values conveyed to children by the books they read at home and the materials they use at school. We are particularly concerned with books and materials that convey sexist and racist values. While engaged in this work, we have been distressed to find that feminists are recommending books that give priority to changing sex roles while ignoring, or giving low priority to, changing race roles.

*Mary Poppins* by P. L. Travers and *Pippi Longstocking* by Astrid Lindgren are two children's books that have been praised by *Ms.* magazine and other feminist media because they present strong female role models. Ignored is the fact that the Pippi books exploit Third World peoples and convey values that are decidedly racist. As for *Mary Poppins*, that is a book so pervasively racist that even its author's rewriting the worst passages has not mitigated its racism.

## RACISM NOT CONSIDERED

The Nebraska chapter of NOW recently issued a major evaluation of school readers and story books. We were pleased to find the following comment about the story, *They Were Strong and Good*: "This book is racist as well as sexist." But their criticism of *The Five Chinese Brothers*, a children's "classic," is based solely on the fact that the book is only about men. There is no consideration of the blatant stereotyping of the Chinese characters, which is why this book is considered as offensive to Asians as *Little Black Sambo* is to Blacks. The Nebraska report praised another "classic," *The Matchlock Gun*, which has been seriously criticized by minority groups for its slurs against Native Americans. We quote directly from the Nebraska review:

When a band of Indians attack, mother is ready for them. She has prepared a trap. Mother lets the Indians chase her to the house and the boy then shoots them with an old Spanish gun. . . . Strength, courage and wit are shown to be female characteristics as well as male characteristics in this book.

Here a woman is praised because she can kill Indians just as well as a man. Who needs such racist role reversal?

On the issue of sexism, white women are successfully raising their own consciousness and profoundly affecting the conscience and the consciousness of our nation. White women are dealing with their own oppression.

But Third World women have to

deal with both sexual and racial oppression. Some feel that racism is a greater burden than sexism. Whatever Third World women feel is what white women—who are sincere about sisterhood—should also choose to deal with. On the issue of sexism, we have been raising our own consciousness and profoundly affecting others. But in a racist society, white women are not as conscious of the many subtle aspects of racism as they should be. Racism awareness must become an integral function of all our consciousness-raising explorations—and a concrete part of all our organizations' guidelines, reports, publications, etc.—*A group of Asian, Black, Chicana, Native American and white feminists connected with the Council on Interracial Books for Children and the Foundation for Change.*



Dear Educators:

In the last decade, we have witnessed the emergence of many groups and organizations who address themselves to the needs of those people whose priorities and rights were previously ignored. Among others, we have witnessed the concurrence of anti-war groups, mental health organizations, and organizations for assistance to the aged. Indeed the formation of NOW and *Ms.* magazine and other feminist-oriented organizations reflected a renewed sensitivity to the needs of women—all women—to be what they could be uninhibited by sex-role stereotyping.

But the examination of those issues which preceded the formation of various groups has not raised the total consciousness or the total sensitivity of these activists to the needs and rights of all human beings. Feminists cannot afford to half-step, and we find it ludicrous that some white feminists who can detect sexism with Geiger-counter accuracy can let slip the subtle and not so subtle racism that appears in literature.

Being aware of how sexism in children's literature has limited the options of boys and girls, we can certainly comprehend the damage done when sexism is paralleled with racism in children's literature. The Women's Movement loses credibility when it falls into the traps of racism when dealing with books for children. We must build into our detectors a mechanism for recognizing racism as well as sexism in our children's books. We view feminism as potentially the greatest sensitizer of folk-kind and our children's books have got to reflect that.

Hey, Council on Interracial Books for Children, you're all right! Keep on keeping on.  
For togetherness,  
*Deborah Singletary*  
National Black Feminist Organization



Dear Sisters:

Thank you for including us in the "Issue for Discussion." We are concerned with racism and fully agree with you that racism and sexism must be fought simultaneously. It is always good, however, to be reminded of, or to have pointed out, the racism in particular feminist materials.

It is indeed frustrating to see people working on one issue while perpetuating the evils of another issue.

# INTERNATIONAL EXCHANGE

Continued from page 8

Cloth, \$6.50; paper, \$2.95. Available from The University of Chicago Press, 5801 Ellis Ave., Chicago, Ill. 60637.

## GREAT BRITAIN

The Children's Rights Workshop publishes a newsletter with reports on alternative education and other matters affecting children's rights in England and in other countries. Four issues a year for 50 pence (about \$1.20). The group has also prepared a list of references and contacts in England and Canada that are concerned with sexist stereotypes in children's books. Write to the Workshop at 73 Balfour St., London S.E. 17, England.

Two English groups will be of interest to our readers. The Merseyside Women's Literature Group, 2 Rutland Ave., Liverpool, has rewritten some of the classic fairy tales. The Children's Books Study Group is concentrating on the politics—including sexism—of children's picture books. They can be reached c/o the Children's Rights Workshop (see note above).

## GUYANA

A little over a year ago we reported on the start of Guyana's program to publish reading materials for that nation's primary schools (see "New Reading for a New Nation," Vol. 4, No. 3 & 4). The program was designed to produce material that reflected the Guyanese experience and to supplement and counteract the British-oriented materials that had been used since the country's colonial period. We are happy to inform our readers that the program, under the direction of the Materials Production Unit (MPU) of the Guyana Ministry of Education, has now published 15 titles, various teachers guides, several wall posters, etc. In addition, an extensive testing program, involving over 1,000 pupils, evaluated the materials already published and will lead to refinements in future projects. The MPU Illustrator-in-Chief is Tom Feelings, an artist who is well-known to Bulletin readers (his most recent book, *Jambo Means Hello*, was reviewed in the last issue). For additional information, please contact Mr. Allan A. Fenty, M.P.U., Ministry of Education, 91 Middle St., Georgetown, Guyana.

## PHILIPPINES

*Philippines Information Bulletin* carries news, fiction, poetry, book reviews, etc. of interest to high school classes. Bimonthly; \$5 per year for individuals, \$10 for institutions. Write the *Bulletin* at 14 Glenwood Ave., Cambridge, Mass. 02139.

## INTERNATIONAL

The revised edition of Wolfgang Kempke's *International Bibliography of Comics Literature* contains nearly 5,000 titles from all over the world and covers such issues as the history, structure, function, etc. of comics. It is available for \$20 from Verlag Dokumentation, Jaiserstr. 13, D-8023 München-Pullach, Federal Republic of Germany.

*Portuguese Colonialism from South Africa to Europe* has economic and political studies on the Portuguese colonies, South Africa and Namibia. In English and German, the 232-page book is f7.50; make payment by International Money Order to Angola Comite, Da Costa St. 88, Amsterdam 1014, Holland.

An organization concerned with education about liberation movements in "underdeveloped" and exploited countries publishes pamphlets and books and has buttons and posters available. Write The Liberation Support Movement Information Center, P.O. Box 94338, Richmond, Canada V6Y 2A8.

We can understand this at both the intellectual and affective level because we have had (1) experiences similar to the ones mentioned in your letter and (2) experiences related to trying to point out to people concerned with racism (but unaware of sexism) the evils of sexism also.

Two examples of the latter come from our work with the human relations courses for teachers in Minnesota and the intercultural workshops which the State Department of Education has conducted. The human relations courses were originally designed as racism awareness courses, and the materials used and the attitudes of the leaders were sexist. With the State Department of Education's intercultural workshops (nine of which were conducted around the state in 1972), one of the leaders was aware of sexism but did not deem it important enough to discontinue using a blatantly sexist slide presentation because, he said, "the slide presentation effectively deals

with racism and I don't want to dilute that concern."

It's been a very frustrating struggle the last three years to convince people that both racism *and* sexism are oppressive and have a common underlying basis. We would like to see people understand the underlying basis of all these "isms" and stereotyping whether on the basis of race, sex, age, income, religion, nationality, sexual preference, or handicap. People must see how the need to put someone down leads to negative and dehumanizing categorization and stereotyping and to the institutionalization of these attitudes. It is to this end for which we are working.

It is valuable to have reciprocal communication in the struggle to eliminate stereotypes and promote personhood.  
Toward humanness,  
*Gerri Perreault*  
Emma Willard Task Force on Education



# RACISM ON AGENDAS OF NATIONAL TEACHERS GROUPS

At the invitation of the National Council for the Social Studies, the CIBC and the Foundation for Change will jointly present on November 27 an all-day clinic, entitled, "Racism Awareness Workshop: Identification, Criteria and Evaluation of Materials."

Directed by Florence Jackson, Curriculum Director, Bureau of Social Studies, New York City Board of Education, the panel will include Lyla Hoffman, Foundation for Change; Dr. Geneva Gay, Association for Supervision and Curriculum Development; and two CIBC resource specialists—Beryle Banfield, author of *Africa in the Curriculum*, and Albert V. Schwartz, Assistant Professor of Language Arts, Richmond College.

The clinic is designed to help teachers and supervisors develop an awareness and sensitivity to individual, institutional and cultural racism. Emphasis will be placed on an evaluation of the language used in social studies texts and on the identification of stereotypes and subtle elements of racism. Attention will be directed to the quality and quantity of information presented on Blacks, Asian Americans, Native Americans and Chicanos in student texts and other materials. A participatory workshop will include simulation exercises, discussions and an analysis of a wide variety of texts and audio-visual materials. Techniques for using existing racist and sexist materials constructively will also be discussed.

Teachers and supervisors interested in attending this workshop can pre-register with the NCSS. Members of that organization will have already received registration forms; non-members can write the NCSS at 1201 Sixteenth St. N.W., Washington, D.C. 20036. (Registration for non-members is \$20; the fee for the all-day clinic is \$15.)

The CIBC has been asked to participate in another national teachers' convention in November—the National Council of Teachers of English meeting in New Orleans. Dr. Albert V. Schwartz, the permanent liaison officer representing the CIBC on the NCTE's Task Force Against Racism and Bias, will demonstrate techniques for use by English teachers at the Task Force meeting November 28.

At the NCTE pre-convention ses-

sions, Carmen Puigdollers, representing the CIBC, will propose guidelines for using the Puerto Rican Experience in English curriculum at the secondary and college levels.

## Anti-Sexism Guide Issued by McGraw-Hill

The McGraw-Hill Book Company has just issued an 11-page set of guidelines designed to "eliminate sexist assumptions from McGraw-Hill Book Company publications and to encourage a greater freedom for all individuals to pursue their interests and realize their potentials." The guidelines, intended primarily for use in teaching materials, reference and other non-fiction works, is being distributed to both McGraw staff editors and authors.

The guide points out traditional stereotypes, the role language plays in enforcing inequality and also indicates positive countermeasures. The guidelines are among the most comprehensive ones dealing with sexism in literature to have been prepared by a publishing house.

*We applaud McGraw-Hill's response to the recent pressures of women and feminist organizations by becoming one of the first major publishers to establish guidelines aimed at the elimination of sexism. We regret the necessity of noting the lack of response to the many more years of pressure by Third World individuals and organizations pleading for action to eliminate racism. — The Editors*

## Conferences on Bilingual Education

We would like to call our readers' attention to several up-coming conferences concerned with bilingual education. The first, to be held November 25-27, is a three-day exhibit with a three-hour media fair on language diversity in the classroom. It will be given in New Orleans by the Teach-

ers of English to Speakers of Other Languages (TESOL) and the National Council of Teachers of English Preservice Workshop. For further information, write Dr. Ruth Bradley, c/o Alice Boucher, 400 Willow St., Lafayette, La. 70501, or call Arturo Gutiérrez at (512) 475-3651 in Austin, Texas.

There will be two conferences in March of next year. The first, to be held March 4-9 in Los Angeles, is also to be given by TESOL. Write Aaron Berman, TESOL Exhibits and Advertising, Box 427, Cotati, Cal. 94928. The second, to be held March 15-19, will be given in New Orleans by the Association for Supervision and Curriculum Development. Write Gordon Cawelti, Executive Secretary, ASCD, Suite 1100, 1701 K St. N.W., Washington, D.C. 20006.

Also scheduled for next year is the Fourth Annual Portuguese Communities Conference to be held April 11-13 in Sacramento. For information, write Ms. Julia Gonsalves, Consultant, Foreign Languages, California Department of Education, 721 Capitol Mall, Sacramento, Cal. 95814.

## WOODSON AWARD TO BE GIVEN IN SOCIAL STUDIES

The National Council for the Social Studies has established the Carter G. Woodson Book Award for the "most distinguished social science book appropriate for young readers which depicts ethnicity in the United States." The purpose of the award is to "encourage the writing, publishing and dissemination of outstanding social science books for young readers which treat topics related to ethnic minorities and race relations sensitively and accurately."

Carter G. Woodson, the distinguished Black historian and educator, received his Ph.D. from Harvard. He wrote many books on Black history, among them *The Story of the Negro Retold* (revised by Charles H. Wesley, Associated Publishers) for young people, and a seminal work on education, *Miseducation of the Negro*. In addition, he founded the Association for the Study of Negro Life and History, and in 1926 he originated "Negro History Week." He was also the founder and first

editor of the "Journal of Negro History."

The selection committee for this new award consists of representatives from the Council on Interracial Books for Children, the American Library Association, the Children's Book Council, and the National Council for the Social Studies' Board of Directors and its Racism and Social Justice Committee.

The establishment of this award by the NCSS was a result of the efforts of its Racism and Social Justice Committee under the leadership of Dr. James A. Banks of the University of Washington, Seattle. The award will be presented at the NCSS annual convention which takes place in November.

Among the criteria for the award are the following: The book should deal with the experiences of one or more ethnic minority groups in the United States and it should accurately reflect the perspectives, cultures and values of the particular ethnic group or groups. In addition, the book should be informational or non-fiction, but primarily a trade or supplementary book rather than a book that is primarily a textbook.

The selection process for the 1974 award—for a book published in 1973—is now in its final stages, but subscribers are invited to make nominations for next year's award for a book published in 1974. Full details are available from the NCSS, 1201 16th St. N.W., Washington, D.C. 20036.

## CIBC ELECTS OFFICERS AND COMMITTEE HEADS

At a meeting of the CIBC Executive Board on October 1, the following officers were elected: Beryle Banfield, president; Irma Garcia and Albert V. Schwartz, vice-presidents; and Bradford Chambers, executive director and secretary-treasurer.

Harriett Brown will be the liaison to the American Library Association. In addition, several committees were formed. Marjorie Johnson will serve as head of the Committee of School Librarians; Norma Rogers will chair the Committee on Media, and Carmen Puigdollers will head the Committee on Bilingual Materials.

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