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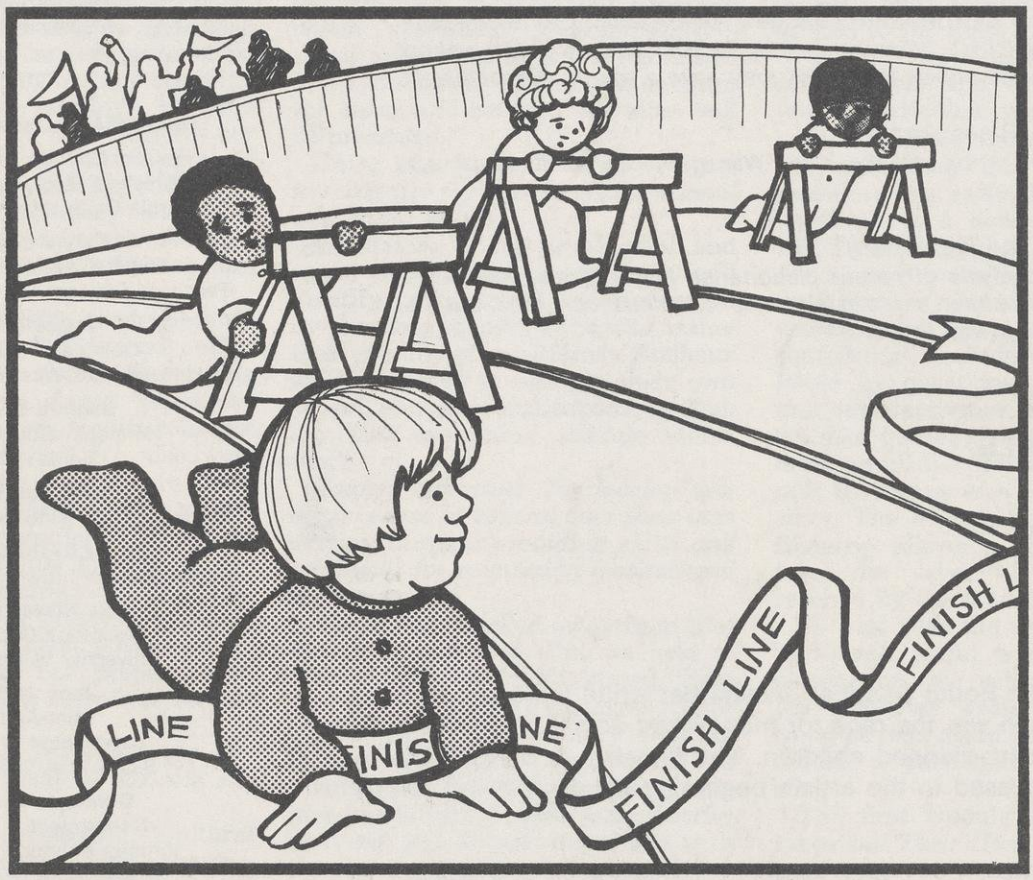

New Elementary Curriculum Teaches Anti-Racism, Anti-Sexism

The Old South Rises Again

Is "Sexism" in the Dictionary?

INTERRACIAL BOOKS FOR CHILDREN

BULLETIN

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ARTICLES

DEPARTMENTS

COVER

The filmstrip "An Equal Chance" shows that white male children are more likely to win the race for money and social power than are female or dark-skinned children. The filmstrip is part of the curriculum discussed in the article beginning on page 3.

Indexed in
Education Index
ERIC *IRCD*

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Developed by the CIBC, "Winning Justice for All" teaches children about social injustice—and shows them that they have a role in combatting it

New Elementary Curriculum Teaches Anti-Racism, Anti-Sexism

How much can ten- and eleven-year-olds understand about the institutional aspects of sexism and racism? A lot, thinks the Council. That belief is the main reason that we undertook the creation of a curriculum to assist elementary students in understanding the institutional workings of such discrimination. To the best of our knowledge, such a curriculum had never been attempted for either the elementary or secondary level; the existing programs we've seen focus on individual feelings or attitudes and prejudice.

We chose the fifth grade because Guttentag and Bray[1]—and other researchers—have shown that young people of ten to eleven years are particularly concerned with concepts of "fair" or "unfair." We also were aware that other researchers have found that by fourth grade, youngsters display a significant awareness of adult occupational prestige. These seemed like promising starting points. So we wrote up a proposal and submitted it to the Women's Educational Equity Program. The proposal outlined the following objectives for our curriculum:

First objective: To reduce the students' existing levels of sex-role stereotyping.

Under that point we said: "Cultural sexism will be presented with comparisons to cultural racism. Women's achievements, and the roadblocks to further achievements, will be explored. Human potential in a non-sexist, non-racist society will be stressed."

Second objective: To develop students' understanding of the ways in which institutional discrimination functions.

Here we said: "Using historical and analytical frameworks, we will demonstrate how schools and other institutions perpetuate historic injustice through policies and practices which are—often unintentionally—sexist and racist. Income differentials and social-power differentials between the sexes and between the races will be presented."

Third objective: To teach students to recognize the indices of educational and social equity.

We stated: "Using simple math and research approaches, students will identify institutional discrimination by checking equality of results, rather than equality of opportunity. Students will be guided to analyze their own school, and other institutions, by finding and examining tell-tale statistics."

Fourth objective: To develop students' sense of control over their own destiny through providing skills and strategies for countering institutional discrimination.

We've since backed away from that grandiose objective. But we held to the part of our plan that stated, "Past and present women's struggles will be used to show how 'ordinary' working women (and men) can impact on institutional injustice. Current strategies in use by feminists and minority activists will acquaint students with actions ranging from organized refusal to make coffee for the boss to class-action suits, affirmative action, lobbying, etc."

We wanted our curriculum to teach information that we did not find in other material. There is, for instance, material available on teaching about stereotypes, but we found that none goes on to teach children that stereotypes are used to justify oppression of minority people and all women. Similarly, most other materials focus on individual attitudes and do not cover institutional aspects of racism and sexism. Lastly, rare are the materials that teach tactics and strategies to combat racism and sexism by including such relevant topics as labor history, civil disobedience, etc. We wanted to fill these gaps.

In 1977 we received funding to develop, test and evaluate a social studies curriculum with these goals.

We organized the subject areas of the curriculum into three separate modules. For each module we developed about a dozen "Main Ideas" with lesson guides, detailed procedures and discussion formats to make up a teacher's handbook. These were accompanied by student workbooks containing readings or charts, followed by questions, plus role plays and other activities. For each module we also produced one filmstrip summing up all the "Main Ideas" in that unit by means of a cartoon or photo story. The discussion following each filmstrip allows a teacher to ascertain the level of understanding reached by the students.

To deal with the variation in reading levels found within fifth grade classrooms, we selected short stories—some we wrote ourselves—that could be read aloud, allowing the slow readers to participate in class discussions.

The first module is titled *Stereotypes and Their Uses*. This deals with stereotypes of women, men and minorities, what they are, how they are transmitted, and how they are used to justify low pay and other forms of oppression.

The second module, *How Sexism and Racism Operate,* introduces the concepts of institutional discrimination. Children are shown how U.S. laws, beginning with the Constitution, have served to oppress women and minorities. In this module, aspects of history rarely encountered in elementary classrooms are presented; the Chinese Exclusion Act, the Japanese Internment, the Indian Removal

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[1] *Undoing Sex Stereotypes: Research and Resources for Educators* by Marcia Guttentag and Helen Bray, McGraw-Hill, 1976.

Act, women's exclusion from political life are among the topics covered. The module shows that white males today still receive a disproportionate share of high-paying, decision-making jobs. We try to make youngsters understand that from the moment babies are born, their sex and race largely determine their future income and career in our society.

How to Fight Sexism and Racism, the final module, covers historic and current strategies in the struggle against discrimination. We include civil disobedience—the most controversial topic—as well as lobbying, marching, strikes and boycotts.

We tested the first version of the curriculum in two experimental classes in 1978 and then made revisions. Eleven classes tested the curriculum this year.

The experimental classes were scattered throughout the country and were a good mix of urban, suburban and rural. Two classes were all Black, two all white and the rest were mixed and included Chicano, Asian American and Native American students. Of the 13 teachers, 3 were men. Four were Black. Staff working on the curriculum were Black and white. Our project director was Dr. Beryle Banfield, who is Black and is president of the Council. Consultants from Third World and feminist groups contributed valuable suggestions and criticism.

Evaluation Plans

Evaluation was planned as a classic pre- and post-test for each of the experimental classes, using the same tests with another fifth grade control class within each school. To measure the level of sex-role stereotyping, which is part of our first objective, we used one section of the test originated by Candace Garrett Schau and Lynne Kahn. That test lists 21 occupations and asks about each: "Who do you think *should* be sewing machine operators?" ". . . *should* be pilots?" etc. The student was asked to check "Only women," "More women than men," "About the same number of women and men," "More men than women" or "Only men."

To deal with our other objectives we devised two similar 17-question multiple-choice tests—one was administered before the program, the other after. Sample questions were:

1. In the United States the group of people who make the most money each year are:

a. people who work the hardest.

b. white women.

c. people who work the longest hours.

d. white men.

2. If girls are not allowed to take shop class and boys are not allowed to take cooking class, they should:

a. learn those things at home.

b. break up all the tools and pots in those classes.

c. take whatever courses the guidance teacher tells them to take.

d. tell the principal that the school is breaking the Title IX law.

3. When a baby is born in the U.S., its chances of getting a well-paying job when it grows up are:

a. the same as any other baby's chances.

b. better if the baby is a boy.

c. better if the baby is a girl.

d. better if the baby is dark-skinned, than white.

Students marked their papers "boy" or "girl" but gave no further identification. We did not ask age, reading level or race, since schools dislike releasing that information. We limited the testing time to about 30 minutes, as teachers do not welcome longer tests.

Both the pre- and post-test results of the 13 experimental classes and the 13 control classes were computer-tabulated by an outside evaluator, Olivia Frost, Ph.D. The results showed statistically significant changes in all areas of concern: (1) students' levels of sex stereotyping *decreased,* (2) students' understanding of the ways in which institutional discrimination functions *increased,* (3) students' ability to recognize selective indices of educational and social inequity *increased,* and (4) students' knowledge of strategies for countering institutional discrimination *increased.*

As pleased as we are by the formal evaluation of the effectiveness of the program, we set equal store on the children's compositions and the teachers' "Answer Sheet" which they returned after each day's lesson. The questions on the sheet—in addition to those simply used to guide us in making curriculum revisions—included: "Were there differences in the responses of boys and girls?" "Of white and minority students?" "Please include a brief description of an incident, comment or action by a student(s) which you feel accurately reflects response of class to the day's activities."

We would like to share some of these responses because they made us feel great.

Module I: On Stereotypes

A boy: "I usta didn't like social studies but I do now."

A girl: "If people consider Indians as savages, they won't hire them for jobs."

A girl: "Stereotypes make people afraid of each other."

A boy: "Commercials are very stereotyped and TV is stupid."

Module II: On How Sexism and Racism Operate

A boy: "Men work harder, that's why they earn more." Reported the teacher: "The class pounced on him."

Teacher: "Kids spotted wage disparities before I could say anything."

A girl: "I won't be a secretary. I'll be an engineer."

A boy: "Minority women have two strikes against them."

A girl: "Thomas Jefferson wasn't fair."

Teacher: "My kids [Blacks] felt a sense of unity with other minorities."

Teacher: "Using the 'sexism test' made kids figure out that very few women were at the top in our community."

Module III: On How to Fight Discrimination

Teacher: "A new awareness has developed and students point out things that happen in and out of school."

A girl: "When we see something unfair it's important to speak up—especially men, because they got power."

Teacher: "Some neat sensitivities are developing, although the boys will never give in gracefully—they just will shrivel up and die toleratingly."

A boy: "Laws are just a cover up if they're not enforced."

A girl: "It isn't fair if people have no experience and no one will hire them to get experience."

Teacher: "They're turned on. I expect to see these kids leading a demonstration any day now."

Perhaps the real evaluation of this curriculum would be to find out how many future change agents we're encouraging. But the conclusion that we hope will be drawn from this particular curriculum experiment is that very young people *can* be guided to analyze everything from sex-role

In "The Secret of Goodasme" filmstrip, space creatures from the planet Goodasme talk with three children about how stereotypes are used to justify unfair treatment of minorities and women.

stereotypes to law enforcement to wage scales and they *can* reach their own conclusions about what is fair and what is wrong in our society.

Three lesson plans on sexism from the curriculum appear below. Although out of context, they may be used to increase students' awareness of some economic facets of sexism without previous classes on sexism or racism. The complete curriculum is now available from the Council; details on ordering copies appear on page 23.

LESSON I

Objectives:

Students will be able to (1) define the terms "sexism" and "sexist practices" and (2) explain how sexism and sexist practices are unfair to both men and women.

Time Required: One class period.

Teacher Preparation:

Read the definition of "sexism" in Part I of the Teacher's Sheet. Read the Student Activity Sheet and make sufficient copies for distribution to all students.

Procedure:

1. Ask students to read Part I of the Student Activity Sheet, "Rhoda Jones' Story."

2. Develop an understanding of sexism and sexist practices by asking these or similar questions:

a. Who were the only ones being considered for the job training program?

b. Why were they the only ones being considered?

c. Why do you think Ms. Jones was discouraged from applying for the program?

d. Who do you think earns the most money: typists, secretaries, or bank managers? Why?

e. In a bank, for whom do secretaries and typists usually work?

f. Ms. Jones was offered only the secretarial and typist jobs. What does that tell you about the employment practices of the bank?

3. Have students explain in what ways Ms. Jones was the victim of sexist practices. Ask students to hypothesize about reasons these sexist practices developed. Elicit some of the ideas (stereotypes) that have been held about women (i.e., that women are weak, inferior, silly, helpless, etc.) [The use of stereotypes to rationalize and justify discrimination is a basic theme in the complete curriculum. Teachers may wish to make this point.] Elicit some of the ways that sexist practices hurt women (jobs, education, etc.) Tell students that such practices that discriminate against women are called "sexist practices."

4. Advise students that the effects of sexist practices are called "sexism." Have students develop their own definitions. Write these on board. Definitions should include the belief that one sex is inferior to the other and is oppressed, or taken advantage of, by the sex considered superior. Have students select the best definition and copy it into their notebooks.

5. Develop with students the understanding that sexist practices are unfair to **both** sexes. Discussion might focus on the following points:

a. Women are denied a fair share of top-paying, decision-making positions.

b. Women are not paid fairly for the education and skill that they acquire.

c. Men are pressured into leadership positions which some might not want.

d. Men are expected to earn more money and to perform better than women in almost all situations.

6. Advise students that today it is against the law for an employer to say that certain jobs are for "men only" or for "women only." Ask students to consider how these laws could be expected to help women (opportunities for better jobs, greater chances for promotion, better pay).

7. Collect Student Activity Sheets for next class.

The "Fighting Discrimination" filmstrip depicts a boy's dream of Sojourner Truth visiting his older sister's high school. Sojourner Truth helps the students devise strategies for achieving equity in their school.

LESSON II

Objectives:

Students will be able to explain, in their own words, that the wage differential between men and women is due to sexist practices.

Time Required: One class period.

Teacher Preparation:

Have Student Activity Sheets available for distribution to class. Take index cards of two different colors. On each card of one color copy one of the occupations and weekly salaries listed under "female." On each of the other color cards, copy one of the "male" occupations and salaries.

Female

Principal	$370
Houseworker	$ 85
Houseworker	$100
Bank Teller	$115
TV Announcer	$400
Typist	$120
Typist	$120
Telephone Operator	$140
Clothes Sewer	$160
Secretary	$165
Elementary Teacher	$205
Engineer	$315
Manager	$320
Salesperson	$180
Factory Worker	$160
Manager	$300

Male

U.S. Senator	$900
Doctor	$800
Principal	$370
Principal	$370
Superintendent of Schools	$550
Engineer	$315
Elementary Teacher	$205

Manager	$320
Bank Officer	$320
Police Officer	$275
Fire Fighter	$250
Carpenter	$275
Plumber	$260
Truck Driver	$230
Factory Worker	$200
Factory Worker	$200

Procedure:

1. Shuffle the cards and ask each child to pick one (hold the side with the writing down).

2. Ask students with cards earning $250 or more per week to stand up. (There should be a good mixture of boys and girls.)

3. Tell students to change cards, so that girls have color cards with "female occupations" and boys hold color cards with "male occupations."

4. Ask students with cards earning $250 or more per week to stand up. (There will be very few girls, compared to boys.)

5. Explain to the class that the boys are holding cards with jobs and salaries that have been considered "male" jobs and that the girls are holding cards for jobs that have been considered "female." Allow free discussion for a few minutes. Distribute the Student Activity Sheet and then ask students to study the job and pay chart in Part II and think about the information it contains. Help them to read the chart if necessary.

6. Discuss this information asking the following questions:

a. In which jobs are there more women than men?

b. In which jobs are there more men than women?

c. Which jobs pay the least money? The most money?

d. Which jobs involve taking charge, making decisions and using power?

e. Which jobs involve taking orders from other people?

f. Who holds most of the jobs that pay the most and have the most power over other people?

g. Who holds most of the jobs that pay the least and have the least power?

h. Why do you think this is so? How may this be connected to the use of stereotypes? To any other reason?

i. If employers today may no longer state that certain jobs are for

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TEACHER'S SHEET

Part I: Definitions

SEXISM: Sexual prejudice plus the back-up of institutional power to impose that prejudice to the advantage of one sex and the disadvantage of the other.

INSTITUTIONAL SEXISM: Institutional arrangements of a society used to benefit one sex. Institutional sexism can be intentional or unintentional.

The control of institutional power by males has allowed them to dominate females, exploit women's labor and deny women equal access and opportunities within a wide range of institutional settings: business, law, employment, education, religion, etc.

CULTURAL SEXISM: Stereotyped sex-roles, socially imposed.

The perpetuation of sex-role stereotyping in each generation is accomplished through cultural media as well as by institutions such as communications media (TV, newspapers), schools, and churches.

An individual's capabilities are submerged under socially acceptable expectations of what behavior is "masculine" and what is "feminine." While males have also been victimized by this process, "masculine" roles are more highly valued and given a more positive status by most societies. The definition of women's identity and self-worth in U.S. society has been primarily through roles as sex objects, serving roles, or in nurturing and self-sacrificing family roles. This has served to subjugate women and deny development of their full human potential.

Part II: Useful Statistics on Sexism and Racism

Unless otherwise stated, all statistics are from U.S. Government sources.

WHAT IS THE POPULATION OF THE U.S.?
In 1978 the U.S. population was about 217 million people. Over 51 per cent were female.

White males	39.8%	Black males	5.5%
White females	41.6%	Black females	6.0%
Hispanic males	2.4%	Other minority males	.8%
Hispanic females	2.6%	Other minority females	.9%

HOW MANY WOMEN WORKED IN 1977?
56 per cent of all women over sixteen were in the work force.
48 per cent of all mothers were in the work force,
59 per cent of all women who headed families worked.

The percentage of minority women who worked was greater than of white women.

HOW MUCH DID WOMEN EARN IN 1977?
On an average, women who worked full-time earned 59 cents for every $1 earned by a full-time working man.

WHAT WERE THE MEDIAN INCOMES OF FULL-TIME WORKERS AND OF FAMILIES IN 1977?

	White	Black	Hispanic
Men	$15,378	$10,602	$10,935
Women	8,870	8,290	7,599
Families	16,740	9,563	11,421

EARNINGS AND EDUCATION: ANY CONNECTION IN 1974?
Women with 4 years of college earned less than men who only completed eighth grade.

WHAT WAS UNEMPLOYMENT OF WOMEN IN 1978?

	Per cent unemployed	
	White	Minority
Men over 20	3.9%	8.6%
Women over 20	5.0%	10.1%

WHAT WAS WOMEN'S WORK IN 1975?
Women were:

97.0% of registered nurses
85.4% of elementary school teachers
96.6% of typists
93.3% of telephone operators
99.1% of secretaries
91.1% of waiters/waitresses
85.8% of nursing aides
95.8% of sewers and stitchers
97.4% of private household workers
99.9% of homemakers
90.5% of hairdressers

More than 1/2 of working women were in occupations in which at least 2/3 of the workers were female.

WHAT JOBS AND PAY DID WOMEN IN EDUCATION RECEIVE IN 1977-78?

	Men	Women	Average Salary
Superintendents	99%	1%	$34,875
High School Principals	93	7	25,642
Elementary Principals	82	18	22,132
High School Teachers	52	48	14,350
Elementary Teachers	16	84	13,530

National Council for the Social Studies, 1978
National Assoc. of Secondary School Principals, 1978

WHO HEADED FAMILIES IN 1977?
About 1 out of 7 families was headed by a woman. Over half of those women worked. Of those working women who headed families, 70 per cent held low paying jobs.
Of all white families, 1 out of 9 was headed by a woman.
Of all Black families, 1 out of 3 was headed by a woman.
Of all Hispanic families, 1 out of 5 was headed by a woman.

Of all the families headed by women, 1/3 lived below the poverty level.

WHO RAN THE GOVERNMENT IN 1979?
No woman or minority group member was ever President.
Congress had 17 women and 518 men. There were 26 minority Congresspeople.
Nationwide, women held less than 7 per cent of all elective offices, and less than 1 per cent were held by minorities.

WHO RAN THE NEWSPAPERS IN 1976?
Of daily newspapers, over 97 per cent of directing editors were men.
Minorities owned less than 1 per cent of daily newspapers.

WHO CONTROLLED TELEVISION IN 1977?
White males were 62 per cent of officials and managers in network-owned stations and over 75 per cent of officials and managers at network headquarters.

WHO COLLECTED BUSINESS RECEIPTS IN 1977?
Women-owned firms collected 3 per cent of all business receipts.
Minority-owned firms collected less than 2 per cent of all business receipts.

Continued from page 6

"men only" and others for "women only," how do you explain the information on the chart? (Anticipated response: the laws are not obeyed, employers are not made to obey the laws.)

7. Build on previous discussions of sexism and sexist practices. Have students identify ways in which this job chart reflects sexist practices.

8. Discuss the Median Yearly Income chart on the Student Activity Sheet. Explain "median." Ask class to figure out what types of practices could be responsible for these statistics. (The statistics are from the U.S. Department of Commerce.)

LESSON III

Objectives:
Students will be able to state, in their own words, that white men are overrepresented in positions of power and authority and that women and minorities are underrepresented.

Time Required: One or two class periods.

Teacher Preparation:
Review the "Useful Statistics" in the Teacher's Sheet, Part II. Read the Student Activity Sheet, Part III.

Procedure:
1. Refer students to Part III of the Student Activity Sheet. Explain the population "pie" chart to students so that everyone understands the percentages. (For ease of computation, percentages have been rounded off to closest whole number. Please explain this to students.)

2. Review which groups make up those included as "minorities"—i.e., Blacks, Puerto Ricans, Chicanos, Native Americans and Asian Americans.

3. Tell class that as a rule, "Managers" earn the most money and "Clerical" and "Service" workers earn much less. "Managers" also have more decision-making power.

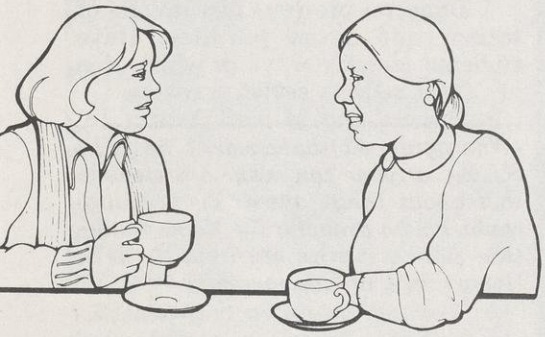
4. Ask class to write their answers to the seven questions on their Activity Sheet.

5. Discuss their answers.

6. Ask students: "Which groups earn the lowest income? Why?"

7. Follow the same procedure for remaining pie charts. Then ask: "Which groups have more than their share of power and authority? Which have less?"

STUDENT ACTIVITY SHEET



Part I: Rhoda Jones' Story

Introduction: *Rhoda was having lunch with her mother, Melissa Jones. They were talking about Rhoda's plans to start looking for a job the next day. This reminded Rhoda's mother about the day—25 years ago—when she had tried to find a job. Melissa Jones began to tell Rhoda about the unfair treatment she was given that day. Here is her story:*

I had graduated from business college three years earlier, and I had very good marks in college, especially in the courses in business management. For three years I had been working in the college bank, where the supervisor liked my work very much. Well, one day I saw an ad in the newspaper. A very large bank downtown said they wanted to hire a few people to train to be bank managers. That sounded like a perfect chance for me.

Well, when I walked into the office downtown to talk to the people who advertised, I noticed that a number of men were sitting on a bench waiting for their turn to be interviewed for the job. I spoke to them and found out that none of them had as much experience as I did in working in a small bank.

Each of the men who were there before me spoke to the attractive young woman who was the receptionist. She wrote down their names and sent them inside to be interviewed by some man in charge. When it was my turn, the young woman seemed to be really surprised that I wanted to become a bank manager. She looked up at me and said, "This bank only hires *men* for that position. But we do have jobs for typists and secretaries. Do you want to apply for one of those jobs?"

Part II: Job and Pay Chart

Directions: *The chart below tells you about the numbers of women and men who work at different jobs and how much the average pay was for that job in the year 1972 or 1973. Study this chart. Read the definitions below and then prepare to discuss your findings.*

Job	*Number of Women*	*Number of Men*	*National 1972-1973 Average Pay per Week*
Houseworker	1,330,000	Too few to reliably count	$ 85
Bank Teller	293,000	Too few to reliably count	$115
Typist	999,000	Too few to reliably count	$120
Telephone Operator	372,000	Too few to reliably count	$140
Clothes Sewer	891,000	Too few to reliably count	$160
Secretary	3,037,000	Too few to reliably count	$165
Registered Nurse	805,000	Too few to reliably count	$200
Elementary Teacher	1,094,000	200,000	$205
Engineer/Technician	87,000	763,000	$315
Bank Officer & Manager	99,000	410,000	$320
School Principal	10,765	59,494	$370
Superintendent of School District	92	14,280	$550
Doctor	42,000	302,000	$800

Sources: U.S. Department of Labor, 1975 Handbook on Women Workers, National Education Association, and American Management Association.

Webster's New World Dictionary defines certain jobs in this way:

Houseworker: One who does general housework for wages, such as kitchen work, sweeping, or scrubbing.

Secretary: One employed to handle correspondence and manage routine and detail work for a superior.

Manager: One who has charge of, controls, conducts, or carries on business.

Superintendent: One who has oversight and charge of a place, institution, department, organization or operation, with the power of direction.

1977 Median Yearly Income of Full-Time Workers and of Families

	White	Black	Hispanic
Men	$15,378	$10,602	$10,935
Women	$ 8,870	$ 8,290	$ 7,599
Families	$16,740	$ 9,563	$11,421

NOTE: Median is the midpoint. In this case it means that there are as many people earning *above* a certain income as there are people earning below it.

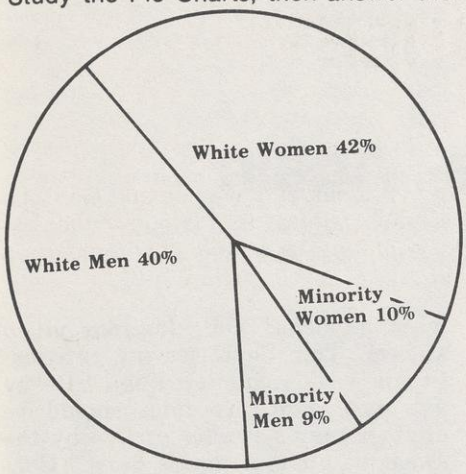
For example, in the following salaries, $3,515 is the median. There are just as many incomes listed below $3,515 as there are above:

$5,000
4,826
3,515
3,000
2,810

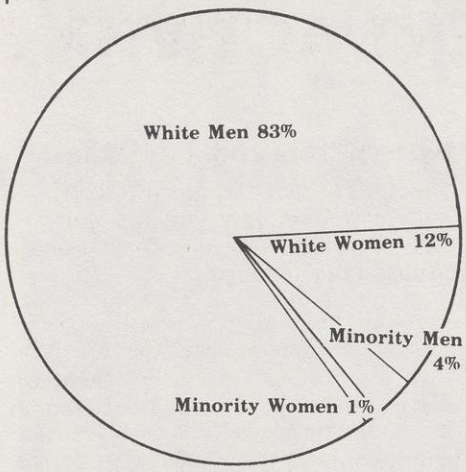
In 1978 white families' median income was $18,368, Black families', $10,879 and Hispanic families', $12,566. How much more did each group earn in 1978 than in 1977?

Part III: Pie Charts

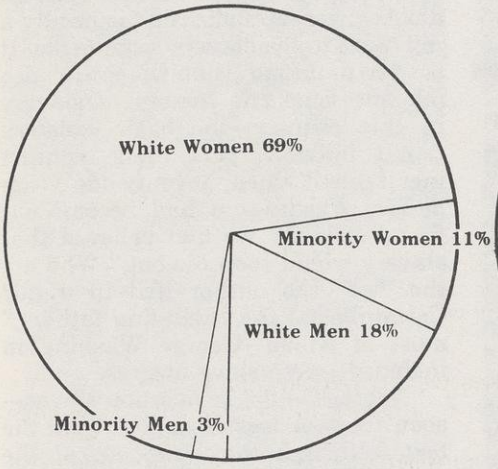
Study the Pie Charts, then answer the questions.



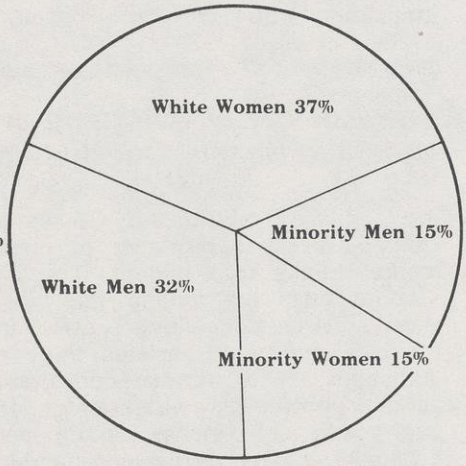
U.S. POPULATION IN 1977



ALL OFFICE MANAGERS



ALL CLERICAL WORKERS



ALL SERVICE WORKERS

1. Of all the Managers, what per cent were men? _____ What percentage were women? _____ Do you think that stereotypes about women have anything to do with the fact that so few Managers are women? _____ Explain. _____

2. Do you think that stereotypes about minority people have anything to do with the small percentage of minorities in high-paying "Manager" jobs? _____ Explain. _____

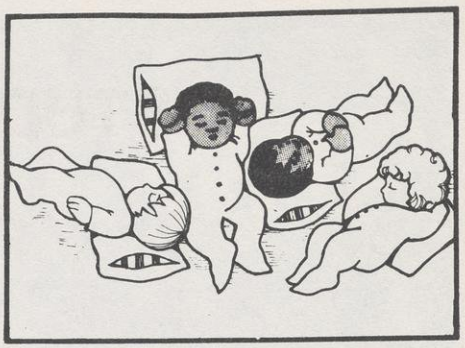
3. Do you think that stereotypes about minority people have anything to do with the large percentage of minorities in low-paying "Service" jobs? _____ Explain. _____

4. What percentage of all clerical workers are women? _____ Why? _____

5. Why do you think white men hold such a large percentage of the best-paying jobs? _____

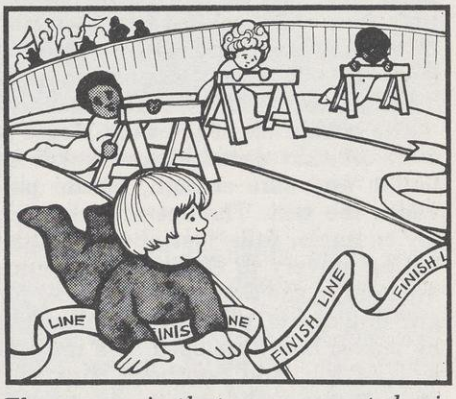
6. Can men and women of all colors be Managers? _____

7. If things were more fair, what per cent of Managers would be white women? _____ What per cent would be minority people? _____



When groups of babies are born in the U.S.A. anyone can make a pretty safe bet about their future. The group of babies who are white—and male—are the ones to bet on, if the bet is about which kind of babies are likely to win the best jobs and earn the most money when they grow up.

Year after year white males—as a group—earn much more money than women of any color; they also earn more than men from racial minority groups.



The reason is that government, business, schools and churches have—all through history—placed various obstacles in the way of women and of minority people of both sexes. They don't get an equal chance in the race for money and social power. (Illustrations adapted from the CIBC filmstrip, "An Equal Chance.")

Widely circulated book on the Civil War peddles racist, sexist and militaristic messages

The Old South Rises Again

Should The Old South indeed rise again, members of its public relations department will be delighted to find a ready-made piece of propaganda for children already in wide circulation. *The How and Why Wonder Book of The Civil War,* one volume of a mass-marketed series for children, is, in fact, now presenting a peculiarly biased viewpoint of a period of U.S. history.

Written in 1961, *The Civil War* is still being reprinted by Grosset & Dunlap; the copy we just purchased was printed in 1978 and has not been revised since its first printing. Written by Earl Schenck Miers and illustrated by Leonard Vosburgh, *The Civil War*—like other How and Why titles—is an inexpensive paperback ($1. cover price, though our copy was discounted to 69¢, making it an even more alluring impulse or gift item). What would please The Old South's PR department even more than its price is the book's depiction of the land o' cotton, its loyal sons (daughters aren't mentioned), honorable generals, and its way of life (the realization that the book is racist, sexist, inaccurate and strongly militaristic might or might not be considered PR drawbacks).

The book's use of the word Negro is a tip-off that dated attitudes will be found, and sure enough, racism pervades the text. The opening chapter, for example, falls just short of attributing slavery to God's will: "[S]ince the land in the South was suitable for growing cotton, plantations cultivated by slaves had developed as a natural way of life, and Southern boys and girls were taught to accept slaves with kindness and understanding as their rightful property." This "natural way of life" is contrasted with that of New England, where "there were many falls in the rivers that could supply cheap power, and it was logical to build factories. . . ." By implication, slavery was not only "natural"—it was also "logical."

Apologies for slavery abound. "Indeed, argued those who needed slaves to grow more and more cotton, look at how well we use the Negro [sic]. When he [sic] is sick or too old to work, we care for him. Now, in contrast, take your white 'wage slave' in New England and let him grow ill or old and what happens? You kick him out to starve!" This South-serving explanation is weakly countered by: "Slavery was not right. No man should be another man's master or live by the sweat of another man's brow." Considering how little children are taught about the realities of slavery, such an abstract conceptualization is hardly a rejoinder to the slavers' arguments. It is worth noting that the book also misrepresents the history of slavery in this country—the basic constitutional injustice that made conflict inevitable: "When, seventy-one years before, Washington had become our first President, we had believed that slavery would soon die out." Who are the "we" the author had in mind? Certainly not the "founding fathers," most of whom—George Washington included—were slave owners.

"Negroes"—not to mention slaves—soon more or less disappear from the text, although they reappear at the end of the book. When Lincoln visits Richmond at the end of the war, "Negroes by the hundreds ran to meet him, and Lincoln told them: 'Learn the laws and obey them.'" How's that for irony?

In its apologia for the war (discussed in more detail below), the book states: "Many of the problems that had plagued the country before the war still remained, but one did not. Slavery was gone and at long last the Negro in America had begun to be an American." Some 300 years of Black participation in U.S. history are thus dismissed in a single condescending sentence, and the struggles for equality that lay ahead are completely ignored.

Absent from the book is any depiction of Black life and, more to the point for this little pseudo-history, any mention of Black participation in the Civil War (see box). Children could easily conclude that Blacks exited stage left at the start of the Civil War and only crept back to cheer

The Morality of Reissuing an Outdated History Questioned

The How and Why Wonder Book of the Civil War is published by Grosset & Dunlap, a major producer of mass market books for children. The 24 Wonder titles are among the most widely distributed children's series in the U.S. and are translated into 14 languages. (The Wonder books are actually booklets, consisting of 48 pages, 8½ x 11 inches, with paper covers.) The series originally dealt only with science subjects; the *Civil War* booklet was among the first on history.

Doris Duenewald, editor-in-chief of Grosset's Juvenile Division, was questioned by CIBC about the morality of reissuing a history book written nearly 20 years earlier. Her response was, "But how can history change in 20 years?" When we noted that new facts are available and that we now have a broader perspective on the Civil War than we did 20 years ago, Duenewald agreed. "There is a new perspective," she said. "But you can't change a book's perspective by patching it up. You've got to redo the entire book. . . . We'd go out of business if we started redoing our backlist books."

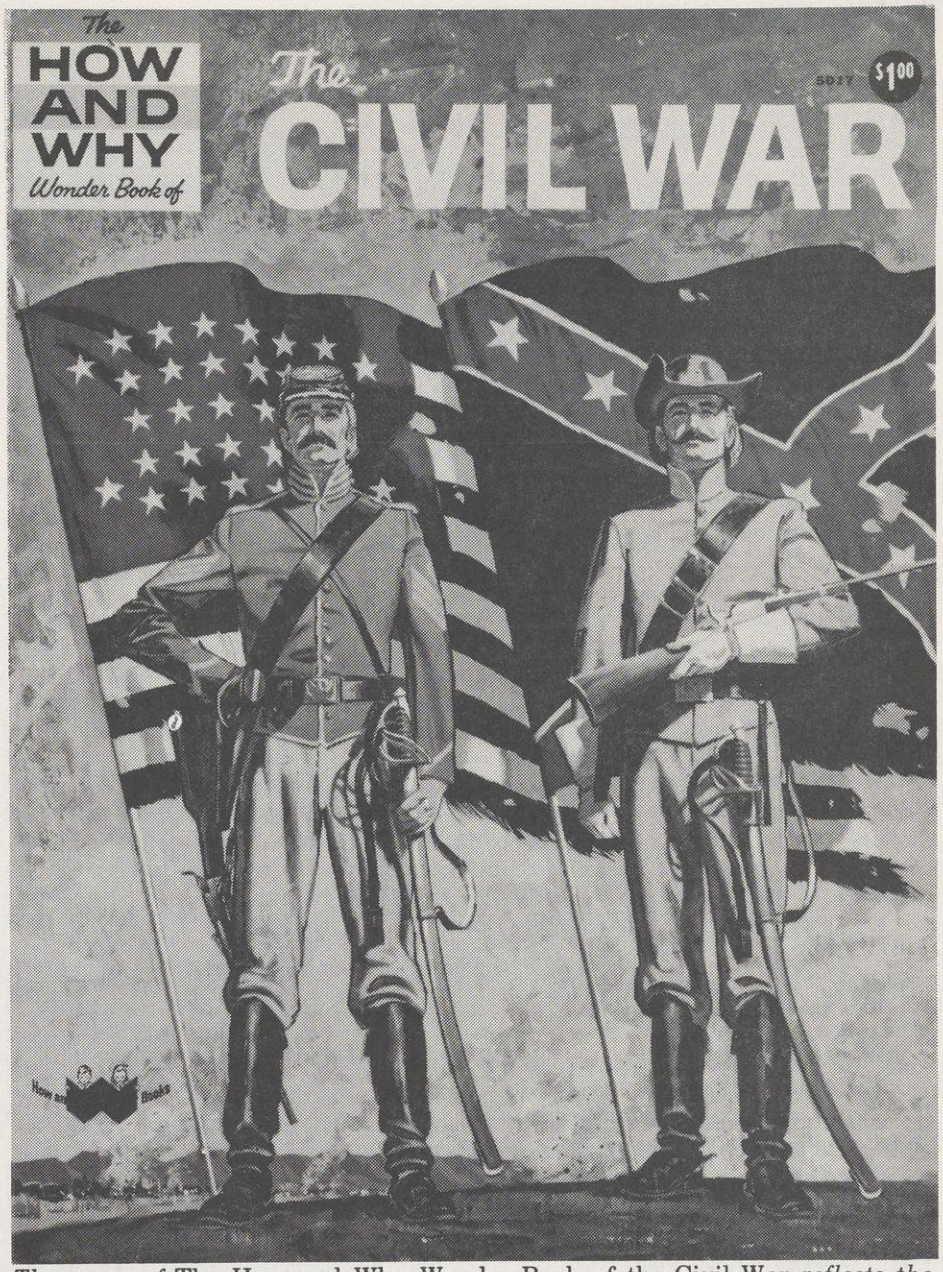
We suggested that a notice alerting children that historical perspectives had changed since the book was written might be inserted in the book. Replied Duenewald: "That would kill the book. We're not in business for fun and games."

Lincoln at the end of the conflict. This absence of vital information is a prime example of how racist censorship has functioned in our society.

To be fair, the text *does* make three references to "Negroes" during the war years: In the first reference, Sherman mentions "the terrible scare of a poor Negro who was caught between our lines." (Anyone for that old "scared eye-rolling darky" stereotype?) The second reference occurs when Sherman marches through Georgia: "Negroes shouted, 'We's gwine whar you'se gwine, massa,' and by the hundreds they followed Sherman's victorious columns. At night the Negroes staged plantation dances and spirituals until after a time Sherman's boys insisted that the march to the sea was 'just about as much fun as a fox hunt.'" More racist dialect is added in the third quasi-appearance of Black people when the book discusses the Emancipation Proclamation: "In the North, however, many [who these "many" were is not specified except by implication] were overjoyed . . . and in one of the great songs of the war they expressed their pleasure":

Say, darkeys, hab you see de massa,
Wid de muffstash on he face,
Go long de road some time dis mornin'
Like he gwine to leabe de place?
He see de smoke way up de ribber
Whar de Linkum gunboats lay;
He took he' hat an' leff berry sudden
And I spose he's runned away.
De massa run, ha, ha!
De darkey stay, ho, ho!
It mus' be now de kingdom comin'
An' de year ob jubilo!

This little volume is, however, an equal opportunity dispenser of racism. Stereotypically "savage" Indians make several appearances in "still unsettled territories where wild animals and hostile Indians roamed" and in "the wilderness of far-off Minnesota where Sioux Indians staged a bloody uprising that Federal troops had to quell." Notes the book, "People awoke in the morning to a sense of adventure just around the corner—an Indian raid maybe, or a gold strike. . . ." Land sakes, now that's excitement for all those innocent white settlers!



The cover of The How and Why Wonder Book of the Civil War *reflects the book's emphasis on the glories of war—as well as its omission of Black people and women of all races.*

Sexism

If Black people have a small role in this tale, women have almost none at all. "Southern belles" do make one uncredited appearance in an illustration of an anti-bellum scene (see page 13), and women also have a walk-on role (also illustrated) during the siege of Vicksburg: "Soldiers, old men, women and children dug caves in the hillsides as Vicksburg was renamed the 'Prairie Dog's Village.'" So much for women's activities as abolitionists, as Underground Railroad conductors, as nurses (on both sides), as sewers of clothing and tents for soldiers, and as workers of all kinds coping with the very real and very arduous hardships that war inflicts (see box).

What would probably make some Old South PR rep most happy, however, would be this book's presentation of the Confederate's glorious and heroic leaders, noble men all. Robert E. Lee "who loved Virginia and Virginians more than life itself," is, not surprisingly, the most noble of them all, and if the once wide-spread cult of Lee needs refueling, this book can do the job. "The South had found its man of history and of legend—the immortal Lee, who would live forever as the heroic symbol of the South."

The pro-Lee quotes appear through-

Black Participation in the Civil War

The How and Why Wonder Book of the Civil War is a most disturbing book to place in the hands of children at the very age at which research has established that their attitudes about race and sex are becoming firmly crystallized. Although purportedly a historical text, this volume is written in the unmistakable style of the plantation literature that flourished after the Civil War and that served as justification for the legal and political re-enslavement of the African American.[1]

By selective editing of quotes and incidents the author perpetuates the stereotype of the laughing, happy-go-lucky mindless Black. Absent from this account is any mention of the impact of the Blacks on the events of the war, an impact Lincoln shrewdly recognized when he issued the Emancipation Proclamation freeing all the slaves who were in the seceeded states. Missing also are any accounts of the thrilling exploits of slaves and former slaves—of Harriet Tubman's invaluable services as a spy, of the daring guerrilla raids she executed behind enemy lines (one raid brought 700 slaves to the Union side), of the daring feat of Robert Smalls, Black pilot of the "Planter," a Confederate gunboat he sailed into Charleston Harbor and surrendered to the Union Navy. Untold numbers of slaves struck blows for their own freedom by giving information to Union soldiers and scouting for the Union side.

The important role played by ex-slave Frederick Douglass as advisor to President Lincoln during the Civil War is also not discussed. It was Douglass who persuaded Lincoln that the war could be more effectively fought if Black troops were allowed to enlist. Douglass felt that "the Union cause would never prosper until the war assumed an anti-slavery attitude and the Negro was enlisted on the loyal side."

When Lincoln finally authorized the establishment of the Black 54th and 55th regiments in Massachusetts, Douglass issued this stirring call to Northern Afro Americans:

> Men of Color, To Arms!
>
> . . . . Liberty won by white men would lose half its luster. Who would be free themselves must strike the blow! 'Better even die free, than to live slaves.'
>
> . . . . Remember Denmark Vesey of Charleston; remember Nathaniel Turner of South Hampton; remember Shields Green and Copeland, who followed noble John Brown, and fell as glorious martyrs for the cause of the slave. . . .

Although Blacks were finally allowed to enlist—a total of 186,000 Blacks enlisted voluntarily in 166 all-Black regiments in the Union army and navy—racist policies continued as the government refused to grant Black soldiers equal pay. After wide protest, and six months congressional discussion, full pay was granted to Blacks who had been free before the Civil War, but not to those who became free due to enlistment.

For more information on Black participation in the Civil War, see the recommended book list on page 14.

—Beryle Banfield

[1]Well developed racist stereotypes of African Americans began to emerge in the early 1800's in the pre-Civil War period. The ideology that was developed to justify the plantation system of slavery was already well entrenched in the Southern states. This ideology was based on three racist myths: (1) The Black was by intellect and temperament naturally suitable to be the slave of the white. (2) Slavery was the natural lot of the African and so ordained by the Creator. (3) Rigid discipline and severe controls were necessary and beneficial to the African barbarian. Southern statesmen such as John C. Calhoun lauded the plantation system as a "near perfect society," and as a "little community with the master at its head, who concentrates in himself the united interests of capital and labor of which he is the common representative." Political writers argued the benefits of the system to the slave in sentiments similar to those expressed by George Fitzhugh, in *Cannibals All/or Slaves without Masters* (1853): "Our slaves till the land, do the coarse and hard labor on our roads and canals, sweep our streets, cook our food, brush our boots, wait on our tables, hold our horses and fill all menial offices. Your freemen [in] the North do the same work and fill the same offices. The only difference is, we love our slaves and are ready to defend, assist, and protect them."

out the book. While it is important to discuss Lee's role—and the South's attitude toward him—it is another thing to have a history book read like a fan magazine. (And there's also a moral issue involved in making someone who *defends* slavery such an unqualified hero.) One passage manages to glorify Lee's "talent" for inspiring the killing of Union soldiers while apparently castigating Grant for a similar talent: "And how those hungry, war-weary, outnumbered Rebs fought for Lee, piling up the Union dead in heaps at Spotsylvania, following doggedly after Grant across the North Anna, the South Anna, the Pamunkey, then catching him at Cold Harbor and inflicting such dreadful losses that a shocked North began talking of 'Grant, the Butcher.'"

For all that the book praises Lincoln and admits that the North "idolized" Ulysses S. Grant, the South clearly comes out ahead in the "good guys" sweepstakes. The Old South, once risen, will no doubt be pleased to learn that they were in no way the cause of the Civil War; it was, in fact, Eli Whitney's fault: "A Connecticut Yankee was really at the bottom of all the trouble that developed, although this fact wasn't his fault." So much for the complexities of history. The book also notes that "Northerners who opposed slavery were called trouble-makers, stealers of slaves, tyrants who wanted to rule the country." There is no mention of what Southerners were called by those that opposed slavery. And so it goes throughout the book.

All this is not to say that the South should be depicted as the sinners and the North the saints. History—particularly when issues of race or sex are involved—is rarely that simple, and children should be told the truth about all sides. In this account, even the pro-North statements aren't accurate.

Contrary to popular myth, the Civil War was not fought so much over the question of slavery as over the question of union. As Benjamin Quarles points out in *The Negro in the Making of America,* the government "had no intention of making the war an abolitionist crusade. In Lincoln's thinking, the war was being launched to preserve the Union and not to interfere with slavery." It was primarily through the efforts of Blacks and feminists that the war finally became a crusade for freedom. The intent and effect of the Emancipation Proclama-

tion, which was not issued until the war was half over, has also been misrepresented. Notes Lerone Bennett, Jr. in *Confrontation: Black and White:* "Lincoln 'freed' the slaves where he had no power (in the Confederacy) and left them slaves where he had power (in the Border states and in sections under federal control in the South)."

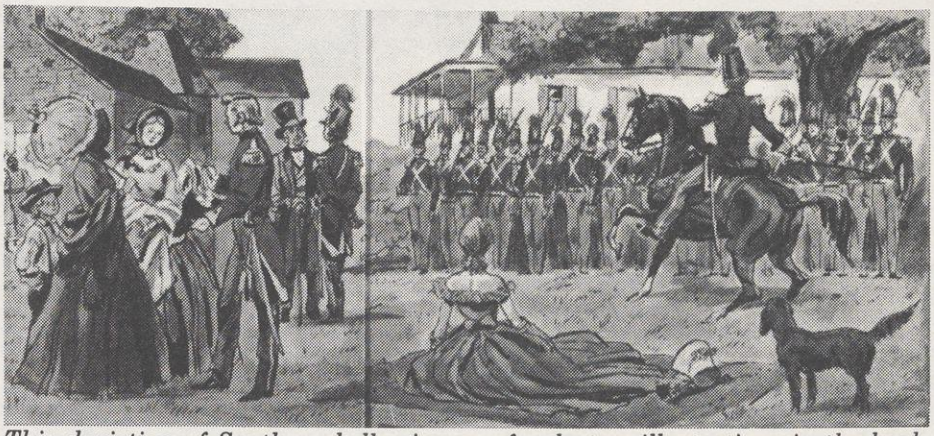
Glorification of war

Another disturbing aspect of the book is its militaristic tone and its glorification of war. To read this volume is to see war as a series of glorious battles, opportunities to do or die for a beloved general, chances to charge another hill or outwit the enemy. The chapter that asks readers "to think of yourself as a blockade runner" will have readers regretting that they can't enlist immediately (on the South's side, of course). The feel of the war, the pain, the misery—even the devastation suffered by the South—are all missing. (Even *Gone with the Wind* gave a more realistic and human picture of the period—that is, as far as the white participants were concerned.) Although the author does give the grim battle statistics and quote an occasional anti-war sentiment (says Lee at Fredericksburg: "It is well that war is so terrible—or we should grow too fond of it."), exciting descriptions of battles make war sound very attractive. By the time readers finish this work, they may well feel that they have been on a whirlwind tour of battlesites, but they will not have learned much about what life was really like during the Civil War—for North or South.

Children certainly won't learn what life was like after the war either. The last chapter, headed "Brothers Again" and subtitled "What did the War Achieve?," gives a Pollyannaish picture of the years to follow: "We found ourselves. We came together, and the boy in blue who died beside the boy in gray in battle were really the same boy. In other wars, when the nation was threatened, they would stand side by side." Drivel. The war was much more than a national EST course—and the regional animosity that existed before and during the Civil War did not end at Appomatox.

Conclusion

Is it too much to expect that a book about the Civil War for children will



This depiction of Southern belles is one of only two illustrations in the book showing women. Women's activities during the war—and their participation in it—are not discussed.

Women's Participation in the Civil War

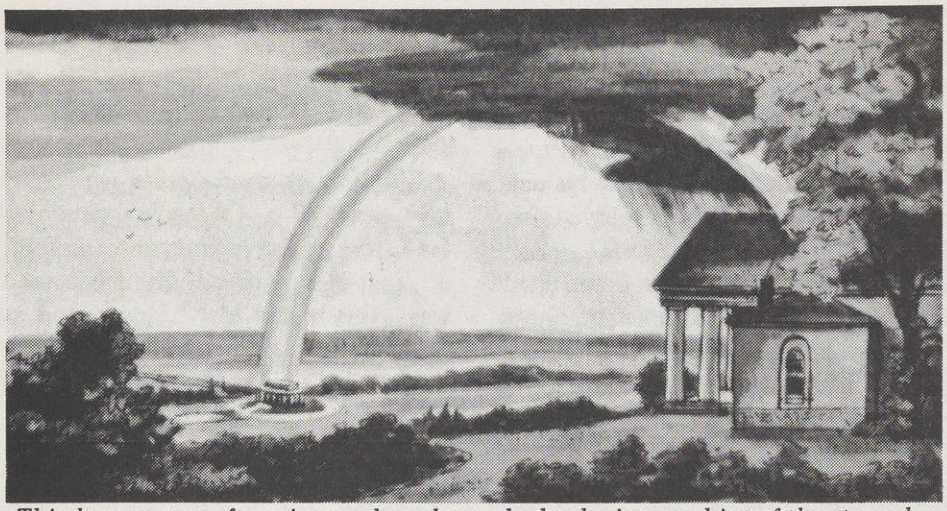
Although women are almost totally missing from the pages of *The Civil War*, their participation in the war—and the effect that it had on their lives—was tremendous. To take but one instance, women—particularly those active in the feminist movement—were of paramount importance in the move to transform the Civil War from a fight to save the Union to a movement to abolish slavery.

On the home front, women on both sides stepped into the places left by men (white Southern women in particular took on new roles). They kept up farms and plantations, fed and clothed civilians and helped distribute supplies to soldiers. They worked in arsenals, munitions factories and the mills of the North.

For the first time, white women took their places in the offices of the government in Washington, D.C., replacing men who had gone to battle. "Female government workers, like all female workers, had two things to recommend them; they were available in a period of severe manpower shortage, and they would work for less pay than the men" (*The Woman in American History*, Addison-Wesley, page 101). For similar reasons, women also became more active in the fields of teaching, office work and the retail trades.

An estimated 400 women disguised themselves as men and served as soldiers. Many women became spies. Pauline Cushman, a New Orleans actress who publicly toasted Jefferson Davis from the Louisville stage while active as a Union spy, was finally caught, sentenced to be executed and then saved, in a cliffhanger rescue, by the timely arrival of Union troops. Harriet Tubman's activities are noted in the box on Black participation. Women were also active as saboteurs, scouts and couriers—but their stories are not told in *The Civil War.*

Women also served as army nurses, although they experienced a great deal of discrimination and prejudice. At least 3200 women—including Dorothea Dix and Clara Barton—made a career of nursing during the war. They had great difficulty in winning recognition for their services and many were left in want and ill health. It was only in 1892 that Congress granted these women a pension of $12 a month. Nonetheless, the Civil War was a turning point in making nursing a new profession for women. ". . . [T]he wartime experiences permanently changed the conventional view of nursing as improper for women to the view that it was a profession not only allowable for women, but one for which they were uniquely suited. This rapid change in ideology, parallel to that of three decades later about clerical work, reveals how practical, really, are the ideologies about what women are suited for. Wherever women are needed economically it is quickly decided that they are biologically or even spiritually destined" (*American Working Women*, Vintage, page 75).



This happy-ever-after picture that closes the book gives no hint of the struggles that lay ahead for the nation in general and for Black people in particular.

The disciplines of academia and the doctrines of library science have no generally accepted name for the technique that produces such a travesty as *The How and Why Wonder Book of the Civil War.*

Information has been "laundered out," to use an expression common in another context. The book reflects the consensus of U.S. historiography that came into being to cover up and rationalize the substitution of segregation for slavery. It does its principal work by omission. Its thumbnail presentation of the "how" and the "why" fails to mention abolitionism by name and the response and participation of the Blacks in the long fight for freedom and against slavery; it obscures a crucial and overwhelming feature of the war itself, its transformation from a negative war for the "union" to an affirmative attack on slavery—a change brought about by the interaction of the Black people with the nation and pressure from feminists.

The creation of a consensus that perpetrates racism-by-omission cannot be defended as an exercise in "intellectual freedom." The whole process whereby its work is produced is nothing less than *censorship*, unrecognized as such by those belittling with unjust charges the effort to discourage distortion and to offer guidelines that encourage bias-free materials.—Howard N. Meyer, author of *The Amendment That Refused to Die* (Beacon Press, 1978).

give them an accurate account of a complex period of U.S. history, that it will be non-racist, non-sexist, non-militaristic and increase their understanding of the realities of slavery and the regional differences and economic rivalry that caused the war? Apparently Grosset & Dunlap, the publishers of this dated Wonder book, considered the task too much trouble.—R.C.□

Suggested Resources

The following brief list of books will provide an introduction to some of the history omitted from traditional texts about the Civil War. (Our thanks to Ernest Kaiser and Amy Swerdlow for their assistance in preparing this list.—Editors)

Children's Books

A good general introduction by a well-respected Civil War historian is *Marching Toward Freedom: The Negro in the Civil War 1861-1865* by James M. McPherson, Knopf, 1968 (grades 6-8). A pictorial account is *An Album of the Civil War* by William L. Katz, Watts, 1974 (grades 4-7). Another general introduction is *Worth Fighting For: A History of the Negro in the U.S. During the Civil War and Reconstruction* by Agnes McCarthy and Lawrence Reddick, Zenith/Doubleday, 1965 (grades 4-8).

Three children's books about the Civil War exploits of Harriet Tubman are: *Freedom Train* by Dorothy Sterling, Doubleday, 1954 (grades 8-12); *Harriet Tubman: Conductor on the Underground Railroad* by Ann Petry, T.Y. Crowell, 1955 (grades 7-11) and, in paperback, Archway; and *Wanted Dead or Alive: The True Story of Harriet Tubman* by Ann McGovern, Scholastic Press paperback, 1977 (grades k-3). A play about the life of Harriet Tubman is *When The Rattlesnake Sounds: A Play About Harriet Tubman* by Alice Childress, illustrated by Charles Lilly, Coward, 1975 (grades 7-11).

Two books depict the life of Robert Smalls, the Black pilot who commandeered a Confederate gunboat, sailed it through the blockade and surrendered it to the Union navy. The first is *Captain of the Planter* by Dorothy Sterling, illustrated by Ernest Crichlow, Doubleday, 1958 (grades 8-up). It is also available in paperback (Archway). The second is *The Freedom Ship of Robert Smalls* by Louise Meriwether, illustrated by Morton J. Lee, Prentice-Hall, 1971 (grades 1-4).

Four Took Freedom by Philip Sterling and Rayford W. Logan, Zenith/Doubleday, 1965 (grades 7-9), combines biographies of Harriet Tubman, Frederick Douglass, Robert Smalls and Blanche K. Bruce.

The Emancipation Proclamation by John Hope Franklin, Anchor/Doubleday, 1963 (grades 11-12), presents the events that led up to the signing of the document.

We have not been able to locate any children's titles that discuss the changing roles of women during the Civil War. Suggestions from readers would be most welcome.

Adult Books

Recommended as background reading on Black activities during the Civil War are chapters in *Life and Times of Frederick Douglass* by Frederick Douglass, Collier Books, 1962; in *The Negro in the Making of America* by Benjamin Quarles, Collier Books, 1969; and in *Confrontation: Black and White* by Lerone Bennett, Jr., Penguin, 1965.

Other titles on Black participation are *The Negro in the Civil War* by Benjamin Quarles, Little, Brown, 1953; *The Sable Arm: Negro Troops in the Union Army: 1861-65* by Dudley T. Sornish, Longwoods Green, 1965; and *Army Life in a Black Regiment* by Thomas Wentworth Higginson, Michigan State University Press, 1960.

A fine collection of speeches, letters and official documents by and about Blacks in the Civil War is *The Negro's Civil War: How the American Negro Felt and Acted During the War for the Union*, James M. McPherson, Pantheon, 1965.

The important role women played during the Civil War and the fundamental changes in their traditional roles are presented in sections of the following books: *America's Working Women: A Documentary History—1600 to the Present*, edited by Rosalyn Baxandall, Linda Gordon, Susan Reverby, Vintage, 1976; *Black Women in White America: A Documentary History*, edited by Gerda Lerner, Pantheon, 1972; *Century of Struggle: The Women's Rights Movement in the United States* by Eleanor Flexner, Atheneum, 1972; and "Women in the Civil War" in *The Woman in American History* by Gerda Lerner, Addison-Wesley, 1971.

A comparative analysis of recent dictionaries for children reveals that some changes have been made in response to feminist concerns, but that there is still a long way to go

Is "Sexism" in the Dictionary?

By Lucy Picco Simpson

A school dictionary, like any other book, serves more than its obvious purpose. Its art, language and content can perpetuate male dominance by including more males than females; by depicting males in productive or leadership roles while relegating females to passive, decorative and service roles; or by omitting females altogether.

The following review for sexism in school dictionaries examines four elements: the language, the art, the sentences used to illustrate the definitions and the content of the definitions. [A list of the dictionaries evaluated appears in the box at the right.] The evaluation consisted of two steps. First, 50 pages of each dictionary (pages 150-200) were carefully examined for a count of (1) females and males in art and sample sentences, and (2) stereotyped images. Because non-stereotyped images stand out (we are not yet used to seeing them), they make a strong impression that may obscure actual imbalance. The only way to evaluate for balance objectively, therefore, is to count.

The second step was to examine definitions for 35 selected words. The words chosen are ones that have in the past received sexist treatment in dictionaries and in spoken and written speech.

In evaluating dictionaries, be aware that copyright dates can be misleading. Some updatings only add new entries without changing existing definitions and examples.

Art

In two books—Ginn and Harcourt—males greatly outnumber females in the art. The 50 pages examined in Ginn include only 1 photo of a woman, on a coin. There are eight illustrations of males, including an orchestra conductor, factory worker, wagon driver, horseback rider and sailor in a crow's nest. In Harcourt, the 17 males include workers, sports participants and historical figures. The three females illustrate *curtsy*, *corsage* and *deface* (a mustache drawn on a woman's face on a poster).

In American Heritage (five males and three females), the males are again the active sex—playing the concertina and clarinet, exercising, driving a chariot and throwing a lariat.

One of the three women is slightly active—sedately playing a clavichord in a Renaissance painting. The other two are models, for *chignon* and *collar*. A look at the rest of American Heritage suggests that some effort was made to include active females (girls playing leapfrog, a woman digging with a shovel), but most pictures are of males, and most of the action is by males.

Scott, Foresman comes closest to numerical balance. The 50 pages contain 7 pictures of females, 7 of males, and 3 mixed scenes in which males are the majority. Many of the images are stereotypes. With the exception of a female circus performer, the women are inactive—pensive, posing, smiling. Males ride a horse or a camel, lift weights, fish, work in a museum and go to war.

The school dictionaries reviewed in the accompanying article are:

The American Heritage School Dictionary. Houghton Mifflin, 1972, 1977, 992 pages; grades 4-11.

The Ginn Intermediate Dictionary. Ginn & Co., 1973, 1974, 1977, 799 pages; intermediate level.

The HBJ School Dictionary. Harcourt Brace Jovanovich, 1968, 1972, 1977, 896 pages; grades 4-8.

Scott, Foresman Beginning Dictionary. Scott, Foresman, 1976, eighth revision of the Thorndike-Barnhart Beginning Dictionary first published in 1945, 718 pages; grades 3-5.

Sample Sentences

The sample sentences on pages 150-200 of each dictionary were examined for female/male frequency and for stereotyping. Only Scott, Foresman achieves numerical balance (ten females for every nine males). In the other three books, males outnumber females approximately three to one.

It is in the content of the sentences that Scott, Foresman stands out most strikingly. Both females and males are strong and reliable most of the time, are sometimes ill or make mistakes, hold a variety of jobs, handle money, make decisions, exert effort and achieve. In some cases traditional stereotypes have been reversed. More females than males engage in sports, and more males than females tend to pay attention to grooming or clothing. A refreshing note is the great variety of activities and emotions. The people in this book (both sexes) are active, sensitive, purposeful and interesting:

"The pilot enthralled her audience with stories about stunt flying."

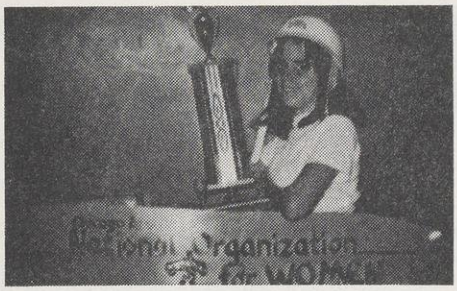
"He entertains a great deal."

"The judge was noted for the equity of her decisions."

"He was disturbed to hear of his friend's illness."

"She has been designated by the mayor as superintendent of schools."

Many sample sentences in the other three dictionaries perpetuate stereotypes. In most cases, females are nurturing, weak or sick, fearful, self-



The Scott, Foresman Beginning Dictionary *portrays women and girls that are active, competent and non-stereotypic. The illustration at the top is captioned, "She proudly displayed her trophy." The woman above illustrates the word "clown." The dictionary also shows people of different races in a positive, non-stereotypic way; the illustration below is captioned, "They cooperated and got the job done quickly."*

critical, passive, linked to trivialities or incompetent in all but household, personal or interpersonal matters:

"Her hat is trimmed with completely useless flowers."

"She tried to conciliate her angry husband by serving his favorite dessert."

"Women don't like their nails to chip."

"A pretty necklace was a beautiful complement to Aunt Beth's dress."

"The two girls are very compatible."

"She cushioned the child's head in her lap."

"She was content to stay home."

"After she fainted. . . . "

Males are far more often associated with socially valued characteristics. They are active, aspiring, brave, honest, powerful or capable. They take action, build things, compete, enjoy sports, earn salaries, make decisions or own businesses and fortunes:

"His bravery compels our admiration."

"The coach complimented Clyde on his great pitching."

"The wealthy man commands a large fortune."

"The student was commended for his excellent work."

"He dared the dangers of the deep."

"The award consummated his career."

Not all the males were capable. Ginn offers this classic male incompetent: "Baking a cake is not within the compass of Jim's talents."

Language

Three of the dictionaries use male generic terms, as in the following examples:

"person who offers of his own free will"

"The nervous system of man"

"one who is very good or expert in his field"

"of the inner ear in man"

"guardian of a minor and his property"

"a professional man, such as a lawyer."

Only Scott, Foresman avoided male generics almost totally, using such language as the following: "a person who does just as he or she likes," and "a person who leaves his or her own country." American Heritage and Harcourt define *man-made* as produced "by man rather than nature"; Scott, Foresman uses "made by people." One male generic was found in the Scott, Foresman sample: "a mail clerk distributes mail when he. . . ."

Another kind of sexism in language is seen in the treatment of words naming workers. For example, all four dictionaries include both *fireman* and *firefighter*, but only *fireman* was found in the sample sentences.

Definitions

In all four books, entries defining particular categories of people usually began with a neutral term ("someone who," "a person who"). The effect of this bias-free beginning was sometimes nullified by accompanying art (female cheerleaders in Ginn and Harcourt) or by sexist language ("*cave man*: a human being who made his home . . ."; Harcourt). In some cases, the stereotype is blatant: "*Congressman*: a man who . . ." and no *Congresswoman* entry (Ginn). Or "*housekeeper*: a woman . . ." (American Heritage and Scott, Foresman). Another example: "*manhole*: . . . opening by which a man may enter . . . " (Harcourt).

All four dictionaries include *Ms.*, but Scott, Foresman's definition is a matter-of-fact "title put in front of a woman's name." The other three books add a phrase such as "whether she is married or not." Another interesting Scott, Foresman revision is its treatment of *manly*. Inserted into the standard definition, which implies that honesty and courage are male virtues, are two words ("by tradition") that make a big difference:

"having qualities expected of a man, such as courage, strength, and honesty" (Ginn).

"Having qualities that are by tradition admired in a man: a manly show of strength and courage" (Scott, Foresman).

Conclusion

The work of feminist reviewers is bearing fruit. The Scott, Foresman improvements (and the first efforts evident in the American Heritage) are a step in the right direction. Keep publishers moving in that direction by examining school dictionaries:

1. Count images of females and males in art and sample sentences.

2. Count images in art and text according to the heading "stereotyped male," "non-stereotyped male," "stereotyped female" and "non-stereotyped female."

3. Examine at least 25 "trouble-maker" definitions for sexism in content and usage. Suggestions: workman, strong, fireman, cave man, Congressman, womanly, manly, pushy, cheerleader, nag, hurt, talkative, lead, rescue, girlish, able, ambition, man-made, proud, win, sympathetic, afraid, Ms., touchy, faint, help,

professional, coy, executive.

4. Watch for sexist language throughout.

5. Report your findings—negative and positive—to the publisher and to schools that use the book.

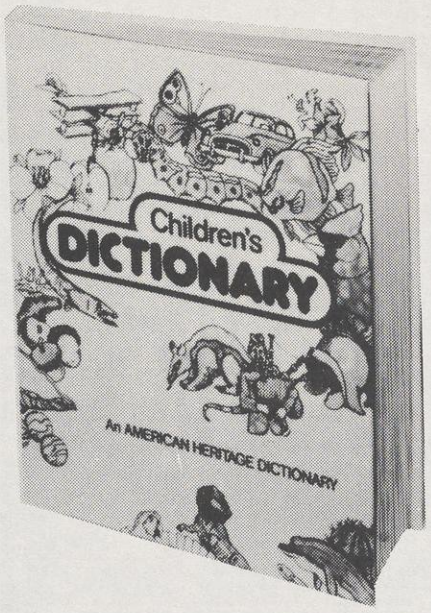
The preceding article on school dictionaries appeared in the Spring, 1979, issue of *TABS*. Since then, a new school dictionary has been published and we asked Lucy Simpson, author of the article, to evaluate it as well. Her evaluation appears below.

The above analysis of school dictionaries notes that Houghton Mifflin's 1977 revision of its *American Heritage School Dictionary* seemed to take "a step in the right direction." Although exhibiting the traditional dominance of males in art and text, the book includes a number of good non-sexist illustrations, sample sentences and definitions. Houghton Mifflin recently published another dictionary for young people: *Children's Dictionary* (1979). A review of this new book for sex bias reveals that Houghton Mifflin's dictionary editors have not traveled much further in the right direction. They have taken the same step again, but no more.

The new dictionary contains many stereotype-breaking images in art, sample sentences and language. These steps forward are offset, however, by inconsistent application of the guiding principles that produced them. On the whole, the book is disappointing in that it fails to present female/male balance, allows male dominance of a few key features, and occasionally uses sexist language.

The 20-page introductory section ("The History of the English Language" and "A Guide to the Dictionary") provides ominous indications of the carelessness to come. The very first pages open with a description of how people learn language: "A newborn baby does not speak a language; he simply gurgles . . . he cries . . . the language he hears . . . he will come to speak." Of the 25 illustrations appearing on these 20 pages, 19 feature males and 1 features a female.

The failure to provide a balance of females and males throughout the dictionary is inexcusable. Of the 186 illustrations including human beings, 130 present only males, and 7 have more males than females. Female-dominated art includes 44 illustrations that depict only females and 5 that include more females than males.



The Houghton Mifflin Children's Dictionary *above is the newest reference for young people, but it is not as non-sexist as one would hope.*

The book therefore includes 2.8, or nearly three, illustrations featuring males for every one featuring females. This is actually a step backward from the 1977 dictionary, in which the ratio was 1.7 to 1.

Especially noticeable is the imbalance in illustrations of instruments and job categories. Of the 19 illustrations of musical instruments, 16 depict boys playing the instrument; girls play only 3. Of the 42 illustrations accompanying job titles, 36 depict males and 7 depict females. The 7 illustrated with females are *actress, acrobat, aviator* (Amelia Earhart), telephone *operator, queen, sister* (nun) and seal *trainer*. Males are used to illustrate *dentist, chef, astronaut, conductor, firefighter, guard, miner, police officer, painter, reaper, silversmith, upholsterer, worker* and many more.

Pages 150-200 were selected for examination of sample sentences. As in the art, males predominate: 187 of the sentences are about males, and 108 are about females. The ratio is 1.7 to 1, or nearly twice as many about males as about females.

As in the 1977 dictionary, the sentences do include some good non-sexist examples: females active in sports, running for office, winning, exhibiting courage, and even performing magic tricks ("The magician concealed a coin in the palm of her hand"). And males are sometimes thoughtful, fearful, nurturing or self-conscious ("Dad rocked the baby to sleep in the cradle"; "A blush crept over his face"). But women in sample sentences include one who abandons hope of becoming a doctor, another who always cries at weddings, and many who simply worry. Most sentences about hairstyles, clothing or appearance have female subjects, and angry persons are nearly always males. In a rare sentence about an angry female, the woman focuses on controlling her rage; however, most of the angry males express their anger:

"She tried to curb her temper."
"He has no control over his temper."
"He couldn't cover his anger."
"The language the angry man used was not decent."
"Anger deformed his face."

A classic pair of sentences illustrates the meaning of the word *made*: "She made a new dress. He made a table out of a barrel."

Some effort was made to avoid male generics. For example, the generic "he" has usually been replaced with "he or she," "a man who" with "a person who" or "someone who," and "man" or "mankind" with "people." But this effort was also imperfect. Some male generics are present. The "baby . . . he" in the introduction is most obvious. Other examples include the phrases "man of decision" and "man of consequence" and this sentence: "When a tightrope walker's muscles no longer coordinate perfectly, he should stay off the tightrope." The definition of *leapfrog* ends with these words: "One player crouches down and the one behind leaps over him"—a definite step backward from the 1977 dictionary's inclusion of a delightful photograph of girls playing leapfrog to illustrate the word.

In short, the people who produced this new book have apparently heard about sexism in books but have made only partial and token efforts to avoid it in this dictionary. We can't assume that the groundwork laid in the guidelines and research of the 1970's will bear fruit. We have to keep watching and caring—and letting publishers know that we do. □

About the Author

LUCY PICCO SIMPSON is editor of TABS: Aids for Ending Sexism in School *(744 Carroll St., Brooklyn, N.Y. 11215), teacher, writer and consultant on sex bias in education.*

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

Queen of Hearts

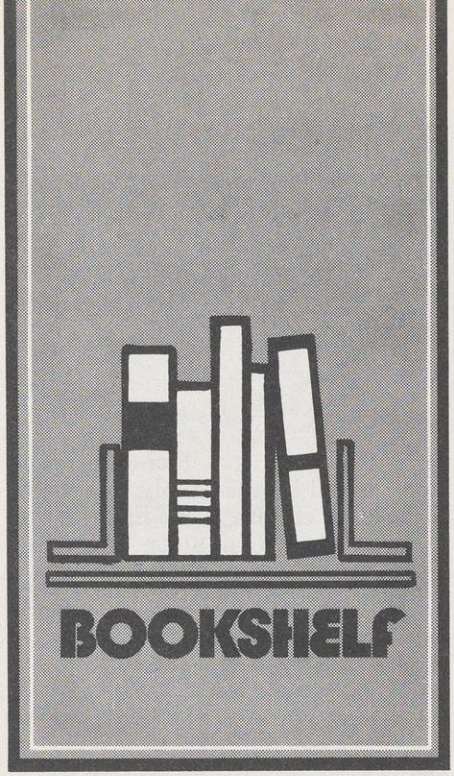
by Vera and Bill Cleaver.
Lippincott, 1978,
$8.95, 158 pages, grades 6-up

Queen of Hearts by Vera and Bill Cleaver is a painful—at times brutal, never sweet or sentimental—look at aging. The story is of twelve-year-old Wilma Lincoln and her seventy-nine-year-old grandmother, Granny Lincoln. After Granny has a slight stroke, Wilma comes to live with her until other arrangements can be made. The problems with the "other arrangements" and Wilma's growth as she confronts these problems are the heart and the strength of the book.

The story is poignant and bittersweet, a book for adolescents that should also be read by adults, particularly adults who are involved in decisions about the care of aging parents. The Cleavers' treatment of the relationship between Granny and her son (Wilma's father) as she fights to retain the parent-child dominance and he fights to reverse it, is particularly relevant to adults.

For all of its strengths, the book also has some weaknesses. Claybrook, Wilma's six-year-old brother, is sometimes portrayed as both more mature and thoughtful than his twelve-year-old sister. More seriously, racial stereotypes are thrown—almost dragged—into the story. For instance, Wilma envisions an Eskimo in one of her imaginary scenarios: "He was fat and his greasy grin exposed teeth shaped like blocks." In addition, the book's resolution is based on fraud, with Wilma lying to Granny "for her own good" and thus causing Granny to lose control of her own life.

Powerful, painful and poignant, *Queen of Hearts* is definitely not light reading, but it is a thought-provoking book that should be read and discussed. The specific instances in the book that are sexist, racist and ageist should be discussed with young readers, however. [Patricia Campbell]



Alicia Alonso: The Story of a Ballerina

by Beatrice Siegel.
Frederick Warne, 1979,
$8.95, 182 pages, grades 8-12

"I think," she said, "the artist has a social mission to fulfill, and this mission must be realized in the service of the society in which one has been born and lives." These words of Alicia Alonso indicate the tone of this first biography of the ballerina for young adult readers—that is, it places both Alonso and Cuban ballet within an historical and political context. In so doing, the author presents us with a clearer and more complete picture of one person. It is a refreshing approach, for it is something that happens all too infrequently in books for young adults.

The biography is based on interviews, both with Ms. Alonso and those close to her, as well as on newspaper clippings, letters, etc. In addition, there are many black and white photographs throughout the text, most of which were supplied by Alonso's close friends and family (the artist approved the idea of the book when she met the author in 1975). For these reasons, a sense of authenticity permeates the biography.

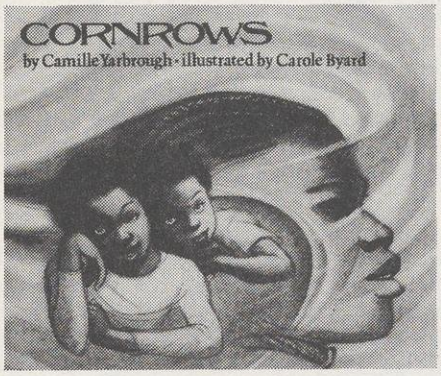
Instead of an idealized version of a feminine Horatio Alger, the story of Alicia Alonso which emerges is basically one of struggle. First, there was young Alonso's struggle to overcome the prejudices of the day, for dancing was considered a profession for prostitutes, not for girls of proper upper-middle-class families, as she was. Secondly, on almost every page we are made aware of the physical pain, the exhaustion and the gruelling schedule of exercising and performing that are demanded of all dancers. Having to leave Cuba in young adolescence and struggling with a new language and culture in the U.S. was another painful, albeit exciting, experience for Alonso. And certainly the most dramatic struggle was overcoming the limitations of her blindness while continuing to dance. These moments of struggle and the dancer's drive to perfection are presented with sensitivity and admiration, although failures as well as successes are recorded.

There is no romanticizing of Alicia Alonso's career, no sense that destiny made her a great ballerina. On the contrary, there are constant reminders that talent is certainly not enough, that commitment, drive and opportunity are all necessary for a dancer's career. Thus, it is not surprising that after the Cuban Revolution, the opportunity to dance was made available to all talented youngsters, and dance appreciation became a national concern. Interspersed throughout Alonso's personal story are glimpses into the history of her country: the beginnings of ballet there, the effects of the blockade imposed by the U.S. on many aspects of Cuban life, and the transformation of the very meaning of ballet within a different political context.

There is, unfortunately, one major flaw in the biography—the sometimes tedious recounting of the history of ballet, along with the seemingly endless chronicling of Alonso's performances. Such information will probably be of interest to few young readers. One tends to skip over meaningless names, dates and places to return again to by far the best sections of the book: those that concern the life story of an incredible and inspiring human being. Because of this, the most exciting chapters are the final ones, those in which Alicia Alonso struggles with her blindness,

builds up the ballet as a national institution in Cuba, and returns triumphant to the U.S.

This is a heartwarming and well-written story and one whose time has come. The blockade against Cuba still exists, but hopefully books of this kind will provide one more tool in permitting the free flow of ideas and information between Cuba and the U.S. Beatrice Siegel has made an admirable contribution to this process. [Sonia Nieto]



Cornrows

by Camille Yarbrough,
illustrated by Carole Byard.
Coward, McCann & Geoghegan, 1979,
$7.95, 48 pages, grades 3-7

We've been really blessed in the Black Community because many of our writers and illustrators have done such important, serious books for our youngest (they are for us old ones, too!). These books have illuminated many important cultural behaviors and have become "cultural mirrors" for us and our children. The books have also become a creative vehicle for sharing with all children and adults information about us and *our own* descriptive perceptions about our African American family and community life. Then, boogity-boogity, here comes a brand new children's author, steppin out there with still another important picture book for us all. The publishers are to be applauded for indicating that this story-within-a-story is for all ages.

Cornrows, written by brand-new children's author Camille Yarbrough, is in part a skillfully written African American Praise Poem in the African Praise Tradition. And for those of us who've not yet learned what that means, *Cornrows* will provide an introduction. The story and the song (which go hand-in-hand in our tradition) tell children how our culture and many of our traditions were preserved, despite the enslavement of our people. Ms. Yarbrough uses the Oral Tradition form, in which the major story is told by the family elders who convey to children the history and values of the group. Sister, the young girl-child in *Cornrows,* is already a story-teller-in-training, 'cause she tells/presents the reader the whole story. Camille Yarbrough is a poet, griot and a storyteller who has crafted a special, rhythmic and moving story for you and yours.

And let me tell you, the illustrations by Carole Byard dignify and give all due respect to the story! You will give all due respect to Ms. Byard when you see the way in which she portrays figures of respect like Rosa Parks, Harry Belafonte, Langston Hughes, Paul Robeson and others. It is clear that she did some serious, careful research. Her understanding and feeling for the story and for the traditions and history of her people have made the artwork compelling, descriptive and full of detail. The illustrations can be a vehicle for resourceful parents and teachers to "teach on." However, first read it, just read it. Hum some of it, too. Then hope that Yarbrough and Byard do another soul-inspiring book. [Geraldine L. Wilson]

Land of the Iron Dragon

by Alida E. Young.
Doubleday, 1978,
$7.95, 213 pages, grades 7-12

Although this book does recognize the long ignored fact that over ten thousand Chinese people helped build the transcontinental railroad in the 1860's, it is on the whole unfair and detrimental in its depiction of the Chinese immigrants and their life here.

The historical and social data are accurate, but the author's interpretation and understanding reveal bias. And, no matter how much she professes sympathy or empathy for the Chinese then, she has—perhaps unconsciously—depicted stereotypical Chinese people: humble, passive, full of ancient Confucian-type wisdom and proverbs—and sometimes, under all of this, sneaky and untrustworthy.

For example, Lim Yan-sung, the teenage hero, continuously stresses being humble and passive by hiding one's anger with a smile, a bow and a steady voice in order not to disgrace oneself publicly. His father's belief that "intelligent men are pacifists" is also constantly on Yan-sung's mind, and he inevitably follows his father's advice on how to deal with the white Americans: "To taunts of foreign devils, bear with him, endure him, ignore him, and after much time has passed, just look at him." White Americans have often considered such passiveness one of the better "Chinese traits" because it does not interfere with or threaten the status quo. Yet Yan-sung is not completely passive and he does exhibit fighting skills when he is chased and confronted by his father's murderers. Hence, Yan-sung is the embodiment of everything Westerners consider desirable for a Chinese man: humble, passive and possessing some skill in the martial arts for self-defense.

Chow Tien, the headman, is another stereotype—the conniving Chinese; he is a Fu Manchu villain, wearing his silk jacket, a skullcap and white-soled slippers, and growing a long nail on his tiny finger. He is a yes-man to his white superiors, but behind their backs he is an ambitious opium dealer and slave trafficker, scheming to use the transcontinental railroad for personal business and wealth.

The only main Chinese character who is "atypical" is Fong Wo, the reformer, who tries to organize the Chinese workers to strike for better conditions. When that fails, he succumbs to Yan-sung's belief that one cannot change tradition overnight because striking is not the Chinese way of doing things. But instead of giving up, he embarks on a newspaper venture to educate the Chinese in America.

All the Chinese characters are subservient to white standards and society, and hence flat characterizations. Even Fong Wo, a character that

could have shown how the Chinese *can* be rebellious, surrenders to Yan-sung's milder philosophy.

Ms. Young's belief in "the American dream" seems to be the determining factor in this book. In the words of Yan-sung, "We must always be proud of our customs, our ancestors, but can we not take the best from both cultures?" The success of such cultural "coexistence" can be seen in the friendship between Yan-sung and John ("Jack") Thaddeus Box, in which the white man seems to have more to give than the Chinese. Depicted as a typical robust; hot-tempered, ornery but kind-hearted man, Jack represents the best of the American West. Through Jack, Yan-sung learns that white Americans are good people and can be trusted. (Except for a few white foremen who are quickly dismissed at the beginning of the book, all of the whites are kind and righteous.)

Pitted against Jack is Chow Tien who is not totally unkind but is nevertheless the villain of the story. The core of Yan-sung's conflict is whether to believe and trust Chow Tien, from his own country, or Jack, a foreigner. When Chow Tien is finally "on trial" for his misdeeds, the white establishment stands for justice and everything right whereas the Chinese stands for opium, slavery and fear. Needless to say, Chow Tien loses and the Chinese people are "saved" by the whites. From this, Yan-sung learns to better appreciate the U.S. No race is without its wrongdoers, and Ms. Young is not to be criticized for depicting some of the Chinese as less than perfect. However, she has largely ignored how the majority of white Americans treated the Chinese during those early days; depicting these whites as almost free of racial discrimination is inaccurate.

Land of the Iron Dragon protects white society, as can be seen in the many talks between Yan-sung and Fong Wo. Yan-sung is constantly made aware of the social evils and injustices suffered by the Chinese in America, but the problems are presented as being the fault of the Chinese. By having the Chinese blame themselves for their suffering and oppression here, Ms. Young has absolved U.S. society from its responsibility. Even though many unfair U.S. laws are mentioned, they are not explained nor is their effect on the Chinese American community discussed.

Ms. Young does seem to express some indignation in the "Afterword" about the fact that the Chinese were still not recognized at the Centennial celebration of the Golden Spike Ceremony in 1969. However, the attitudes expressed in the book will cause readers to be resigned to any slight that the Chinese might have had to endure.

Credit goes to Ms. Young for writing about an aspect of Chinese American history that is usually ignored, but she certainly does not get any credit for her stereotypic depiction of the "perfect" Chinese American minority. [Lorraine Dong]

John Brown, Rose and the Midnight Cat

by Jenny Wagner,
illustrated by Ron Brooks.
Bradbury Press, 1978,
$7.95, unpaged, grades p.s.-2

It's not every American Library Association's "Notable Book of the Year" (1978) that wraps outstanding art work, glaring sexism and ordinary ageism all into one outsize book. Ron Brooks, the illustrator, uses his extraordinary pen strokes to make readers of all ages fall instantaneously in love with the two main characters—Rose and John Brown. Unfortunately, the book also has words.

On the first two pages we learn that, "Rose's husband died a long time ago. Now she lived with her dog. His name was John Brown. John Brown loved Rose, and he looked after her in every way he could." But their idyllic life is shattered when a cat appears in the garden each night. Rose tries to feed it and take it in. John Brown wants none of it and nightly spills over the milk Rose sets out. So Rose takes to bed, threatening to stay sick and in bed forever. John Brown reconsiders and allows the cat to join the household.

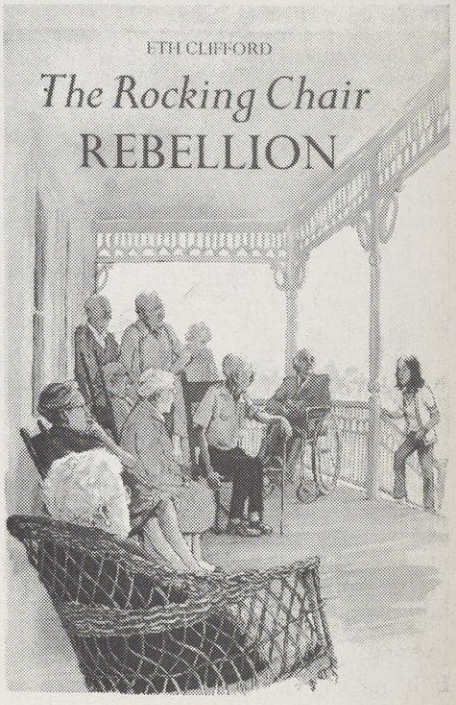
Subliminal messages to preschoolers? 1) A male (even a dog!) is always needed to care for a female, whatever her age. 2) Males believe that they make all important decisions but feminine wiles often prove persuasive. 3) When an old person—healthy or not—takes to bed, death is the immediate thing to fear. [Lyla Hoffman]

The Rocking Chair Rebellion

by Eth Clifford.
Houghton Mifflin, 1978,
$6.96, 147 pages, grades 5-9

When Opie goes to visit a former neighbor at the Maple Ridge Home for the Aged, she can't wait to leave. Almost in spite of herself, however, she becomes a volunteer at the home and gets to know—and like—the residents. She also eventually becomes involved in their fight to outwit city zoning laws in order to set up a "commune" for some of the residents who want to live on their own.

The story has its ageist aspects—some of the older people are depicted in a stereotypical way and there is too much emphasis on the need for Opie to help solve the older people's problems. Also, the book's rather contrived ending presents an option that is not available to most older people. Still, I must add that this is a good book, a delightful tale that will provide young



people with insights into older people today—varied and capable, each with different needs and potential, some pleasant and attractive, some cranky and unattractive. I loved Opie—and the interaction between young and older people was superb.

This is also a story for all ages. My twenty-four-year-old granddaughter, my forty-six-year-old daughter and I—seventy-five—all enjoyed *The Rocking Chair Rebellion.* I recommend it highly. [Lydia Bragger]

Old Cat and the Kitten

written and illustrated
by Mary E. Little.
Atheneum, 1979,
$6.95, 119 pages, grades 4-6

It was difficult for me to review this book because there is so much in it that is praiseworthy but so much more that is not. Because of the areas which I found appealing, I felt myself being seduced into ignoring the reservations nipping at my heels. Eventually, I pulled myself free of the siren's song and concluded that I do not like this book. Perhaps you'll share my unease.

Old Cat and the Kitten is the story of the loving relationship which develops between Joel, a twelve-year-old Black boy, and Old Cat, a battle-scarred veteran of many alley wars. Abandoned when he was no longer a cute little kitten, Old Cat learned to fear and mistrust human beings. In spite of this, Joel persists in his efforts to win Old Cat's confidence and eventually succeeds. They become good friends and even extend their circle of love to include a starving kitten who would surely have died without their ministrations.

What could possibly be objectionable in that story line? I asked myself. The ingredients are certainly unusual and laudable: an openly tender, caring, Black male child who not only nurtures two small beings but must also pay for their maintenance out of his own meager savings. There's even a working mother who is a single parent, and children need to meet them in books more often. In addition, Joel helps his mother by taking care of his younger sister and brother and by doing household chores. Certainly not your ordinary, run-of-the-mill children's book, and I heartily applaud this aspect of the story.

The crisis occurs when Joel's stepfather finally sends for the family after a year of seeking employment in another state. Unfortunately, he is allergic to animals and the cats must be left behind. It will not be difficult to find a home for the still cuddly kitten, but Old Cat's prospects for placement are poor, to say the least.

It's not as if Joel's mother hadn't warned him right in the beginning. She always regarded the arrangement as temporary. She did not like Old Cat and never allowed him in the house. In fact, she displays little tenderness at all. Of course, she is preoccupied with her family's survival and her emotional, as well as physical, fatigue is understandable. But why is there no recognition of the outstanding qualities demonstrated by her son? Why is there no support given him in his struggle to maintain *his* adopted family? Why are there no tears for him when he cries for them?

My unease with his mother's disconnection from Joel's plight extends to her relationship with her other two children. She seems to care about them but still has no problem referring to them as "the Fiends." Children who grow up with such labels frequently respond by earning them. I was disappointed that the author failed to acknowledge that this practice is unacceptable. Another negative aspect occurs when Joel is finally allowed to bring the kitten inside (while Old Cat waits at the door) after persuading his mother that loving the kitten would be a good experience for "the Fiends." Unfortunately "the Fiends" respond in a sadly sexist way: "Bitsy was surprisingly gentle" while "Seth quickly learned that kitty scratched if he teased her, so he was never rough with her and soon lost interest."

Try as he might, Joel is not successful in placing Old Cat. He rejects taking the animal to a shelter after hearing a friend graphically describe the way the unwanted animals are destroyed. What to do? Eventually Joel solves the dilemma as compassionately as he knows how. He takes all of his carefully accumulated savings and pays a veterinarian to inject Old Cat with a poison so that he will drift painlessly off into death.

The solution, at which Joel so agonizingly arrives, is presented as the only alternative to re-abandoning Old Cat. I object to that premise for many reasons. (One solution which comes immediately to mind is that the stepfather could have been persuaded to let Old Cat stay outside of their new home.) But I object mainly because it encourages the mentality permeating this throw-away society. We have built-in obsolescence with an ever-increasing passion for the shiny and new, and irreverence—even contempt—for aging. In this post-industrial society the bottom of the pyramid is composed of unskilled, surplus people who are told each month by the amount of their social security check or their welfare allotment that it would be more convenient if they die.

I cannot imagine how one justifies presenting this message to youngsters—especially under the guise of compassion. [Jane Pennington]

Women Scientists of America

by Iris Noble.
Julian Messner, 1979,
$7.29, 158 pages, grades 7-12

Biographies of nine U.S. female scientists and brief notes about seven earlier 20th century female scientists comprise this volume. All of them are extraordinary achievers and all had parents who believed in their intellectual abilities. Most of the women are strong feminists and the explanation of their scientific work is well written. These lives may well inspire some high school students.

The author has an unfortunate tendency to spend much time on describing relationships with husbands and children and to emphasize the appearance of the women. She also manages to call all the famous women scientists by their first names frequently, while never referring to a male by first name only: "Mildred helped the children with practice on string instruments, while Gene Dresselhaus supervised the piano lessons." [Lyla Hoffman]

Index to the *Bulletin*, Volume 10, 1979

The index below covers Volume 10 of this *Bulletin*. All issues are still in print and can be ordered from the CIBC. The cost is $2.25 each for the regular issues and $3. each for the double issue (Nos. 1 & 2). Bulk rates for 10 or more copies are $1.75 each for the single issues, $2. each for the double issue. (All prices include postage and handling.)

Books Reviewed in Volume 10

***Book titles are listed at the end of this index.**

A Major New Teaching Tool from the CIBC Resource Center

WINNING "JUSTICE FOR ALL"

A Curriculum Unit for Grades 5-6 on Sexism and Racism: Stereotyping and Discrimination

This curriculum, with three accompanying filmstrips, was developed by the Council on Interracial Books for Children for the Women's Educational Equity Act program of the U.S. Office of Education. The curriculum content goes far beyond what is ordinarily presented to elementary (or secondary) students and squarely tackles sex and race oppression as practiced by business, schools, government, literature and TV. The curriculum was tested in 13 classrooms across the nation and it was found to achieve a reduction in students' stereotypes about "proper" sex-roles and an increase in students' knowledge of why and how to combat sexism and racism. Teachers unanimously reported that both they and their students learned a great deal while enjoying curriculum activities.

Content includes U.S. history with a focus on women of all colors and on minority peoples, current social practices, language arts and some math. The 35 lesson plans can readily fit into regular reading or social studies periods. The many exciting activities provide opportunities for successful integration into the entire school curriculum.

Recommended for classroom teachers, Title IX coordinators, curriculum developers and teacher educators. The unit contains:

1. A Teacher's Manual of 114 pages, with background reading, glossary, student and teacher bibliographies, and 35 detailed lesson plans.

2. Three sound-color filmstrips described at the right.

3. A Student Workbook of 145 pages, with readings, activities and questions.

Entire unit (1,2,3 above): $70.00. Additional Workbooks: 1-29, $3.25 each; 30 or more, $2.50 each.

THE SECRET OF GOODASME: a sound-color filmstrip on sex and race stereotyping
Grades 4-7 $27.50

Creatures from outer space discuss stereotypes with a white girl, a Black boy and a Cherokee boy, convincing the children that (1) stereotypes are not true; (2) stereotypes cause harm; and (3) stereotypes are used to justify unfair treatment of women and minorities.

Available with supportive lesson plans excerpted from the curriculum unit described at the left.

AN EQUAL CHANCE: a sound-color filmstrip on historic and current barriers to sex/race equality
Grades 5-8 $27.50

This filmstrip shows, in cartoon style, that when babies are born in the U.S. the odds are stacked in favor of white males so that they grow up to earn more money and have more social power than babies born female or dark-skinned. As babies race through an obstacle course, the reasons for such inequity become clear. Some solutions are also indicated.

Available with supportive lesson plans excerpted from the curriculum unit described at the left.

FIGHTING DISCRIMINATION: a sound-color filmstrip on strategies for overcoming sexism and racism.
Grades 5-9 $27.50

A boy dreams that Sojourner Truth visits his older sister's high school. Tactics useful in winning justice through the years—marches, strikes, lobbies, boycotts, etc.—are presented. Sojourner Truth helps the students make plans to achieve sex equity in their school.

Available with supportive lesson plans excerpted from the curriculum unit described at the left.

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