THE TREATMENT OF SELECT SOCIAL ISSUES IN CONTEMPORARY CHILDREN'S LITERATURE

CENTRE FOR NEWFOUNDLAND STUDIES

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THE TREATMENT OF SELECT SOCIAL ISSUES IN CONTEMPORARY CHILDREN'S LITERATURE

by

© Martha LaSalette MacDonald, B.A., B.Ed.

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of the requirements for the degree of
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Department of Curriculum and Instruction
Memorial University of Newfoundland

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ABSTRACT

The inclusion of all kinds of social issues in children's literature is a relatively recent phenomenon. It is important, therefore, that all who are involved in bringing children and books together be cognizant of how specific social issues are treated in contemporary children's books. As well, all who have responsibility for the selection of such books must have knowledge of comprehensive criteria for the evaluation of literature which deals with these social issues.

This study was designed to examine a select number of social issues in children's books and to determine if these issues were presented honestly, realistically and in the context of good children's literature; and on the basis of this examination, to compile an annotated bibliography of recommended books which display literary quality and social concern. The particular social issues selected for study were death, handicapism, racism and sexism.

As a preliminary step in the process all available critical literature on the depiction of these social issues in books for children was reviewed and a list of guiding principles was identified.

Following this, an initial list of books was compiled using all appropriate standard bibliographic tools. Items in this initial list were examined for their suitability for inclusion in the annotated bibliography. Items chosen for

inclusion were those books which

a) meet the general criteria for excellence in children's literature

b) have been personally examined by the writer

c) have been recommended in at least one reputable selection aid

d) are presently in print or because of their interest appeal and popularity are available in the existing collection of many schools

The annotated bibliography, which makes no attempt to be exhaustive, does include a recommended core of books on each of the issues under study: death, handicapism, racism and sexism.

Based on the review of related literature and the compilation of the annotated list of contemporary children's books which reflect social issues, the writer has made a number of recommendations related to the selection, for children, of books which depict contemporary social issues without sacrificing literary merit.

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DEDICATION

To my

Mother and Father

and

Fr. Hughie V.

TABLE OF CONTENTS

	Page
Abstract	ii
Acknowledgements	iv
Dedication	v
PART I: THE STUDY	1
CHAPTER	
I INTRODUCTION TO THE STUDY	1
The Problem	2
Purpose of the Study	2
Need for the Study	4
Limitations	5
Methodology	5
Organization	7
II REVIEW OF THE RELATED LITERATURE	9
Introduction	9
Death and Children's Literature	10
Synthesis	15
Handicapism and Children's Literature	16
Synthesis	22
Racism and Children's Literature	23
Synthesis	33
Sexism and Children's Literature	34
Synthesis	45
Summary	47

CHAPTER		Page
III	SUMMARY AND RECOMMENDATIONS	48
	Summary	48
	Recommendations	52
BIBLIOGRAPHY OF RELATED LITERATURE		54
PART II:	AN ANNOTATED BIBLIOGRAPHY OF CHILDREN'S BOOKS DEALING WITH THE SOCIAL ISSUES OF DEATH, HANDICAPISM, RACISM, AND SEXISM	62
	Table of Contents	63
	Introduction	64
	Death	67
	Handicapism	88
	Racism	103
	Sexism	122
APPENDIX A:	Huck's Guides for Evaluating Children's Literature	136
APPENDIX B:	Annotations of Selection Aids	140
APPENDIX C:	Bibliography of Children's Books	145
APPENDIX D:	Index of Children's Books By Author	153
APPENDIX E:	Index of Children's Books By Title	159

CHAPTER I

INTRODUCTION TO THE STUDY

The discussion of social issues in children's books is a relatively recent phenomenon. Most books written before the seventies avoided the subject. Today, however, numerous books for children on various social issues are published every year. Rudman (1976) says that "until fairly recently, books for young children attempted to shield their audience from problems, dissension and dilemmas of social import" (pp. 3-4). With this recent development in children's literature, it is imperative that teachers, parents and librarians become aware of the treatment of many of the social issues that children meet in literature.

Contemporary literature for young children contains a proliferation of material dealing with topics which were once considered taboo - for example, drugs, violence, sex and divorce. Much concern has been expressed about the literary merit of the literature in which these themes are portrayed. As well, concern has been expressed about the potential effects, both positive and negative, that the portrayal of such themes in literature may have on children. For these reasons, the writer has chosen to examine a select number of these themes: death, handicapism, racism and sexism.

Problem

Unless teachers have guidance in selecting books for children, there is the danger of accepting any book on the basis of its subject matter without reference to its literary merit. According to Hurst (1978), "too often we select a children's book by subject not by value or content" (p. 22). This is obviously a potentially dangerous practice – one which may be particularly harmful when the selection is made on the basis of the social issue. It is important to distinguish between social trends and genuine literature. Brett (1980) believes that "it is the treatment of the subject matter rather than the subject matter itself which determines the merits of a work" (p. 380). Thus, professional educators must learn to judge a book critically, so that the selection of books may be made on the basis of literary merit instead of solely on content. It is necessary therefore that educators be cognizant of how specific social issues are treated in contemporary children's literature. As well, educators must have knowledge of comprehensive criteria for the evaluation of literature which deals with these social issues.

Purpose

Research has shown that children's literature is a significant factor in the developmental reading progress of children. Dewey (1971) reports "that skill development and test scores are higher when the developmental reading program

provides children with the opportunity to read for recreation and information through trade books" (p. 11). Numerous writers, including Bissett and Catterson (1970, p. 80), Montebello (1974, p. 24), Sloan (1975, p. 1), Rudman (1976, p. 360) and Spiegel (1981, p. 4), agree that when children's literature is used with a basal reading program, children will improve their reading skills. Commenting upon the research available, Odland (in Montebello, 1972) declares that "accessibility of literature is the most important influence on reading" (p. 27). In the light of the significance of the effect of children's literature on developmental reading, it appears logical that children should be exposed to the very best in children's books.

One of the trends in children's trade books in the last decade has been the publication of many books dealing directly or indirectly with the social issues which impinge upon children's lives. In many of these books, the issues emerge naturally through well developed plots, themes, settings and characters. Unfortunately, however, there are others which appear to have been written to satisfy a demand for books on timely topics. The complaints of feminists, for example, that children's books frequently portrayed female characters in stereotypic roles gave rise to a demand for non-sexist books. Such books, while dealing with timely themes and areas of social concern, have not always been of good literary quality. Obviously, in the selection of books

for children, equal consideration must be given to both the quality and the content.

This study was designed to examine a select number of social issues in children's books and to determine if these issues were presented honestly, realistically and in the context of good children's literature. On the basis of this examination, the writer has compiled an annotated bibliography of recommended books which display both literary quality and social concern.

Need

Children live in the real world which encompasses pain, loneliness, unhappiness and fear. This "real world" is also reflected in children's literature, which is an integral part of a developmental reading program. It is therefore necessary that teachers have a recommended list of books to help them provide children with literature which deals with these social themes.

Until the last decade, very little attention was given to the treatment of social issues in children's literature. More recently, however, a spate of such books has been published. If teachers are to expose children to books on a variety of subjects, they need to be increasingly aware of children's books that are well written and at the same time deal sensitively with the particular issue or issues involved. Rudman (1976) suggests that "books are important influences on their readers' minds. They can either help or hinder us

when we attempt to construct suitable bases for attitudes and behaviors" (p. 3). It is important, then, to examine children's books critically and carefully in order to determine exactly what attitudes and behaviors books may be fostering in children.

Limitations

This thesis is concerned with the presentation of social issues in children's books. Specifically, it is concerned with the social issues of death, handicapism, racism and sexism and how each of these issues is being presented in children's books. Undoubtedly, there are other social issues which might be studied. However, the scope of this study was not sufficient to include all possible issues. Also, the annotated bibliography provided for each of the social issues examined is not an exhaustive one. Rather, for each social issue under study, a select bibliography of books presently in print has been prepared.

Methodology

This study was designed to study the depiction in children's literature of a number of social issues and to compile an annotated list of recommended books in which those social issues were presented in the context of a well written story. The writer was concerned that the literary merit of a book not be secondary to the presentation of social problems on timely topics. What was sought in the books to be

recommended was the appropriate blending of both. In attempting to fulfill this purpose a number of steps were followed.

The writer reviewed the available literature of the last decade pertaining to each of the social issues selected: death, handicapism, racism and sexism. The present 'state of the art' of such literature and any emerging critical principles have been reported in the literature review.

The writer has compiled a recommended list of books each of which has dealt with one or more of the social issues under study. This list was compiled through a thorough bibliographic search, using standard bibliographic tools.

In attempting to assess individual items for inclusion the writer applied standard criteria that may be used in the selection and judgment of children's books. The statements of criteria which abound in the critical literature on children's books are fragmented and generally repetitive. This writer has chosen to use the comprehensive statement of criteria suggested by Huck (1979, pp. 16-17) for the evaluation of children's literature (Appendix A). This statement makes reference to the following areas of concern in the evaluation of children's literature.

Plot - Is the plot well constructed, logical and original?

Setting - When and where is the setting? Is the setting authentic?

Theme - Is the theme universal, valid and ethical?

Characterization - Is the character realistically and naturally developed? How is the character revealed? Is the character memorable?

Style - What techniques does the author use to tell his story and convey his ideas, point of view, conversation and description?

Format - Is the format of the book suitable to the topic and intended audience?

Books which have been considered for inclusion in the recommended list are those books which

a) meet the general criteria as outlined above

b) have been personally examined by the writer

c) have been recommended in at least one selection aid, and where possible, two

d) are presently in print or because of their interest appeal and popularity are available in the existing collection of many schools.

For each item included, full bibliographic data as well as brief descriptive and critical annotations are provided.

Organization of the Thesis

This study is reported in two sections. Part I presents a report of the actual study; Part II contains the annotated bibliography with all accompanying documentation. Part I, Chapter I includes an introduction to the study, the statement of the problem, the purpose of the study, the need for the study, the limitations of the study and the methodology.

Chapter II presents the review of the related literature which is reported under the following headings: death, handicapism, racism and sexism. Chapter III provides the summary of the project with a number of recommendations. Part II is designed to serve as a booklet for the use of classroom teachers. It includes an introduction and an annotated bibliography of selected titles arranged alphabetically by author under the subjects of death, handicapism, racism and sexism.

CHAPTER II

REVIEW OF RELATED LITERATURE

Introduction

Along with society's change in attitudes toward children has come a change in attitude toward children's literature, specifically the content of such literature. Baskin (1977) claims that our literary heritage is affected by political and social change. She states that "illness, accidents, infirmity and personal and social disruptions are facts of life" (p. 38). Many writers, critics and educators believe that because these issues are "facts of life", children should be exposed to them in literature.

There can be no doubt that topics once considered detrimental to children's emotional and psychological growth are now being presented in children's literature. The issues presently in vogue include death, handicapism, racism and sexism. It does not follow, however, that because a book is written on a certain topic, that book automatically qualifies as a good book. Brett (1980) warns of this when she states:

> ... it must not be construed, however, that any piece of writing which addresses a social issue automatically qualifies as literature. The belief is rather that the critic's dual concern includes both what an author is attempting to do and the manner in which the intentions are effected. (p. 279)

In other words, it is not what the author says so much as how he says it and the potential effects his statements, whether they be explicit or subtly implied, have on his readers. The literature examines how the social issues selected for this study are presented.

Death and Children's Literature

Death and the resulting sense of deprivation, desertion and loss of a loved one produces social and psychological effects on children. Jackson (1965) describes the general aspects of death which are a focus for children at different age levels:

> A child from birth to three or four can sense loss but cannot conceptualize death. From four through seven biological interests will take the center of the stage and will have to be met with simple, direct, biological answers. From eight through twelve the meaning of death will acquire a social dimension and the concern for the consequences of death on the lives of the living will be paramount. (p. 58)

Children at the elementary level experience the social stigma attached to death. They are aware of their peers, teachers and adults acknowledging the fact that they have been affected by the death of a loved one.

As children learn about death, good children's books on the subject can be provided. It is the responsibility of teachers, librarians and parents to provide children with these books. Marshall (1971) supports this belief when he states that "...children's authors and librarians must combine

their efforts to make books available which convey a sensitive and realistic picture of death" (p. 41).

The theme of death in children's literature is not a new one to this genre of realistic fiction. Sadker et al. (1976) point to this when they state that

> the portrayal of death in children's literature is actually not new. The Puritans frequently wrote about death in order to frighten children into good behavior. (p. 76)

Sadker and Sadker (1977) explain, however, that this is not the situation today:

> Fortunately books for children do not include the morbid frightening portrayals of death that so often characterized children's literature in the past. (p. 104)

Whether the theme of death should even be included in children's literature has often been a contentious issue. Modern researchers agree, however, that death as a major theme is not presented often enough in children's literature. Sadker and Sadker (1977) state that "unfortunately books for children today too rarely provide any portrayal of death at all" (p. 104). As well, Kimmel (1980) contends, along with Sadker and Sadker, that "twentieth-century literature almost completely avoids the issue of death and dying" (p. 266) and Marshall (1971) claims that "a search of children's books reveals serious inadequacies in the treatment of death" (p. 39). Likewise, Bailis (1977-8) declares that "research on this topic is lacking and seems deserving of further examination" (p. 302).

Moss (1972) claims that "dying has replaced reproduction as the hush-hush topic between parents and children and to a large extent in modern literature for children" (p. 530). Swenson (1972) states that "for almost all of the twentieth-century or for the past fifty years death has been a taboo subject in children's books" (p. 401).

Kimmel (1980) suggests two reasons for the fact that, until lately, few authors considered death in a serious manner:

> First of all children's literature reflects the society that produces it, and one of the main characteristics of our society has been an almost total avoidance of any suggestion that we might not be immortal. Secondly, children now are much less apt to have direct personal experiences with death, and their perception of it is more likely to be formed by an image on a television screen or by the loss of a pet than by the passing of a person close to them. (p. 266)

Sadker and Sadker (1977) found that "the mention of death, apparently has been systematically avoided in books for young children" (p. 104). They studied twenty-one award winning Caldecott picture books between 1953 and 1973 and found only two very subtle references to death. They were Evaline Ness' Sam Bangs and Moonshine, 1966 and Lynd Ward's The Biggest Bear, 1952.

Where death is an issue in children's literature Carr (1973) points out two precautionary measures which writers should take when writing on the issue. First, Carr

claims that "death should not be the major theme which the author is trying to present in his writing; it is simply a vehicle to enable him to energize and initiate the plot" (p. 701). Secondly, Carr (1973) states that "frequently sentimentalism is shown surrounding death in children's books" (p. 702). Death does evoke sentimental feelings and reactions but authors of books must also be realistic and honest and show the trials and tribulations people face.

Sadker and Sadker (1977) posit that

> some very recent books for children, most of them written during the late 1960's and 1970's, are beginning to deal with the issue of death and are doing so in a wise and understanding manner. (p. 104).

We cannot hide children from death nor try to camouflage it. Death is a part of life and so should be a part of children's literature. Rudman (1976) feels that "Americans enamored of youth and trying to remain young forever, like to pretend that death does not exist" (p. 69). Death does exist and thus it should be presented in children's books which combine literary quality and integrity. Richardson (1978) states that

> death, violence and grief are a natural part of the human experience and, as such, have a rightful place in children's literature; however, books that introduce such topics without also offering ways of understanding and coping with or accepting the problems have nothing to offer beyond the surface level. By limiting the book to the specific, the author combines, limits, and restricts, where a work of literature opens and stretches. (p. 143)

Many children have fears and misunderstandings about death and they must be allowed to express these feelings. Rudman (1976, p. 83) and Sadker and Sadker (1977, p. 101) all agree that children should be able to express their grief through tears, anger, withdrawal or noisy play. Rudman (1976) believes that "all [of these actions] are acceptable behavior in the stories" (p. 83).

The death theme should be present in children's literature, focusing more often than not on the death of a person rather than an animal. Animals which die can be replaced, persons can't. Bailis (1977-8) maintains that

> there appears to be a need for a fuller treatment of the concept of death in children's literature to provide a clearer understanding of death. The presentation of death as the permanent end of all forms of existence, for example, would permit the reader to confront and examine that concept. (p. 301)

Sadker et al. (1976, p. 76) believe that children's literature can help children become aware of death. They believe that if books are written with sensitivity and understanding then children affected by death may have their tensions reduced and children who are not affected may adopt empathy about death. Children must be guided in developing an understanding and an acceptance. As McLenathan (1978) suggests, "whether we like it or not the implications seem clear: the movement to protect children in their literature from life's tragedies is over, doubtless forever" (p. 22).

One must always remember that the manner in which death is presented is extremely important. Abramson (1974) feels that

> ... fiction which deliberately sets out to solve problems whether of divorce, sex or death has built-in limitations: characterization and story are too often sacrificed for the message. Such obvious "problem books" can only pass as bibliotherapy, not as literature. (p. 31)

Children should not be given just any book on death. Grollman (1970) sums it up well in the comment that "as your children learn of life from the books they read, so may they learn of death which is the other part of life" (p. 83).

Synthesis

It is obvious from the literature reviewed here that death in children's literature is still not treated with sufficient regard for the growing child reader. The following may serve as guidelines for those involved in the selection for children of books dealing with death.

1) death is not portrayed often enough in children's literature.

2) when it is it should be part of a larger issue not the issue.

3) it should be treated honestly and realistically.

4) it should be treated in a way fitting the emotional and psychological levels of the children for whom the book is written.

5) it should be treated as a natural stage of development in life.

Handicapism and Children's Literature

The terms "handicapped" and "disabled" have often been used synonymously and interchangably. There is, however, a marked difference between the two. Baskin and Harris (1977) make the distinction clear:

> Technically, a disability is a reality, for example, the loss of vision. The restrictions and opportunities imposed by society determine whether or not the disability becomes a handicap. That is, "handicap" actually should be understood to be situational and attitude bound. (p. x)

Social issues, among them the issue of handicapism, have become prevalent topics in children's literature during the past decade. Books dealing with the various handicaps, however, have received very little criticism. Brett (1981b) gives this reason:

> That there is little criticism of books about the handicapped is, perhaps, not surprising. Society has been slow to accept the disabled into its mainstream and books are mirrors of cultural practices. (p. 15)

Further reason may be found in the fact that as a society we are largely ignorant of the plight of the disabled. This lack of insight can make criticism difficult.

It is imperative that society help develop positive attitudes towards the handicapped. Teachers and librarians

can provide children with appropriate literature on the issue of handicapism to avoid the stereotypical attitude toward handicapped persons.

Early children's literature presented handicapism in terms of gross, hideous, unnatural deformities. Baskin and Harris (1977) state that

> early literary forms illustrate the belief that the body reflects the quality of the inner person. In fairy tales, the prince and princess are beautiful; the wicked witch or villainous troll is hideous, ugly and malformed - their external form mirroring their interior evil. (p. 20)

Heins (1980) supports this belief when he states:

> It's almost as if the characters' moral temperaments were predetermined by the outcome of a medical checkup for "in fairy tales deformity equals immorality..." (p. 143)

Brett (1981) reiterates these ideas and adamantly states that

> it is better to omit the disabled entirely from children's books than to present them as objects of suspicion, fear, derison, repulsion, charity or pity. Any acceptable presentation of them will be justified by the development of an "artistic whole" in which they play natural and contributing parts. (p. 357)

Often, handicapism is presented with feelings of guilt. Baskin (1975) states:

> ... in a number of stories the mother dies delivering the disabled child. Not only do we have disability, but we have the idea that somehow there is a connection of guilt between the child's disability and the mother's death ... just on the basis of accretion the reader forms some kind of association pairing guilt or punishment and disability. (pp. 154-5)

Orjasaeter (1980) speculates that this may be because in early children's literature

> we often find people with a physical or mental handicap. In these literary examples we find a complete lack of knowledge and understanding. We find fear of the unknown - and fear of those who are different from us. (p. 4)

This fear was prevalent in early childreh's literature. With the twentieth century, however, children's literature began to depict handicapped persons more realistically. Baskin and Harris (1977) state that

> as the twentieth century progressed, a gradual and continuing improvement in realistic books for children was evident. Characters with handicaps began to emerge as believable people rather than paste-board props. However, implications of disability were rarely examined in depth and fairy tale solutions remained dominant. The disabled began to be depicted as having a secure and viable place in the family structure. Many of the stories provided warm and cozy portraits of home life. (p. 42)

That is not to say that the treatment of handicapism in contemporary children's literature is flawless. Children's literature is an instrument that can be used to present the handicapped and help change stereotypic concepts of them but this can only be done with <u>good</u> books. Baskin and Harris (1977) believe that

> implicit in the recommendation to use fiction to foster attitudinal change is the belief that literature has the power to expand and deepen understanding of the human condition. (p. 46)

Good books can help children develop positive attitudes towards handicapped people. Through the use of books children can discover insights and knowledge about people who are handicapped. Books which deal with handicapped persons must provide an honest, accurate picture of the handicapped. A handicapped person must be depicted realistically. Orjasaeter (1980) suggests that for authors who write about the handicapped

> the most common pitfall is sole concentration on the handicap. The truth, of course, is that a child with a handicap is first and foremost a child, and in addition there is the handicap. (p. 22)

Society, generally, has had a negative, misinformed attitude about the handicapped, not realizing that their needs are basic ones. Teachers must provide children with books that deal with the theme realistically, depicting the handicapped character as human. Baskin and Harris (1977) state that

> like everyone else, people with impairments are still just people - individuals who are good and bad, wise and foolish, congenial and aloof. Their core human needs are the same and their differences are in degree, not in kind. (p. xv)

Books can offer an outlet where children get to meet and know handicapped persons. Children's literature can also create positive, realistic attitudes in children.

Tollifson (1977) suggests that authors who write about the disabled should picture them "as active, capable,

physically strong, emotionally strong [and] able to run their own lives" (p. 19). Brett (1981b) further suggests that

> what is important is not that the disabled always be presented in a positive manner, but rather that their depiction be honest. The honest portrayal of any individual or group may include negative as well as positive features. (p. 17)

The fact is that regardless of a handicapped person's impairment he is a member of society and should be presented in children's books as such. When the handicapped are presented in children's literature honestly, realistically and as productive members of society the stereotypical role often associated with the handicapped will no longer pertain.

There is a general agreement among Good (1977, p. 110), Sage (1977, p. 97) and Huck (1979, p. 422) that there are two good reasons that handicapped people should be presented in children's books. First, they provide handicapped children with situations with which they can identify and second, they can help other children who are not handicapped gain some insight and knowledge into the difficulties handicapped persons often face. Furthermore, the children's books should be well written and as Huck (1979) states, "They [stories] should not evoke pity for what the child cannot do, but respect for what he <u>can do</u>" (p. 422). Sadker and Sadker (1977) state that "children's literature now offers some fine portrayals of the struggles, concerns, goals and hopes of those who happen to be handicapped" (p. 424). Hopkins (1980) also believes that

> in the books about handicaps of individual children the tone is one of hope, encouragement and normalcy as the children lead full lives despite their handicaps. Most of the characters explain their handicaps to show young readers how they cope and to encourage them to accept handicapped children. (p. 37)

As educators we must provide children with good books, and must remember that books which depict the handicapped should present them honestly. Baskin and Harris (1979) in their guidelines state that such books should be "neither exaggerated nor ignored, neither dramatized nor minimized, neither romanticized, nor the cause of devaluation" (p. xv). Such well written and carefully selected books may be influential in determining the attitudes which children form towards their peers who have handicaps of some sort or other. This is the point made by Hayes (1974) who says:

> ... a sensitive exploration of the particular problems of handicapped children as seen in children's books could be a way of encouraging children (or adults) to think about their own and society's attitudes to handicaps. (p. 4)

The weight of the critical evidence makes it quite clear that because a book is written dealing with handicapism it does not necessarily follow that the book is automatically appropriate. Baskin and Harris (1977) affirm this when they say:

> It should not be assumed, however, that a realistic style of book that focuses on a disability is necessarily a guarantee of accuracy, balance or

> extensive data. Authors have proven themselves capable of writing highly misinformed books of this type, as well as those with cardboard characters or the imposition of fairy-tale endings for what are initially serious themes. (p. 34)

Synthesis

It is obvious from the literature reviewed on the subject of handicapism in children's books that the critics believe that in the portrayal of this theme, certain principles should be strictly adhered to. The following are emphasized:

1) books which depict the handicapped should show them in leading as well as supportive positions, and in active as well as in passive roles.

2) the handicapped should not be portrayed as objects of fear or violence.

3) the handicapped should not be portrayed as pathetic or helpless.

4) the handicapped should not be portrayed as comic, evil or helpless.

5) the handicapped should be portrayed honestly and realistically with both their positive and negative traits included.

6) books which depict handicapism should deal with the physical or psychological handicap practically, rather than didactically.

7) books which depict the handicapped should be informative for both the handicapped and non-handicapped reader.

8) books which depict the handicapped should qualify as good literature as well as literature dealing with handicapism.

Racism and Children's Literature

The Council on Interracial Books for Children defines racism as "the systematic oppression and exploitation of human beings on the basis of their belonging to a particular racial group or people" (In Brett, 1981, p. 286). Although racism generally refers to the portrayal of negative attitudes towards any minority group, North Americans usually associate racist attitudes with the Black culture. In the literature which has been reviewed and reported here, the emphasis is largely on racism and the Black culture. There is, however, some reference to racism as it applies to all cultural minorities. Indeed, the principles which emerge from this literature review are generally applicable to all minority groups, and they provide useful guidelines for the appropriate depiction of such minority groups in children's books.

Elementary school children are very impressionable and are influenced by many things, one of which is the books they read. Sparks (1980) describes the pre-pubertal period as a critical one in terms of the formation of attitudes

towards racist groups. She says, "It is a time when racist attitudes and behavior can be consolidated; it is a time also when earlier inaccurate ideas can be challenged and changed" (p. 9). She also suggests that "inaccurate, stereotypic and caricatured images and information about racial/cultural groups are particularly harmful" (p. 3). Teachers, therefore, must take the initiative to help children carefully choose books which deal with this social issue.

During the early part of the twentieth century realistic fiction for children dealt very little with life in the urban ghettos, the dwelling place of various immigrant peoples. Characters in children's books were primarily white. Those books which did include immigrant peoples did so poorly and in a biased manner. Baker (1975) states that

> in the 1920's and 1930's children's books seemed to foster prejudice by planting false images in the minds of children. Most authors were white, with little knowledge about black life, and yet they wrote as if they were authorities. No wonder it was an accepted fact in children's books that blacks were lazy, shiftless, lived in shanties, had nothing and wanted nothing, sang and laughed all day. (p. 79)

Seale (1981) reiterates this impression, insisting that literature which depicted non-white people tended to be "almost always ill-informed and subtly or blatantly distorted to suit the biases - and purposes of the dominant culture" (p. 11).

According to Stanford and Procope-Martin (1979), many books about black people in the 1950's and 1960's still depicted them in negative and demeaning ways. Instead of confronting racism, books of this period, they claim, "treated Blacks as a problem to overcome, with no hint that the 'problem' was imposed by a racist society" (pp. 10-11).

Larrick's (1965) study of over five thousand children's trade books published in the United States in 1962, 1963 and 1964 confirmed that very little was written about Blacks. She found that only 6.4% of those books included one or more black characters (Larrick, 1965, p. 63).

By 1969 publishers and librarians were voicing concern that there was a lack of suitable material written about Blacks (Myers, 1979). As this awareness increased more and more books including black characters began to appear and by the late seventies the percentage of books with one or more black characters had doubled (Chall et al., 1979, p. 532).

To merely include Blacks in a children's book, however, is not, in itself, either commendable or sufficient, as Graham (1976, p. 596) asserts. This is true also where the inclusion in literature of any non-whites or other minority groups is done as mere tokenism to these groups. According to McCann and Woodward (1972):

> Publishing companies have belatedly found that it is profitable to print stories with black characters... But more often than not they have simply portrayed blacks from the white perspective - have simply written their values and assumptions into their work. (p. 3)

There is obviously a weakness if non-whites in children's books are portrayed purely from a white perspective. There are differences in all peoples, and books for children must give honest representations of the group concerned. In this respect, Thompson and Woodward (1972) state that

> the better books depict black characters as individuals whose identity includes name, home life, family, friends, toys, hobbies, etc. In addition they are black, American and first-class citizens. These books lead children naturally to the conclusion that differences -- in personality, abilities, background -- are desirable among people. (p. 23)

Children of all ethnic groups deserve good books that give honest representation to their cultural pride. This point is made by Rudman (1976) who suggests that

> a fairly large number of books deals with constructing and reinforcing a sense of pride and positive self-image for black children, while at the same time, helping the nonblack reader to develop awareness and appreciation of black qualities and black contributions. Differences are cherished rather than discouraged in the best of these books. (p. 183)

Sutherland (1977) obviously shares the same point of view when she states that

> all children should have books that give positive reinforcement to their self-image. They have a right to books that bolster their sense of worth and their pride in their cultural heritage. (p. 607)

At the same time, good literature should be critical of individual cultural weaknesses. Therefore, good books, regardless of the ethnic background of the characters, should

portray both the strengths and weaknesses of individuals in a humane, compassionate, and sensitive manner.

In the honest and realistic presentation of cultures in literature, it is imperative that stereotyping be avoided at all costs. As defined by Rudman (1976) a stereotype is "an oversimplified generalization about a particular group, race, or sex, which generally carries derogatory implications" (p. 178). This pertains to members of minority cultural groups as it does to those individuals who are possessed of physical or mental handicaps.

Huck (1979) recognizes the tendency of early children's literature to stereotype cultural groups. She states that "books that portrayed Negroes, for example, showed stereotypes of the bandana-covered, fat mammy and the kinky-haired, thick lipped, 'funny' boy" (p. 80). Brett (1980) notes other common cultural stereotypes. She refers to:

> the switch-blades of the Puerto Ricans, the bare feet and sombreros of the Chicanos, the Knishes, pastrami and bagels of the Jews, the feathers, warpaint and tomahawks of the Native Americans. (p. 299)

She points out that when writing about any cultural group authors must present individual characters honestly, realistically and with integrity. She emphasizes that both the strengths and the weaknesses of individuals of a culture should be presented and that stereotypes of any kind are obviously inappropriate.

It is also important that characters who are representative of other cultures in children's literature have credible roles in the plot of a story. Brett (1981) claims that this is not always so. On the basis of the literature surveyed in her study of a decade of criticism of children's literature she reports that

> -- in many books characters who are members of minority groups move rather purposelessly through the plots as passive recipients of white paternalism, occupying subservient roles and possessed of no self-confidence or self-worth. Such stereotypic presentations are dishonest and must be so identified and castigated. (p. 324)

Earlier, Gast (1976) reports the findings of research which indicate "that minority peoples have been stereotyped and that stereotypes are perpetuated in the face of the changing reality of social fact" (p. 12). Stereotypical images of minority groups presented in children's literature can influence the views children may adopt. If negative stereotypes are presented children may subconsciously develop negative feelings towards minorities.

The value of an honest presentation of any cultural group cannot be overestimated in a pluralistic society. When children meet in their books characters from classes and cultures other than their own, they may learn much about such classes and cultures and they may also learn to understand and accept the nature and worth of individuals regardless of their ethnic or social background. Books may

be a part of the socializing process for children for, as Lond (1978) states, "...children become socialized according to society's values..." (p. 496).

We have been, perhaps in the past, slow to stress the importance of interracial equality and interracial understanding in children's books. It is important that care be taken to ensure that no culture or no individual member of a culture be demeaned in the books we select to make available to children. As Birtha (1970) states:

> If it [a book] contains material inappropriate for a black child, it is also unsuitable for a white child, for the white child would derive from this book a distorted picture of a black child, his emotion, his behavior, his background. (p. 400)

The books we choose to introduce and share with children, thus, should be books that honestly portray different minorities in real life situations since children's literature does play such a vital role in developing attitudes about minorities. Aoki (1981) recognizes the contribution of literature to the development of values in children. He says that

> for best effects, especially in encouraging positive attitudes toward racial groups, both quality discussions and quality literary selections are necessary. (p. 383)

Good fiction, however, does not require that the author first experience that which he captures with his pen.

It is the informed artistic imagination which is the key to the accurate and compassionate portrayal of human experience. It is therefore faulty reasoning to suggest or to claim that only blacks can write about blacks or only natives can write about natives. One cannot assume, either, that an artist wishes to be confined to writing about a specific culture. Broderick (1973) makes this point well:

> There are more blacks writing and illustrating today than seemed possible a decade ago. Some of the black authors now writing and those in the future are not going to want to be limited to writing exclusively about blacks. (p. 181)

The main qualification of any writer is that he must know and understand his chosen area so that there is justice done to the subject and a proper perspective is gained. In this regard, Thompson and Woodward (1972) state that

> the credentials of the writer who undertakes a book about blacks must include a black perspective based on an appreciation of black experience, "Good intentions" are not enough. The writer of books about black children must understand the importance of ethnic consciousness before writing about the goal of ethnic irrelevancy. (p. 15)

Illustrations and language are both important elements to be considered when selecting books for children written about cultural groups. With reference to the illustrations Seale (1981) makes the point effectively:

> ...it seems odd that a work evaluating a children's book almost never mentions the quality of illustration, particularly since the depiction of Native Americans is often inaccurate, stereotypical, and just plain racist. (p. 12)

In discussing the appropriateness of language, Hall (1978) suggests that

> when we select children's books about Africans and other Third World people, we should be especially sensitive to the language used to describe the people and their ways of life. If the vocabulary is not that which we use to describe ourselves we should check it carefully to make sure it does not conjure up negative images and reinforce damaging stereotypes. (p. 4)

Such careful attention to language and illustrations is imperative if racist attitudes on the part of children are to be discouraged in modern society.

Because everything a child reads helps mold the person he will become, the need for careful selection of books cannot be overestimated. Chall et al. (1979) state:

> ... books influence the way children view themselves and others. By providing depictions of various cultures and life styles, books can help children gain a more realistic picture of the world in which they live. By the same token, if the books to which children are exposed fail to represent the diversity of our multiethnic and multiracial society, they will not be serving our children and society at large. (p. 528)

When books are written about ethnic groups, they must promote an understanding and appreciation of the particular people involved. Books must promote the individuality, personality

and cultural heritage of those groups and must be selected on this basis as well as on the basis of literary merit.

Many books are now stressing the commonality of all cultures. This is an important concept, for regardless of color, creed, sex or background there are many things which people have in common as members of the human family. As Lanes (1971) states:

> In many a black-market oriented book today, one sees the message writ large: black boys are as sensitive as white; black children love and need their fathers; black children are intelligent and responsible. Of course they are, and if it is said often and well enough, one day blacks and whites alike will believe it too. (p. 175)

Haviland (1973) also stresses this point when she states, "there's still room for stories on all levels, all facets of black life; all black people are not in the ghettos and slums" (p. 113). Still, a report published by the U.S. Commission on Civil Rights reminds us that

> in many books white boys still dominate, ...minority boys must still overcome all odds before they can be accepted and minority girls still don't exist. (Campbell and Wirtenberg, 1980, p. 3).

Critical attention to such books may result in diminishing their numbers and replacing them with books of the type mentioned by Lanes (1971) above.

Synthesis

From the literature reviewed it is obvious that racism still appears in some children's books today. In many books, authors have presented minorities in unrealistic and dishonest ways. It follows, then, that when educators select books dealing with other cultures, they must ensure that they do not include those books which may be labelled as racist. The following guidelines which emerge from the literature reviewed may aid in such a selection:

1. minorities should be presented accurately, authentically and sensitively, neither eulogized nor demeaned; neither deified nor patronized.
2. minorities should be depicted as individuals rather than types and as members of the human family. They should be shown as possessing strengths and weaknesses and positive and negative characteristics.
3. minorities should not always be presented in subservient and passive roles, rather they should be depicted in a variety of activities, occupations and professions.
4. minorities should be included as both academic and social achievers who occupy important roles in life and perform heroic deeds.

5. minorities should be presented as being able to solve their own problems and dilemmas and not as "the problem" white characters must cope with.
6. the dialect and language of minority groups should be presented in a realistic manner.
7. minority families should include strong family units as well as family units which are characterized by poverty, laziness or desertion.
8. the child of a minority ethnic group should find in books a positive image with which to identify.
9. books which depict minority groups, no less than all books for children, should be of an acceptable quality characterized by literary merit.

Sexism and Children's Literature

Huck (1979) considers a book sexist if

> women and girls are exclusively assigned traditional female roles, or if men and boys are expected to behave in certain prescribed ways always assuming leadership roles and the exclusive rights to certain professions. (p. 395)

Among the social issues which have gained wide attention during the past decades, sexism has received much of the emphasis. Although sexism concerns and affects both males and females, and although the concerns of both sexes are mentioned in this review of literature, matters which concern females are given priority. This is so unfortunately because of the greater social focus on female stereotyping.

During the past century women have been seeking equal representation in society. Their battle to obtain the right to vote roused interest in other areas - employment, education and the media. Today, both women and men can choose more freely the things they wish to fulfill their lives. Women and men are combining efforts to remove stereotypic attitudes held about each sex. The last twenty-five years have been "awakening" years in terms of attitudes concerning sexism. Carmichael (1977) points to social change, stating "we have become increasingly aware of the discrimination against individuals based on characteristics determined at birth, above all, sexism and racism" (p. 99). With this awareness has come progressive change and, along with change, attention to the prevention of sexism in society. The school child has become the focus of many of those preventive measures and attempts to reduce the prevalance of sexism in children's books has often been the focus, since attitudes are often formed in childhood.

From the time children are born they are presented with stereotypic stimuli. Some of the stereotypical female characteristics are described by Prida, Ribner, Davila, Garcia, Puigdollers and Rivera (in Gersoni-Stavn, 1974):

> The training necessary to mold the special female being starts at birth when girls are handled as if they are more passive and fragile than boys. By four and five years of age, their training for housewifery and motherhood has begun, as girls are taught at home how to help mother cook, clean, and take care of baby. (p. 273)

By the time children enter school, roles have already been assigned which indicate the expectations held for males and females.

Carmichael (1977) says that "each year we have a class of entering kindergarten students who have firm attitudes and ideas about what 'mommies and daddies' do...." (p. 99). Carmichael (1977, p. 99) also adds that the books we expose children to often contain subtle reinforcement of sexist roles. Oftentimes in school these attitudes are reinforced and strengthened rather than dispelled and weakened. Specifically, the books to which children are exposed in school provide one way in which they may discover and learn what society expects of them. Both the values and the contemporary events of a society are reflected in its literature. If a society wishes to change any of its mores or values, literature reflects the change and, in doing so, aids its progress.

In the light of society's movement away from sex stereotyping, it is important that girls as well as boys be provided with good books which have stories about them, so they may learn to accept and respect themselves and grow in the community of women. Sadker and Sadker (1977) state that

> one key way that girls learn to undervalue themselves is through the books they read. When children open elementary school texts, they read most often about the activities and adventures of boys. (p. 231)

When girls are exposed to reading materials that provide many and varied roles they will understand and accept these roles and further enhance their knowledge of the society to which they belong.

Of course, books are not the sole medium presenting stereotypical roles, but most children are exposed to books both at home and at school and books may be a powerful influence as Mischel (in Scott, 1980) states:

> Although by no means the only source of influence, the stories that children read provide a vehicle for identification and imitation, particularly if the role models are of the same sex as the reader. (p. 49)

Because this is so, people concerned about books for children must provide children with books which will help them develop fully as males and females. Gersoni-Stavn (1974) states that

> they're [educators] dealing with readers who are growing up fast, whose minds are not yet completely molded, whose opinions are not yet irremediably formed, who can be, and are, life-changingly influenced by the books they read. (p. 383)

These facts have been brought to the attention of librarians, teachers and publishers and changes are occurring in terms of the numbers of each sex portrayed in literature. Segel (1982) points out that "in the decade just past, the imbalance was noted and pressure was exerted on publishers to provide more female protagonists" (p. 106). While this does not guarantee removal of stereotyping of females, it is considered a move in favor of letting the female voice be heard in literature.

Boys, too, are victims of stereotypes and social prejudices. Sexism can portray both boys and girls in prescribed inflexible roles which might indicate that girls, for example, grow up to be mothers while boys grow up to be the breadwinners of the family. When labelling a book sexist one must consider how both sexes are presented. Sadker and Sadker (1977) emphasize the point that

> when female characters are depicted by one constellation of behaviors - typically, passivity, dependency, a helplessness - and male characters are depicted by a polar grouping - typically, aggressiveness, independence, and forcefullness - the material probably is sexist. (p. 233)

No stereotyping is acceptable. Only the honest and realistic portrayal of all persons' positive and negative characteristics is. In this respect, one must keep in mind that there are passive, timid girls and independent, aggressive boys in our society just as the opposite is also true. When authors present their characters they must do so honestly and realistically in keeping with the nature and individuality of the person about whom they are writing.

Women in children's books have been presented in many different ways - as mothers, wives, homemakers, nurses, witches, old ladies, aggressive females, beautiful heroines, princesses and teachers. It is the manner in which they are portrayed, however, rather than the roles to which they are assigned which often results in stereotypical presentations. Donlan (1972), in explaining how women are often described

in children's books, stresses many of the typical stereotypes of women. He claims that the little old lady usually exhibits "eccentricity, befuddlement, and imperceptiveness" (p. 604); the beautiful young heroine is usually "dull-witted, spiritless, passive, naive, or amoral" (p. 606); the independent woman is usually "an evil witch or . . . a hateful housewife" (p. 608); and the aggressive female is usually "domineering" in a wife, mother or stepmother role (p. 609).

It is true that some women do possess the characteristics Donlan has identified but many do not. The fact is that children, through their books, should be exposed to positive characteristics as well as negative and demeaning ones. This, of course, applies equally to both males and females. Gersoni-Stavn (in Sutherland and Arbuthnot, 1977, p. 603) explains that authors who depict a professional woman in fiction should remember the conflicts such individuals experience as wife, mother, homemaker and career woman. She further states that women who do not work outside the home but occupy the role of full-time homemaker should also be shown as individuals with their own satisfactions as well as their frustrations. This is an important point which may tend to be ignored or refuted by some members of feminists groups. It must not be ignored in children's books, however. Many women, of course, are successfully combining their roles as a mother and breadwinner. This too should be obvious in books for children. The fact is that books for children

should reflect accurately and authentically what is happening in society.

That this is not always the case, though, is indicated by Rudman (1976) who asserts that "contrary to reality, not many fictional mothers have paid jobs. The role of the mother in most children's books is still that of the housekeeper, cook and comforter" (p. 314). The Feminists in Children's Books (1973) note, however, that the depiction of women in children's books is changing. They point out that

> there are some books for children which show female characters in flexible, diverse roles. They allow for character development beyond the stereotype, and do not disappoint us in the end. (p. 112)

Traditional literature often portrayed women negatively, but such literature was reflective of the time when it was being written. Years ago women were often dominated by men and generally they accepted their subservient roles and depended on males for protection and support. Books which depict women in these roles must be accepted and respected as a reflection of the way things were. Those who today reject such roles for women and so reject such portrayals are not at liberty to either condemn or change such books anymore than they are at liberty, or even able, to change history. Huck (1979) makes this point very forcefully:

> We do need to be cognizant of racism, sexism and prejudice in contemporary books. But we must not allow our zeal for unbiased materials to demand that what was written in the past conform to today's standards. Children need to know what "has been" as well as "what is." (p. 41)

There are many social practices which, although not acceptable today, are nevertheless a part of history. Their depiction in children's books must also be accurate and honest. They should not be altered to conform to contemporary society.

Educators, today, must be aware of sexism that is found in many children's books. Many studies have been done regarding sexism in children's literature and there is ample evidence to prove that sexism does exist in children's books, in both picture books and realistic fiction. Scott (1980) explains that "the sex of the main character is one test that researchers use to distinguish sexist from nonsexist materials" (pp. 47-8). She points out that while "in real life females make up slightly more than half of the population" yet "sexist books have a disproportionately large number of main characters who are male." Stewig and Higgs (1973) confirm this point, stating that

> figures ... indicate that 42.6 percent of the women in this country are employed outside the home with almost 40 percent of these working in professional level jobs. (p. 44)

One must be careful when assessing books for children that the books reflect such statistics and not distort portrayals of women as being home-makers only. In relation to this, the Feminists on Children's Books (1973) surveyed 49 Newbery Award Winning Books and found that "books about boys outnumbered books about girls by about three to one" (p. 107). Carmichael

(1977, p. 99) quotes studies by Gersoni-Stavn (1974), Stewig (1973), and Weitzman, Eifler, Hokada, and Ross (1972), all of which indicate the presence of sexism in children's books. Evidence of sexism in children's books was also cited by Brett (1980, p. 345), Townsend (in Egoff et al., 1980, p. 383), Lehman (1976, p. 8), Rudman (1976, p. 295), and Key (1972, p. 168).

Throughout the centuries our culture has continued to treat males and females differently. Naturally, this practice is also reflected in children's books. This fact, however, does not justify the portrayal of either sex in exclusive terms. For example, it is unfair that, as Women on Words (in Gersoni-Stavn, 1974) state, "always it is the female of the species who exhibits ... mild, soft, spiritless behavior within the pages of the readers..." (p. 197) or that "almost without exception females in the readers are subordinate to males" (p. 197). Children reading books which portray women as inferior may soon believe that this is also true in real life. Children, both boys and girls, must be exposed to literature which indicates positive traits of both women and men. Taxel (1982) maintains that

> the reading of nonsexist materials is especially important because it makes clear the fact that those characters engaged in non-stereotyped activities can do so and still be "girls". (pp. 15-16)

Children must be made aware of books that show females curious about life around them and exploring these surroundings. Children must be given opportunities to develop their characters and individuality and books are one means by which this development may be enhanced. According to Lehman (1976), "literature, as part of environment, is thought to play a meaningful role in a child's sex-role development" (p. 5). Consequently, the depiction of the female in children's books should highlight strong, positive traits, rather than emphasize consistently the weak and passive attributes of women.

Reference was made earlier to the fact that realistically, many women do choose wife, mother, and home-maker as their role in life. These women are not to be ridiculed, humiliated or ignored. They are not necessarily unhappy or discontented because this is their calling in life. The important thing in helping children select books which have female protagonists is that the female be depicted as a person first and as a woman second.

Also important is the realization that not only are females stereotyped but often males are as well. Research has shown that boys are written about more frequently than girls. One must be cautious, however, when selecting books that portray boys as main characters. All boys are not brave, daring and adventuresome. Key (1971) states that

> in general, children's books show that boys: climb, dig, build, fight, fall down, get dirty, ride bikes and have many adventures, while girls sit quietly and watch. (p. 167)

It is true that many boys do such things, but is it also true that many boys are quiet, careful and sensitive, and children's books should portray boys of both natures.

Gersoni-Stavn (1974) states:

> They [feminist-critics] must take care not to unthinkingly praise books which build up little girls at the expense of little boys . . . Boys should be shown in nonstereotyped roles too - as quiet, unathletic, studious, tidy - without being derided for it. Feminist criticism, to be enduring, must be humanistic criticism. (p. 374)

Just as boys and girls must be allowed to exhibit their emotions in real life, so too must they be allowed to do so on the pages of books. The sex of a person should not determine how one reacts to certain situations. The stereotyped aura of bravery and insensitivity should not be a part of all male characters. Boys have feelings of insecurity, fear and sensitivity and these must be apparent in good children's books also. Brett (1980) states that

> just as all girls are not helpless, passive, timid or thoughtful, neither are all boys resourceful, active, bold, or uncaring. Just as all women do not remain at home as housewives and mothers, nor dissolve into tears when faced with a crisis; neither do all men hold exciting jobs or make difficult decisions with aplomb. (p. 333)

Boys, then, must not be the victims of stereotypical attitudes either. Girls and boys must be provided with adequate representation of them as human beings, a point well expressed by Weitzman, Eifler, Hokada and Ross (1972):

> Stories have always been a means for perpetuating the fundamental cultural values and myths. Stories have also been a stimulus for fantasy, imagination and achievement. Books could develop this latter quality to encourage the imagination and creativity of all children. This would provide an important implementation of the growing demand for both girls and boys to have a real opportunity to fulfill their human potential. (p. 1148)

A good book must depict a girl or boy with both positive and negative characteristics regardless of the sex of the main character. A good book should let the character develop fully, emotionally and intellectually, striving for his or her own goals in life.

Synthesis

It is obvious from the literature review on the subject of sexism that stereotyped depiction of characters still abounds in children's literature. In the selection of children's books the following guidelines may aid in avoiding such stereotypic depiction of both male and female characters:

1. Both females and males should be presented accurately and honestly as individuals without positive or negative stereotypes.

2. Both females and males should be presented in all walks of life - in a variety of professions, occupations and roles.
3. Both females and males should be presented as individuals with physical, emotional and intellectual strengths and weaknesses.
4. Both females and males should be presented as people with specific aims and goals in life.
5. Both females and males should be presented as individuals who have interests outside their work and home environment.
6. Both females and males should be presented accurately as individuals with honest and realistic frustrations and satisfactions in life.
7. Both females and males should be presented as people who enjoy and participate in athletic events.
8. Neither females nor males should be presented in subservient roles.
9. Neither females nor males should be referred to in degrading or demeaning terms.
10. The humanity of the individuals, both females and males, should be the first concern in evaluating books, their gender the last.
11. The honest depiction of female and male characters should be only one concern of many in determining literary excellence.

Summary

This chapter has reviewed the available literature related to a select number of social issues; namely, death, handicapism, racism and sexism. On the basis of this examination certain critical viewpoints emerge. These viewpoints or principles have been synthesized at the end of each section, and they form a sound basis for the selection of books related to the particular issues under discussion. What must be reaffirmed, however, is the fact that in the selection of books for children the primary concern must be the literary quality; the depiction of a social issue remains secondary in importance.

CHAPTER III

SUMMARY AND RECOMMENDATIONS

Summary

The discussion of social issues in children's books is a relatively recent development. In fact most books written before this past decade avoided any such topics. Authors of books for children seemingly wished to protect their youthful audiences from the problems and issues of reality. Certainly there was never a serious attempt to include the real issues of everyday life - issues of the real society in which children live.

More recently authors of children's books have been much less cautious in their depiction of subject matter, and topics such as death, drugs, violence, sex, divorce, and racism now are openly discussed in books for even young children.

With this expansion of subject matter to include so many topics once considered taboo has come an increasing concern on the part of those who select books for children that often such books sacrifice literary consideration to topical themes. The concern is not so much that the topics are included but, rather, the nature of their treatment. This concern appears to be very valid because children's ideas and attitudes may be greatly influenced by the books they read and because children's books should never become merely a

vehicle for a social message.

The problem which provided the focus for this thesis was a recognition of the need for guidance in selecting books for children. Unless teachers have guidance in selecting books for children there is the danger of accepting any book on the basis of its subject matter without reference to its literary merit. Professional educators must be careful to judge a book critically, so that the selection of books may be made on the basis of literary merit instead of on the basis of subject matter alone. This being so, it is imperative that all those who select books to share with children be aware of the attention currently given to social issues, be informed regarding the manner in which social issues are treated in contemporary children's literature, and have knowledge of comprehensive criteria for the evaluation of such books. It is important that those who select books of this nature for children do so on the basis of their literary merit, judging each work as a whole and not making decisions on the basis of social issues alone.

The study was designed to examine a select number of social issues in children's literature. The specific issues under study were death, handicapism, racism and sexism. The purpose was to determine whether or not these issues were presented honestly, realistically and in the context of good children's literature and, on the basis of this examination, to compile an annotated bibliography of recommended books

which display both literary quality and social concern. The bibliography makes no attempt to be exhaustive but does include a recommended core of books on each of the issues under study. Undoubtedly, there are other social concerns which also might be studied; the scope of this study, however, was not sufficiently broad to include all possible issues.

In order to fulfill the purpose of the study a number of steps were followed. Literature related to the topic under study was identified through the use of appropriate standard bibliographic tools. The references recommended and reviewed reflected the opinions of those who have been concerned about the subject and have expressed their concern in both books and periodical literature. The literature on the subject of social issues in children's literature is fairly extensive and from that literature a number of general critical principles emerge. On the basis of a review of this literature related to the social issues of death, handicapism, racism and sexism, a number of major principles related to these specific issues were identified. These principles have been synthesized at the end of the discussion of each social issue and are not repeated here. They, along with Huck's "Guides For Evaluating Children's Literature", were used as a basis for the selection of books to be included in the annotated bibliography.

In the compilation of the annotated bibliography a number of steps were followed.

1. Books dealing with one or more of the social issues death, handicapism, racism and sexism were identified through a search of standard bibliographic tools including specialized selection aids both retrospective and current.

2. All books so identified were personally examined and evaluated when this was possible.

3. Reviews, both descriptive and critical, were sought and studied, and their recommendations noted.

4. On the basis of personal examination and/or recommendations in the reviews consulted, a decision was made regarding the suitability of the item for inclusion in the recommended annotated bibliography.

5. Books which have been included in the recommended list of books are those which

   a) meet the general criteria as developed and identified in the critical literature;

   b) have been personally examined by the writer wherever possible;

   c) have been recommended in at least one, and where possible, two selection aids;

   d) are presently in print or because of their interest appeal and popularity are available in the existing collection of many schools.

6. For each item included full bibliographic data as well as brief descriptive and critical annotations are provided.

This study is reported in two parts. Part I presents a report of the actual study; Part II contains the annotated bibliography with all accompanying documentation. Part I, Chapter I includes an introduction to the study, the statement of the problem, the purpose of the study, the need for the study, the limitations of the study and the methodology. Chapter II presents the review of the related literature which is reported under the following headings: death, handicapism, racism and sexism. Chapter III provides a summary of the project with a number of recommendations. Part II, which is designed to serve as a booklet for the use of classroom teachers, includes an introduction and an annotated bibliography of selected titles arranged alphabetically by author under the subjects of death, handicapism, racism and sexism.

Recommendations

Based on the review of related literature and the compilation of the annotated list of contemporary children's books which reflect social issues, the writer makes the following recommendations:

1. In the selection of children's books, regardless of the subject matter, primary attention should be given to the literary merit.

2. In the selection of children's books on social issues care should be taken to ensure that the message or

issue emerges from a well told story.

3. In the selection of children's books personal examination is important but reputable selection aids should be used as a guide.

4. This recommended list of books dealing with the social issues of death, handicapism, racism and sexism should be expanded and updated at least every five years.

5. Other issues of social import which have not been examined in this study, for example, divorce, sexuality, violence, drugs, ecology, should be examined in terms of the criteria outlined by Huck and in terms of any special principles emerging from the literature related to those subjects, and recommended lists of books dealing with those subjects should be developed.

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BIBLIOGRAPHY OF RELATED LITERATURE

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PART II

AN ANNOTATED BIBLIOGRAPHY OF CHILDREN'S BOOKS DEALING WITH THE SOCIAL ISSUES OF DEATH, HANDICAPISM, RACISM, AND SEXISM

Table of Contents

	Page
Introduction	64
Death	67
Handicapism	88
Racism	103
Sexism	122
APPENDIX A: HUCK'S GUIDES FOR EVALUATING CHILDREN'S LITERATURE	136
B: ANNOTATIONS OF SELECTION AIDS	140
C: BIBLIOGRAPHY OF CHILDREN'S BOOKS	145
D: INDEX OF CHILDREN'S BOOKS BY AUTHOR	153
E: INDEX OF CHILDREN'S BOOKS BY TITLE	159

Introduction

One of the trends in children's trade books in the last decade has been the publication of many books dealing directly or indirectly with the social issues which impinge upon children's lives. In many of these books, the issues emerge naturally through well developed plots, themes, settings and characters. Unfortunately, however, there are others which appear to have been written to appeal to the marketplace and satisfy demand for books on timely topics. The complaints of feminists, for example, that children's books frequently portrayed female characters in stereotypic roles gave rise to a demand for non-sexist books. Such books while dealing with timely themes and areas of social concern have not always been of good literary quality. Obviously, in the selection of books for children, equal consideration must be given to both the quality and the content.

If teachers are to expose children to books on a variety of subjects, they need to be increasingly aware of books which deal sensitively with the issues involved but do not sacrifice literary concerns to social messages. It is important, then, to examine children's books critically and carefully in order to determine exactly what attitudes and behaviors books may be fostering in children, and at the same time to ensure that the books are well written and adhere to the criteria by which excellence is assessed. The writer has compiled a list of recommended books each of which has

dealt with an issue of social concern. The specific issues included are death, handicapism, racism and sexism. The list was compiled through a thorough bibliographic search, using standard bibliographic tools. The writer has chosen to use the comprehensive statement of criteria suggested by Huck for the evaluation of children's literature (Appendix A).

Books which have been considered for inclusion in the recommended list are those books which

a) meet the general criteria as outlined above.

b) have been personally examined by the writer where possible.

c) have been recommended in at least one selection aid, and, where possible, two.

d) are presently in print or because of their interest appeal and popularity are available in the existing collection of many schools.

For each item included, full bibliographic data as well as brief descriptive and critical annotations are provided.

The list is divided into four categories: death, handicapism, racism and sexism. Books are listed according to the social issue(s) with which they deal. All books are listed in alphabetical order according to author. In the event that a book treats more than one of the social issues under examination, that book is listed in each relevant category. The list has been compiled to reflect the varying interests and reading abilities of children at the elementary level. It must not be assumed, however, that all books will

be of interest to all elementary children. Teachers will be the best judges of which books are most appropriate for their individual children. It must also be recognized that this bibliography is not an exhaustive one and that teachers may find additional books on these and other social issues.

Death

Angell, Judie. Ronnie and Rosey. New York: Bradbury Press, 1977. 283 pages.

Ronnie, a junior high girl and Rosey, short for Robert Rose, meet on the first day of school and along with a third friend, Evelyn, they form a trio. Evelyn organizes a pantomine for the three to perform. Throughout the plot, Ronnie and Rosey develop a strong friendship, making Evelyn a semi-outside third. After the accidental death of Ronnie's father, her mother does not want Ronnie to leave her side and mix with her friends. She refuses Ronnie permission to see Rosey because she believes Rosey to be a bad influence. Ronnie and Rosey plan times to be together, however. When Ronnie's mother discovers that Ronnie and Rosey are seeing each other, she punishes Ronnie, strictly enforcing such rules as no phone calls, no baby-sitting. A teacher, seeing such a drastic negative change in Ronnie, intercedes and contacts Ronnie's mother. She arranges for Ronnie and her mother to talk and to come to terms with the death of her husband and Ronnie's father. Eventually, mother and daughter reunite and Ronnie's mother sends her on a vacation. The friendship Ronnie and Rosey share is truly a remarkable platonic one and well developed in this novel.

The Bulletin of the Center for Children's Books, 1978, 31, 121.

The Horn Book Magazine, 1978, 54, 161.

Carner, Chas. Tawny. Illustrations by Donald Carrick. New York: MacMillan Publishing Company, 1978. 148 pages.

There are two plots in this story. One deals with Trey, a twelve year old boy and his identical twin brother, Troy, killed by a poacher; and the second plot deals with Trey's care of Tawny, his pet doe which his father found wounded in the woods. The story shows Trey reflecting on the closeness he and his brother shared as well as Trey's love for the doe and how he eventually lets the doe go back to its natural setting.

Kirkus Review, 1978, 48, 688-9.
The Bulletin of the Center for Children's Books, 1978, 32, 25.

Cleaver, Vera and Bill. Grover. Illustrations by Frederic Marvin. New York: J.P. Lippincott Company, 1970. 125 pages.

Ten year old Grover Ezell's mother commits suicide after discovering she has cancer. Earlier, when Grover's father had learned of his wife's illness he had lavished many gifts on her, for example, carpets, a dishwasher and an air conditioner. After her death he is unable to comfort their son, nor can Grover get close to his father. Mr. Ezell tells Grover that the shooting was an accident but Betty Repkin insists that it wasn't an accident saying that "Suicide is a coward's way." Angry with Betty, Grover kills

her turkey with a hatchet, a violent act, but he soon realizes that such an action will not make anything better. Eventually Grover comes to terms with the death of his mother and realizes that his father will have to do likewise.

The Bulletin of the Center for Children's Books, 1970, 24, 174.
The Horn Book Magazine, 1970, 46, 158.

Cohen, Barbara. Thank You Jackie Robinson. Illustrations by Richard Cuffari. New York: Lothrop, Lee and Shepard Co., 1974. 125 pages.

Twelve year old Sammy loves everything about baseball but he doesn't have anyone with whom to share it. His father is dead and his mother and sisters are not interested. His mother, who owns an inn, hires a sixty year old black cook, Davy. Together he and Sammy share many hours of conversation about baseball and also attend many baseball games. After much time spent together, Davy has a heart attack and is hospitalized. Sammy wants to help Davy get better so he goes to great lengths to get the signature of Jackie Robinson, a Brooklyn Dodgers baseball player and a favourite player of Davy and Sammy. When Davy dies, Sammy is upset and at first unable to listen to the ball games but with the memories of Davy in his heart he eventually comes to terms with Davy's death and once again tunes in to baseball.

The Bulletin of the Center for Children's Books, 1974, 28, 3.
The Kirkus Review, 1974, 42, 423.

Coutant, Helen. First Snow. Illustrations by Vo-Dinn. New York: Alfred A. Knopf, 1974. 33 pages.

Lien, a six year old girl has recently moved to New England from Viet Nam and has never seen snow. One day when the doctor is visiting her home, he tells Lien's parents that Grandmother is dying. Lien asks her parents what dying means but it is only her grandmother who attempts an answer. She tells Lien to go outside and hold her hand up to heaven. Lien obeys and when the first snowflake falls on her hand and melts, the drop of water falls to the ground by a tiny tree. Lien feels that the snowflake has turned to something else and is not really gone. The story tells of the Buddhist belief that "life and death are but two parts of the same thing."

The Bulletin of the Center for Children's Books, 1975, 28, 92.
The Kirkus Review, 1974, 42, 1150.

DePaola, Tomie. Nana Upstairs and Nana Downstairs. Illustrations by the author. New York: G.P. Putnam's Sons, 1973. 33 pages.

This simple and beautifully written and illustrated story tells of little Tommy's two grandmothers, great-grandmother Nana Upstairs, named so because she was bedridden upstairs, and Nana Downstairs who always seemed to be downstairs in the kitchen when Tommy went to visit. Tommy and Nana Upstairs share stories and fun until one day, Nana

Upstairs dies and Tommy's mother helps him realize that his great-grandmother can still come back in his memory. Years later when Tommy is older he can more readily accept Nana Downstairs' death, thinking "Now you are both Nana Upstairs." This book is recommended for primary as well as early elementary aged children.

The Bulletin of the Center for Children's Books, 1973, 27, 24.
The Kirkus Review, 1973, 41, 596.

Donnelly, Effie. [So Long, Grandpa.] (Anthea Bell, Trans.) New York: Crown Publishers, 1980. 128 pages.

This German Children's Book Prize winner is an emotionally charged account of ten year old Michael's experiences with his dearly beloved Grandpa who dies of cancer. Donnelly is quite honest and candid in both her description of Michael's varied emotions and of Grandpa's rapidly deteriorating health. Throughout the story, Grandpa's frankness remains and is instrumental in helping Michael face the reality of his death. At the end, Michael realizes that Grandpa "isn't really dead, not as long as someone is thinking of him."

The Junior Bookshelf, 1980, 44, 175.
The Kirkus Review, 1981, 49, 934.

Greene, Constance C. A Girl Called Al. Illustrations by Byron Barton. New York: The Viking Press, 1969. 127 pages.

Seventh grader Alexandra, or Al, is lacking love and attention from both her Mom, with whom she lives, and her Dad who has divorced Al's Mom and who sends Al letters and money but little else. Al's best friend is the assistant superintendent of the apartment building in which she lives. When he dies, Al is even more alone but, through his death, she grows. The extent of Al's grief at Mr. Richard's death also opens Al's mother's eyes to the needs of her adolescent daughter.

The Horn Book Magazine, 1969, 45, 411.

Greene, Constance C. Beat the Turtle Drum. Illustrations by Donna Diamond. New York: The Viking Press, 1976. 119 pages.

Thirteen year old Kate tells the story mostly in reference to her eleven year old sister Joss, whom she loves very much and feels very close to even though she thinks Joss is everyone's favorite, especially her parents. Joss, who wants desperately to own a horse, saves the money she receives from her eleventh birthday and rents one for a week. At the end of the week Joss falls from a tree in which she and Kate are having a picnic and she dies immediately of a broken neck. Throughout the book it is apparent that there

is a loving bond between the sisters and Kate's family and friends. Their readjustment to life without Joss is therefore more traumatic, more intense and more powerful.

The Bulletin of the Center for Children's Books, 1977, 30, 124.

Hunt, Irene. Up a Road Slowly. Chicago: Follett Publishing Company, 1966. 192 pages.

This well-written and perceptive novel covers ten years in the life of Julie Frelling, the narrator, who is only seven when the story begins. In the period recounted Julie resolves many inner conflicts and blossoms into a mature, caring young lady. At seven, Julie is grief-stricken by the death of her mother and the resulting separation of her family. She and nine year old Christopher live with Aunt Cordelia and Dad and seventeen year old Laura remain at home. Julie, somewhat spoiled at home, has difficulty coming to terms with Aunt Cordelia's staunchness. During the story, Laura marries, Dad remarries, and Julie, realizing how much she loves her aunt, remains with her throughout extremely successful high school years during which she plans to marry Danny Trevot after she has finished college.

Newbery Medal Award, 1967.

Hunter, Mollie. A Sound of Chariots. New York: Harper and Row Publishers, 1972. 242 pages.

Bridie McShane, who is nine at the beginning of this story, is her father's favorite and she shares a real closeness with him, learning from his compassion for others and his love of poetry, songs, and life itself. When her father dies, Bridie's life seems torn asunder and she becomes intensely aware of the inevitability of death, almost to the point where she forgets she has her own life to live. By the time Bridie is seventeen she has decided to become a serious writer, expressing her memories in her prose. Throughout the years covered in the story, Bridie comes to terms with death, with her own goals, and with the people who surround her and care for her.

The Bulletin of the Center for Children's Books, 1972, 26, 56.
The Horn Book Magazine, 1972, 48, 474.

Kaplan, Bess. The Empty Chair. New York: Harper and Row, Publishers, 1975. 241 pages.

The story is told through the eyes of an eleven year old Jewish girl, Becky Devine, whose mother dies during childbirth. Becky must adjust to the idea that all her aunts are in search of a new wife for her father and a new mother for Becky and her eight year old brother Saul, or Simply Simon as Becky calls him. Miss Cohen, a school teacher, is to become the new Mrs. Devine but Becky is unable and unwilling to

accept her because Becky's vivid imagination has developed a maternal ghost. Becky believes that no one should take her own mama's place and her maternal ghost constantly reminds Becky not to accept the new stepmother. Miss Cohen (Mrs. Devine) through understanding and patience, finally wins Becky's trust and helps her to come to terms with the death of her mother and the concept of death itself.

The Bulletin of the Center for Children's Books, 1978, 31, 162.
The Horn Book Magazine, 1978, 54, 284.

Kennedy, Richard. Oliver Hyde's Dishcloth Concert. Illustrations by Robert Andrew Parker. Toronto: Little, Brown and Company, 1977. 47 pages.

Oliver, a recluse since the death of his wife, lives on a scrubby farm outside of town. His friend, Jim, comes to visit him and asks Oliver, a violinist, to play at his daughter's wedding. Reluctantly, Oliver agrees if all at the wedding will wear dishcloths over their heads. Jim told Oliver the wedding party would take place at Edward's barn. Oliver, unaware of Edward's new barn, goes to the old one. He plays but the "audience" does not react. When Oliver finds out that he is in the wrong place and that the sacks of grain are not the wedding guests (as he thought they were) he goes to the new barn where he tells everyone to take off the dishcloths and have a good time. Oliver himself has a great

time at the dance, realizing the importance of people in bringing joy to his own life.

The Bulletin of the Center for Children's Books, 1977, 31, 18.
The Horn Book Magazine, 1977, 53, 308.

Klein, Norma. Confessions of An Only Child. Illustrations by Richard Cuffari. Toronto: Pantheon Books, 1974. 93 pages.

Nine year old Antonia (Toe) enjoys being the only child in her family and is disappointed when she discovers that her mother is pregnant. The baby is born prematurely, and dies. To Toe's surprise, she feels very sad about this. Within the year another baby brother is born and Toe is very excited and happy after growing through the experience of sadness and disappointment aroused by the death of the first baby.

The Bulletin of the Center for Children's Books, 1974, 27, 159.
The Kirkus Review, 1974, 42, 110.

Lee, Virginia. The Magic Moth. Illustrations by Richard Cuffari. New York: Seabury Press, Inc., 1972. 64 pages.

Ten year old Maryanne is dying with an incurable heart disease. Maryanne's three siblings and parents are very close, intensifying the preparation for her impending

death. Maryanne had kept a moth throughout the winter and on the day she dies it leaves its cocoon. The family interpret this as a sign that Maryanne's spirit is leaving. The Foss family are confused and saddened by Maryanne's death but they do come to terms with it and return to their daily routines, cherishing their memories of Maryanne.

The Bulletin of the Center for Children's Books, 1972, 25, 125.

The Kirkus Review, 1972, 40, 193.

L'Engle, Madeline. A Ring of Endless Light. New York: Farrar, Straus and Giroux, 1980. 324 pages.

Vicky, at fifteen, had never experienced death until the summer she is almost completely surrounded by it. It is very difficult for Vicky to watch the gradual deterioration of her beloved Grandfather who has leukemia. But Vicky must also experience the loss of a close neighbor Commander Rodney, and the death of a young child, Binnie, who dies in Vicky's arms. Throughout the summer, Vicky is also feeling first love pangs with Adam, a young marine biologist whom she helps with the dolphins at the marine station. Just when Vicky is most confused, her dying grandfather reminds her that she must be a "lightbearer," a believer in life even amidst death and disappointment.

The Bulletin of the Center for Children's Books, 1980, 34, 14.

The Horn Book Magazine, 1980, 56, 414.

L'Engle, Madeline. Meet the Austins. New York: The Vanguard Press, Inc., 1960. 191 pages.

When Maggy Hamilton's father is killed in a helicopter crash, Maggy is left homeless. She moves in with the Austin family of six. Maggy, a spoilt, rambunctious child, disrupts the stable, composed Austin family but with love, guidance and understanding, the Austins are able to help Maggy settle down and become a loving member of the family and to adjust to her new life without her father.

The Bulletin of the Center for Children's Books, 1961, 14, 112.
The Horn Book Magazine, 1961, 61, 162-3.

Lowry, Lois. A Summer To Die. Illustrations by Jenni Oliver. Boston: Houghton Mifflin Co., 1977. 154 pages.

Meg Chalmers is a thirteen year old girl whose family moves to the country so that her father, an author, can finish his book. Meg's fifteen year old sister Molly has leukemia and the novel shows Meg's relationship with Molly before the sickness and her guilt feelings after her death. Although there are some rather explicit scenes where Meg, an amateur photographer, photographs a baby being born, this book is highly recommended as a realistic depiction of the relationship between life and death.

The Horn Book Magazine, 1977, 53, 451.
Junior Bookshelf, 1977, 43, 224.

Mann, Peggy. There Are Two Kinds of Terrible. New York: Doubleday and Company Inc., 1977. 132 pages.

Ten year old Robbie breaks his arm on the last day of school. This, he feels, is the most terrible thing that can happen - that is, until he finds out that his mother to whom he is very much attached is dying of cancer. In a realistic and convincing manner Mann shows how Robbie must learn to accept the death of his mother and learn to relate better to his father to whom he has never felt close. Together Robbie and his father learn to cope with the mother's death and eventually they themselves establish a closer relationship. The plot is credible, the characters acceptably developed.

The Bulletin of the Center for Children's Books, 1977, 31, 21.

Kirkus Review, 1977, 45, 626.

Miles, Miska. Annie and the Old One. Illustrations by Peter Parnell. Toronto: Little, Brown and Company, 1971, 44 pages.

Brimming with beautiful imagery and compassionate narrative, Annie and the Old One deals with a young Navajo girl, Annie, and her attempts to come to terms with the impending death of her Grandmother, the Old One, and with death and its relation to life, in general. The intricate care and sensitivity with which Miska Miles presents the

Navajo and, more specifically, the issue of death as it affects young people, is commendable. Parnell's illustrations are equally intricate and mood-evoking.

The Bulletin of the Center for Children's Books, 1971, 25, 62.
The Horn Book Magazine, 1971, 47, 376.

O'Dell, Scott. Island of the Blue Dolphins. Boston: Houghton Mifflin Company, 1960. 184 pages.

This is the story of Karana and her successful efforts at survival when she and her six year old brother are accidentally deserted on the Island of the Blue Dolphins. Karana tells the story of her eighteen lonely years on the beautiful yet dangerous island where she must contend with the death of her brother at the hands of savage dogs, search for food and protect herself from nature. Karana develops a new relationship with nature and a new understanding of life as she makes friends with one of the dogs as well as with an Aleutian girl whose tribe had slain many of the tribe to which Karana belonged. Karana's resourcefulness is commendable, making her character one of strength and one to be admired.

Peterson, Linda Kauffman and Marilyn Leathers Solt. The Newbery Medal and Honor Books, 1922-1981, Boston: G.K. Hall, 1982.

Orgel, Doris. The Mulberry Music. Illustrations by Dale Payson. New York: Harper and Row Publishers, 1971. 131 pages.

Libby, a grade six student, loves her Grandma Liza more than anyone in the world. Grandma, who is a unique individual and a non-conformist, becomes sick and is hospitalized. Libby's parents try to hide this fact from her. When Libby finds out about her grandmother's illness, she disobeys her parents and goes to visit her dying grandmother. Libby and her grandmother had done many things together and when Grandma Liza dies, Libby must learn to adjust to life without her grandmother. She still has, however, strength from the beautiful memories of her grandmother and the many things they had shared when Grandma Liza was alive.

The Bulletin of the Center for Children's Books, 1972, 25, 77.
Top of the News, 1972, 28, 434.

Paterson, Katherine. Bridge To Terabithia. Illustrations by Donna Diamond. New York: Thomas Y. Crowell Company, 1977. 128 pages.

This beautifully moving novel tells of ten year old Jesse who aspires to be an artist and his intense and compassionate friendship with Leslie, another fifth grader who is new in the community. Leslie, a faster runner than Jesse who was always the fastest runner in the fifth grade,

is rejected because she is unusual. Terabithia is Jesse's and Leslie's fantasy kingdom and the scene of Leslie's accidental death while Jesse is away with his teacher and fellow artist. Jesse eventually accepts the death of his friend and builds a bridge to Terabithia so he can share this world with his sister, May Belle. This story not only handles death in a sensitive and realistic manner but is also very non-sexist in its depiction of Jesse and Leslie.

Peterson, Linda Kaufman and Marilyn Leathers Solt. The Newbery Medal and Honor Books, 1922-1981, Boston: G.K. Hall, 1982.

The Bulletin of the Center for Children's Books, 1977, 31, 66.

Peck, Robert Newton. A Day No Pigs Would Die. New York: Alfred A. Knopf, 1972. 150 pages.

This novel, set in the 1920's, tells the poignant story of Robert, the twelve year old son of a pig farmer, who must make adult decisions and cope with the death of his father as he enters adolescence. Robert was given a young piglet as a reward for helping a neighbor and, despite its ribbon winning qualities, Robert realizes the pig must be slaughtered because it is barren and his family cannot afford to raise it. Seeing the pain with which his father faces the slaughter, Robert realizes the bond between him and his father. After his father's death, Robert cherishes the

years he had with his father and aims to be as much like him as he can.

The Bulletin of the Center for Children's Books, 1973, 26, 142.
The Horn Book Magazine, 1973, 49. 472.

Smith, Doris Buchanan. A Taste of Blackberries. Illustrations by Charles Robinson. New York: Thomas Y. Crowell Company, 1973. 58 pages.

This story is told through the eyes of an unnamed boy about the death of his eleven year old best friend, Jamie. Jamie is always clowning around and exaggerating things. One day a lady neighbor hires the children to remove beetles from her grapevines and she pays them by the bottlefull. Jamie gets stung by a bumblebee. Unaware of the fact that Jamie is allergic to bees, the other children, including the narrator, ignore him when he collapses, believing that Jamie is again playing tricks. Jamie dies as a result of the sting. The narrator is saddened by Jamie's death, but he does attend the funeral. Since Jamie and the narrator had earlier planned to pick blackberries for their mothers, the narrator fulfills this plan on his own and picks blackberries for Jamie's mother. The book ends with the narrator running off to play, carrying memories of Jamie with him.

The Bulletin of the Center for Children's Books, 1973, 27, 52.
The Horn Book Magazine, 1973, 49, 595.

Stolz, Mary Slattery. By The Highway Home. New York: Harper and Row Publishers, 1971. 194 pages.

This is the story of thirteen year old Catty Reed and her family, and how they cope with the death of Catty's older brother, Beau, who has been killed in the Viet Nam war. Events are compounded by Catty's father's unemployment which forces the family to move to Vermont to work in an inn. It is this move which helps Catty and her eight year old brother, Lexy, finally express their grief. It is only the conceited older sister, Ginger, who is unaffected and unmoved. Catty's own development as well as her romantic feelings for an older boy are well-portrayed in this novel.

The Bulletin of the Center for Children's Books, 1972, 25, 115.
The Horn Book Magazine, 1971, 47, 486.

Stolz, Mary. The Edge of Next Year. New York: Harper and Row, Publishers, 1974. 195 pages.

Orin Woodward, a fourteen year old boy, and his ten year old brother, Victor, find themselves motherless after a car accident claims the life of their mother. As a result of his mother's death, Orin's father immerses himself in alcohol and Orin assumes responsibility for his younger brother and the household chores even though he feels terrible and resents his father's drinking. Eventually, the father realizes he may lose his job as a newspaper reporter so he

seeks the help of Alcoholic Anonymous. The book ends on an optimistic note, suggesting that together the Woodwards will become the happy family they were before their mother died.

The Bulletin of the Center for Children's Books, 1975, 28, 123.

The Horn Book Magazine, 1974, 50, 144.

Strete, Craig Kee. When Grandfather Journeys into Winter. Illustrations by Hal Frenck. New York: Greenwillow Books, 1979. 86 pages.

This story shows the strong bond between Tayhua and his grandson, Little Thunder, and the intermingling of their native ways and the white American lifestyle. Little Thunder's wish for a horse is fulfilled when Tayhua uses the last of his physical strength to ride an untamed animal, thus winning the horse for his grandson. Tayhua's impending death (his journey into winter) allows him and his grandson to talk of death and its meaning so that, at the end, Little Thunder is somehow happy for his Grandfather who died at peace with his world.

The Bulletin of the Center for Children's Books, 1979, 32, 202.

Kirkus Review, 1979, 47, 519.

White, E.B. Charlotte's Web. Illustrations by Garth Williams. New York: Harper and Row, Publishers, 1952. 184 pages.

This delightful and moving fantasy has much to say about both life and death. Wilbur, a pig, and Charlotte, a spider, become close friends. Wilbur, who lives in the barn with the other animals, is cared for by a little girl, Fern. Mr. Zuckerman, Wilbur's owner, plans to butcher Wilbur but Charlotte, whom Wilbur meets one day when he is feeling lonely, manages to save Wilbur. She does this by spinning in her web such words as "some pig", "terrific", and "radiant". Consequently Wilbur becomes the centre of attention and Mr. Zuckerman decides not to butcher this extraordinary pig, but, rather, to show him at the county fair where Wilbur becomes a ribbon winner. Amid all the excitement, Charlotte dies, but only after having left a sac filled with spider eggs. Deeply saddened by Charlotte's death, Wilbur is nevertheless delighted that some of Charlotte's children will live on with him in the barn.

Book World, 1981, 11, 14.
Instructor, 1974, 84, 142.

Handicapism

Albert, Louise. But I'm Ready To Go. New York: Bradbury Press, 1976. 230 pages.

Judy, a fifteen year old intelligent girl with a learning disability, is constantly being teased by her other classmates because of her handicap. Judy realizes she has problems and thus she is aware of being "different". Judy decides to prove herself as capable as anyone else and goes into New York to audition as a singer. Unfortunately she runs into problems there and leaves discouraged. Her sister Emily offers to supply the backup music and they practice together with Emily as guitarist and Judy as vocalist. The book portrays a sympathetic, enlightening picture of a person with a handicap.

The Bulletin of the Center for Children's Books, 1977, 30, 85.

Andrew, Prudence. Mister O'Brien. New York: Thomas Nelson Inc., 1972. 161 pages.

Eleven year old Christopher, a cripple, has an imaginary friend, Mister O'Brien, who has had his leg amputated. Christopher's real friend, Penny, lives in a filthy, rat-infested cellar and Christopher wants to help Penny and her family to find a new home. There is a charity sponsored walkathon to raise money for dwellings for needy families. Christopher enters the walkathon after convincing his overprotective parents that he is capable, and he carries

out his intent of completing the course. Mr. O'Brien is there to encourage him at the halfway mark and at other difficult times throughout the story when he is being teased by a group of older boys, for example, or defending Penny at school when other children pick on her because she is poor. Because lame Christopher completes the ten miles, he is given much publicity through which a rich lady hears about him and offers Penny and her family an affordable apartment.
Kirkus Review, 1973, 41, 684.

Beckman, Delores. My Own Private Sky. New York: E.P. Dutton, 1980. 154 pages.

Eleven year old Arthur Elliott is afraid of swimming and his sixty year old babysitter Jenny Kearns is afraid to try walking. As a result of a car accident Jenny had lost her leg and now has an artificial one. When Arthur first met Jenny he was apprehensive about staying with her but quickly the two became very good friends, helping each other to overcome their handicaps in a convincing, loving manner. Arthur's phobia of water is not "sissified" but is presented as being real and intense. Both Arthur's fear and Jenny's handicap are sensitively portrayed by the author.
The Bulletin of the Center for Children's Books, 1980, 34, 47.
The Kirkus Review, 1980, 48, 909.

Blume, Judy. Deenie. New York: Bradbury Press, 1973. 159 pages.

Deenie is a twelve year old who is more concerned with friends and popularity than with her mother's dreams of beautiful Deenie's becoming a successful model. When it is discovered that Deenie has scoliosis, a correctable spinal defect, Deenie has to spend four years in an awkward, uncomfortable and embarrassing back brace. Deenie is fearful of being rejected by her peers because she is "different", but her fears diminish as she begins to realize that handicaps such as hers do not necessarily mean that one is unpopular, unattractive, or unadmired.

The Bulletin of the Center for Children's Books, 1974, 27, 123.
Junior Bookshelf, 1981, 45, 119.

Byars, Betsy. The Summer of the Swans. Illustrations by Ted Coconis. New York: Viking Press, 1970. 142 pages.

Sarah, at fourteen, is having "the worst summer of her life" but after the day her retarded ten year old brother Charlie is lost, the day which is covered in this story, it becomes the most important and revealing summer in Sarah's life. Byars takes great care in describing Charlie's mental processes as well as Sarah's confusions or "hang-ups" about her typical adolescent awkwardness and lack of feminity. In a day, while Sarah searches for Charlie, her life changes.

She realizes a friendship with once-enemy Joe, but, most importantly, she realizes how great her love is for Charlie and how important he is to her. This novel is both sensitive and powerfully moving, and has a high interest appeal, as well.

Newbery Medal Award, 1971.
The Bulletin of the Center for Children's Books, 1971, 24, 87.
The Horn Book Magazine, 1971, 47, 53.

Corcoran, Barbara. A Dance To Still Music. Illustrations by Charles Robinson. New York: Atheneum, 1974. 180 pages.

After learning that her mother will remarry, and feeling isolated from her classmates by her recent deafness, fourteen year old Margaret feels even more lonely when she and her mother move to Key West. Margaret feels she will be sent to a special school there and after deciding to run away, she meets Josie, an unassuming older lady who shares Margaret's concern for a wounded fawn. While they both care for the fawn, Josie helps Margaret to accept gradually her deafness, to agree to attend a special program for the deaf at a nearby university, and to return to her mother.

The Bulletin of the Center for Children's Books, 1975, 28, 75.
The Horn Book Magazine, 1974, 50, 136.

Cunningham, Julia. The Silent Voice. New York: E.P. Dutton, 1981. 145 pages.

Auguste (an orphan and a mute) is found by Astair and her fellow orphans who sing and dance in order to earn enough money to live. Auguste, a very good mimer, is discovered by Mr. Bernard, a famous mimer, when he moves into Mr. Bernard's household to help with chores in order to pay for his room and board. Auguste displays his considerable talent and is given a leading part in a play. Other selfish children try to intimidate and degrade Auguste because of his muteness but his mime talents outshine those of any of the others. Cunningham deals with this handicap in a sensitive and realistic manner giving the young reader much insight into handicapism, muteness in particular.

Publisher's Weekly, 1981, 220, 78.

De Angeli, Marguerite. The Door In The Wall. New York: Doubleday and Company, Inc., 1949. 123 pages.

Robin is the ten year old crippled son of a lord and lady in waiting. Because of his parents' duties, Robin is entrusted to the care of two monks, Brother Luke, who teaches him to read and write, and Brother John-go-in-the Wynd. Both travel with Robin to meet his mother and father. At Lindsay, the place where the three would unite, the Welsh surround the castle ready for attack. Robin volunteers to endanger his

life to get help, even though he is only a child who must use crutches. He succeeds and a short time after Lindsay is safe again, Robin's mother and father return. A great feast is held at which the King bestows upon Robin a "jewelled collar" as a token of "high regard" and grateful thanks. Although Robin is crippled he takes a chance and, as a result, overcomes his personal feelings towards his own handicap.

Newbery Medal Winner, 1950.

Fleishman, Paul. The Half-a-Moon Inn. Illustrations by Kathy Facobi. New York: Harper and Row Publishers, 1980. 88 pages.

Aaron, a twelve year old mute, encounters the evil, sinister world of Miss Grackle, innkeeper at the Half-a-Moon Inn, when he is forced to go in search of his mother who fails to return home during a raging blizzard. The story recounts the growth of Aaron, from one who never strayed from his mother's side to a mature, independent lad. Aaron eventually shows himself capable of handling increased responsibility as recognized by his mother, whom he eventually finds, and the ragman, who unintentionally helps Aaron escape the clutches of Miss Grackle.

The Horn Book Magazine, 1980, 56, 294.

Kirkus Review, 1980, 48, 513.

Garrigue, Sheila. Between Friends. New York: Bradbury Press, 1978. 160 pages.

Jill, a sixth grader, moves with her family to York Falls, Massachusetts where she befriends a retarded girl, Dede. Jill also makes friends with other girls in her class but they don't accept Dede. Jill is faced with a dilemma when her friend Marla (a ballerina) invites her to Boston to see her in the Nutcracker Show after Jill has accepted an invitation to go with Dede to Dede's Christmas party. In the end Jill attends Dede's party. Jill comes to value Dede's friendship and when Dede and her mother move away Jill realizes how much she has learned from her friendship with Dede.

The Bulletin of the Center for Children's Books, 1978, 32, 28.
The Kirkus Review, 1978, 46, 636.

Huttner, Doralies. [Come On, David, Jump] (Gertrud Mander, Trans.) Illustrations by Michael Charlton. London: Angus and Robertson Publishers, 1977. 121 pages.

David has no arms and, although he can't participate in all activities, he does get involved in many and is even able to use his feet to write and paint. Wimp, a carpenter, watches all the children sliding and notices that although David is on the ice he does not slide with the others. After the other children have left the ice, David tries to slide but keeps falling down and Wimp, seeing this, makes David a pair

of wooden wings which enable him to balance himself on the ice. David is challenged by John, a bully, to jump off a seven foot diving board but David, despite being afraid, attempts to jump. Once on the diving board it is John who offers his assistance and encourages David to jump.

Growing Point, 1978, 16, 3274.
Junior Bookshelf, 1978, 42, 155.

Lee, Mildred S. The Skating Rink. New York: Dell Publishing Company, 1969. 125 pages.

When fifteen year old Tuck Faraday met Pete Degley he realized right away that his stutter didn't matter to Mr. Degley. Tuck saw his mother die when he was three years old and for the last twelve years he has had a speech problem. Pete Degley is building a roller-skating rink near Tuck's home and he asks Tuck to try roller-skating - something Tuck had never done before. In school Tuck is teased and ridiculed because of his stutter but when he masters the skill of roller-skating and performs on opening night with Mrs. Defley as his partner, his stutter is soon forgotten as are any inhibitions about himself. Instead he gains a self-confidence because of the positive reaction from the crowd. Previously Tuck considered quitting school and he also avoided the school bus because some bus students had taunted him about his stutter. He now feels he will continue at school and also ride the school bus. The book ends on a

hopeful note. Although Tuck's stutter is not stopped, it seems to be less noticeable and more controlled.

The Bulletin of the Center for Children's Books, 1969, 23, 48.
The Horn Book Magazine, 1969, 45, 179.

Litchfield, Ada B. A Cane in Her Hand. Illustrations by Eleanor Mill. Chicago: Albert Whitman and Company, 1977. unpaged.

Valeria Sindoni, the girl with the cane in her hand, is severely visually impaired but despite this impairment is extremely active. Valerie can participate in many typical activities of young children - swimming, dancing, helping around the house, playing the organ and is, thus, quite "normal". Valeria reacts angrily to those who feel that it's "too bad she can't see" for, as she says, "there are lots of ways of seeing. Seeing with your eyes is important, but it isn't everything."

The Bulletin of the Center for Children's Books, 1978, 31, 180.

Little, Jean. From Anna. Illustrations by Joan Sandin. New York: Harper and Row Publishers, 1972. 201 pages.

Anna, a nine year old German girl, must leave Germany for Canada with her parents and four siblings, because her father, a German teacher of English, believes there are injustices in Germany which the family will not have to contend

with in Canada. Anna, nicknamed Awkward Anna by her sisters and brothers because she is always bumping into things, discovers after moving to Canada that she has very poor vision and that is why she is not competent in and does not enjoy needlework or reading. The handicap is greatly improved when she gets her new glasses and joins a special class for students with such problems. Anna feels much more comfortable and respected in her family, social and academic settings. The story presents two themes of adjustment well, a visual handicap and a family immigrating to a new country.
The Bulletin of the Center for Children's Books, 1973, 26, 78.
The Horn Book Magazine, 1972, 48, 467.

Little, Jean. Listen For The Singing. New York: E.P. Dutton, 1977. 215 pages.

This sequel to From Anna deals with Anna, now a high school student who moved to Canada from her native home, Germany. Anna, visually handicapped herself, is able to help her older, intelligent brother Rudi when he is accidentally blinded after he enlists in the army. With Anna's help, Rudi adjusts to the handicap and comes out of the shell to which he has retreated since the accident. The story, set in 1939 at the beginning of World War II, reveals the closeness of the family as well as the growth of both Anna and Rudi.
The Bulletin of the Center for Children's Books, 1977, 31, 50.
The Horn Book Magazine, 1977, 53, 532.

MacLachlan, Patricia. Through Grandpa's Eyes. Illustrations by Deborah P. Ray. New York: Harper and Row Publishers, 1979. unpaged.

John is a young boy who spends a day with his grandmother and blind grandfather. John's grandfather teaches him to appreciate the sun, identify flowers, see the breakfast plate, play the cello, feel the bust of Grandpa which Grandma has sculptured, hear the birds, do the dishes and listen to television all through his senses other than sight. A truly warm relationship between the elderly and the young is also evident throughout the book.

The Bulletin of the Center for Children's Books, 1977, 33, 177.
The Horn Book Magazine, 1980, 56, 398.

Pevsner, Stella. Keep Stompin' Till the Music Stops. New York: Seabury Press, 1977. 136 pages.

The main plot of this novel deals with Richard's great Grandpa Ben and his right to choose his own lifestyle despite the fact that he is elderly and a senior citizen's home would be "just the place" for him, according to Richard's Aunt Vi. There is, however, a secondary plot which deals with Richard's own integrity as a perceptually handicapped person who, Richard realizes at the end, had "to do the best he could" because "he wasn't a hopeless case. He was just a little different."

The Bulletin of the Center for Children's Books, 1977, 31, 24.
Kirkus Review, 1977, 45, 486.

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Shyer, Marlene Fanta. Welcome Home, Jellybean. New
Charles Scribner's Sons, 1978. 152 pages.

Neil Oxley is a twelve year old boy who has a
year old mentally retarded sister, Gerri, who returne
after having lived in an institution for most of her
Gerri creates an enormous change in the Oxley household
because of her screaming, banging her head against th
at night, pulling all the labels off the canned goods
spilling applesauce all over the piano keys. Because
noise the other apartment tenants sign a petition to
Oxley's evacuated. The kind apartment superintender
sees an improvement in Gerri, destroys the petition.
Oxley, unable to cope with the change in his lifestyl
out. Later, Neil also packs his clothes, ready to mo
with his father. However, Neil changes his mind when
realizes that Gerri is improving and that, despite al
Gerri is his sister and she is the way she is.

The Bulletin of the Center for Children's Books, 1978
Top of the News, 1980, 36, 210-11.

Southall, Ivan. Let the Balloon Go. Illustrated by
Ribbins. London: Mathuen and Company, 1968. 14

Twelve year old John, a spastic, wants to hav
independence but his overprotective parents refuse to
him alone. One day when his mother goes to town with

John takes an opportunity to exercise his freedom by climbing a tree. Neighbors, fearful for John's safety, see him up in the tree and call the police. When the policeman gets his foot caught on a branch while trying to "rescue" John, it is John who really helps the policeman by untying the policeman's shoe. John falls the short distance to the ground but is not seriously hurt. As a result of this incident John's parents re-evaluate their attitude towards John's disability and agree to give him more freedom. They remind him though that he must accept responsibility for his own actions.

The Bulletin of the Center for Children's Books, 1969, 23, 18.
The Horn Book Magazine, 1969, 45, 57.

Tate, Joan. Ben and Annie. Illustrations by Mary Dinsdale. Leicester: Brockhampton Press Ltd., 1973. 86 pages.

Eleven year old Ben is a friend and protector of thirteen year old Annie who lives in the same apartment house with him and is confined to a wheelchair. Ben takes Annie to the stores, plays checkers with her and is able to talk to her through a second hand intercom Ben's father has constructed for them. When Ben and his friend Steve are in the park with Annie they help her swing on the swing and slide down a hill. A bystander misinterprets Annie's squeals of delight for squeals of fright, thinking that Ben and Steve are being mean to Annie. He takes them home and tells Annie's

overprotective parents what he saw. Annie's parents did not listen to either Annie or Ben and Annie's father ripped the intercom out of the wall and refused Annie and Ben permission to see each other again. Although this is not exactly a "happy ending" for the story, it rings sadly of reality.
The Bulletin of the Center for Children's Books, 1974, 28, 55.
The Horn Book Magazine, 1974, 50, 694.

Wrightson, Patricia. A Racecourse for Andy. Illustrations by Margaret Horder. New York: Harcourt, Brace and World, Inc., 1968. 156 pages.

Andy, a twelve year old with blue eyes and blond hair, is mentally retarded but, basically, a very good boy. Andy accepts being different but he doesn't understand the reason. His good-natured friends let Andy join in their games. One game consists of pretending to own property and places around their city while buying, selling and trading this property, with one another. Andy joins in this game and buys a racecourse for three dollars from a vagabond who hangs around the course collecting bottles. His friends worry about this but everyone cooperates to keep Andy from being hurt and Andy, in the end, sells the racecourse for ten dollars. This story handles well the disability of retardation. Andy is surrounded by friends who love and support him and accept his disability.
The Horn Book Magazine, 1980, 56, 197.
Top of the News, 1969, 25, 206.

Racism

Armstrong, William H. Sounder. Illustrations by James Barkley. New York: Harper and Row, Publishers, 1969. 116 pages.

Told through the eyes of a young black boy, Sounder is the story of a poor, black sharecropper's family. After stealing to feed his family the father is arrested and his dog, Sounder, tries to save him. Sounder is shot by the arresting officers and believed dead by the boy and his family. The father is taken away and the family feel they may never see him again. In the interim the boy is taught to read by an old school teacher and Sounder returns home crippled but cured. Eventually, the father returns home physically decrepit as a result of working on chain gangs during his captivity. The characters are memorable - the boy, his mother, his father and the dog with his trusting human characteristics - and all are testimony to man's ability to endure despite social and racial injustice. None of the characters are named in this story which transcends any particular time, place, or individual experience.

The Bulletin of the Center for Children's Books, 1969, 23, 54.

The Horn Book Magazine, 1969, 45, 673.

Blue, Rose. The Preacher's Kid. Illustrations by Ted Lewin. New York: Franklin Watts, Inc., 1975. 52 pages.

Ten year old Linda's father, a minister, will not take a stand against the idea of busing black children into

the all-white school in Morganton. The Morganton people don't want black children in their school and don't like the idea that Linda's father wouldn't take the same stand. Consequently, most of the congregation turn against him. Many white parents keep their children out of school but Linda, who is allowed to make her own decision, attends school, causing many of her friends to turn against her. Both Linda and her father adhere to their beliefs and the story concludes on a hopeful note with Linda and her family moving to a community where the people want a minister, "someone with principles".

The Bulletin of the Center for Children's Books, 1975, 29, 22.

Blume, Judy. Iggie's House. Englewood Cliffs: Bradbury Press, 1970. 117 pages.

When Winnie's best friend, Iggie, moves away, a new family moves into Iggie's house on Grove Street. Winnie quickly makes friends with the three children, Glenn, Herbie and Tina Garber but the rest of the community, including Winnie's parents, are disgusted that a black family has moved into the neighborhood. Winnie must face the prejudice of these people as well as the defensive reactions of her new found friends who are all too used to such racial reactions from whites.

The Bulletin of the Center for Children's Books, 1970, 24, 22.

Carlson, Natalie Savage. The Empty Schoolhouse. Illustrations by John Kaufmann. New York: Harper and Row Publishers, 1965. 119 pages.

This ALA notable book and winner of the 1965 Children's Book Award deals with the integration of blacks and whites in American schools. Lullah, ten, goes to an all-black school but is friends with Oralee who is also ten but goes to an all-white school. When Oralee's school is integrated, however, Lullah plans to attend until violence breaks out and the school is boycotted. Lullah and Oralee suffer a rift in their friendship but when Lullah is hurt in a violent episode, the townspeople reconsider their attitudes and Oralee and Lullah become friends again.

Catholic Library World, 1972, 43, 328.
New York Times Book Review, Pt. 2, 1969, My 4, 6.

Chandler, Edna Walker. Almost Brothers. Chicago: Albert Whitman and Company, 1971. 128 pages.

Benjie Brave, a young Sioux boy, always found it difficult adjusting to the new town where his father, a doctor, moved. It was no different when the Braves moved to Manzanita, an Arizona town with a large Yagui Indian population. Benjie soon makes friends with Juanito, a Chicano boy his own age, and is accepted by the Chicano community of the town, making the aloof Yagui easier to take. By the end of the story, however, Benjie, through a

friendship with Tornasito, a Yagui, is accepting of and is accepted by both Yagui and Chicans alike.

The Bulletin of the Center for Children's Books, 1972, 26, 24.

Coles, Robert. Saving Face. Illustrations by Robert Lowe. Boston: Little, Brown and Company, 1972. 118 pages.

Ten year old Andy tells about the integration of black students into his all-white school. Andy's father, an honest policeman but a bigot, is very vocal about his negative feelings towards the black culture. Andy's white teacher becomes involved in a confliot with two black students. The conflict has racial overtones and, consequently, black parents protest. Andy feels that the boys are right and that the teacher is wrong. Although he supports the black students in this particular case, Andy does not voice his opinion to his father who believes that it is just the Blacks being a problem again. Coles presents a vivid picture of the situation, portraying negative and positive traits in both cultures.

The Bulletin of the Center for Children's Books, 1972, 25, 153.

Kirkus Review, 1972, 40, 258.

Evans, Hubert. Son of the Salmon People. Madeira Park, British Columbia: Harbour Publishing, 1981. 161 pages.

Hal Radigan, a young Indian boy, finds his home village of Pitchpine disturbingly different upon his return from Vancouver after spending three years of high school there. He quickly finds himself involved in a complex situation involving the corrupt white business man Belile, a stray dog, Rory whose master "mysteriously" died in the bush and Corporal Sparling, an R.C.M.P. officer. Belile has plans to destroy a salmon spawning river which the Indians depend on for a livelihood in order to turn Pitchpine into a tourist town. All this is averted when Hal and Corporal Sparling, along with the loyal Rory, discover the clues which send Belile off to jail, away from Pitchpine and the Indian people.

Canadian Materials, 1981, 9, 17.
In Review, 1981, 15, 38.

Fox, Paula. The Slave Dancer. Illustrations by Eros Keith. New York: Bradbury Press, 1973. 176 pages.

Jessie, a thirteen year old boy, has been kidnapped and taken aboard a slave ship, the Moonlight. He is forced to play his fife to keep the slaves dancing so they will remain supple and healthy on the long voyage from Africa to the United States. Here they will be sold for a good

price in one of the slave markets. The story of life on board ship and the terrible way in which the slaves are treated is described in a first-person account by Jessie. The characters and plot are well developed. There is, however, considerable ugliness, horror, and violence and the contemptible behavior of the white slave traders is not minimized. This is a very thought provoking book recommended for a mature reader.

The Bulletin, Interracial Books for Children, 1974, 5, 5-8.
The Horn Book Magazine, 1973, Dec. V, pp. 596-7.
Newbery Medal Award, 1974.

Griese, Arnold A. At the Mouth of the Luckiest River. Illustrations by Glo Coalson. New York: Thomas Y. Crowell Company, 1973. 65 pages.

Tatlek, a twelve year old Alaskan Indian with a lame foot is the only one of his tribe capable of training the dogs used for the sleds. Because of this, his tribe thinks he has "a way with the spirits". As a result the tribe feels Tatlek may become a medicine man causing the present medicine man to lose his position. The medicine man makes a deal with the white people to have the tribes and the Eskimos fight against each other with the intent that the Eskimo traders will all be killed, thus leaving the whites with all the trading business. Tatlek finds out about the scheme and informs both the groups and brings them together peacefully.

The Bulletin of the Center for Children's Books, 1973, 27, 8.
Kirkus Review, 1973, 41, 599.

Hamilton, Virginia. M.C. Higgins, The Great. New York: MacMillan Publishing Company, 1974. 278 pages.

Mayo Cornelius Higgins, thirteen, sits atop of a forty foot pole in the yard of his home on Sarah's Mountain in the Appalachian Hills, contemplating various aspects of his life. He is, for example, concerned about a spoil heap left from strip mining which he fears may wash down the mountain and destroy his home. As well, despite his father's disapproval he has befriended Ben Killburn, another black boy, whose family is ostracized because of their rumored supernatural powers. When a folklorist comes to record his mother's singing, M.C. believes his future is set and his mother will become a rich, city inhabiting singer who will take the family with her. M.C. comes to realize the difference between dreaming and constructive action through the influence of Lurhetta, a wanderer. M.C.'s growth is convincingly and realistically portrayed in the excellent novel of a black adolescent youth.

The Bulletin of the Center for Children's Books, 1974, 28, 63.

The Horn Book Magazine, 1974, 50, 143.

Hickman, Janet. The Stones. Illustrations by Richard Cuffari. New York: MacMillan Publishing Company, 1976. 116 pages.

Eleven year old Garrett McKay, whose father is off fighting in France during World War II, is part of a gang whose members entertain themselves by harassing Jack Tramp. Jack's real name happens to be Adolf Schilling and he is of German descent. When the boys discover this fact about Jack, the "game" intensifies until events almost lead to tragedy and Garrett comes to realize the injustice of prejudice. He is more mature as a result.

The Bulletin of the Center for Children's Books, 1977, 30, 107.
The Horn Book Magazine, 1977, 53, 51.

Hughes, Monica. The Ghost Dance Caper. Don Mills: Thomas Nelson and Sons Ltd., 1978. 122 pages.

Set in Alberta, this is the story of Tom, a young boy who is half-white and half Blackfoot Indian, and his struggle to come to terms with his parents' desire for him to become a lawyer and his own desire to discover and understand his Indian heritage. Tom's white mother dislikes the fact that Tom visits his Indian great-grandfather so often but Tom is trying to find his spirit. It is this which actually leads to the ghost dance caper for, in order for Tom to find his spirit he must have a ghost dance which is impossible without a ghost bundle, the only example of which can be found in the

Provincial Museum. Tom's attempts to get the bundle are both humorous and suspenseful. Tom finally discovers that, despite all others' wishes for him, he must be himself.

The Junior Bookshelf, 1978, 42, 313.

Jordon, June. New Life: New Room. Illustrations by Ray Cruz. New York: Thomas Y. Crowell Company, 1975. 53 pages.

The black Robinson family consisting of three children, ten, nine and six years old are expecting a new baby and there just doesn't seem to be enough room in the two bedroom apartment. The two boys already sleep in one room and their sister Linda sleeps in the living room. Mr. & Mrs. Robinson tell Linda that she will have to share with the boys in the larger room and neither of the three is pleased about it. Mr. Robinson helps them compromise by suggesting they paint their room and organize it to their desire. The book shows the compatibility of the three black children and their adjustment to a new life style.

The Bulletin of the Center for Children's Books, 1975, 29, 47.

The Kirkus Review, 1975, 43, 454.

Levoy, Myron. Alan and Naomi. New York: Harper and Row Publishers, 1977. 192 pages.

This provocative story explores the friendship between Alan Silverman, a young New Yorker, and Naomi Kirshenbaum, a refugee from France and a victim of Nazi anti-semitism. Naomi is severely emotionally shocked after watching her father killed by the Gestapo and, consequently, she withdraws, refusing to relate to anyone around her. Alan forsakes his beloved stickball and his friend Shaun to befriend Naomi. Their friendship grows, with Naomi openly relating to Alan until a young boy strikes out at Naomi, calling her a "dirty Jew". Alan's bid to protect Naomi cannot undo the harm. Naomi retreats to her shell, and is finally hospitalized. Alan's father asserts that Naomi "needs more time" (it is 1944) before the wounds heal. This is a perceptive and wise ending to a powerful and well-written story.

The Bulletin of the Center for Children's Books, 1978, 31, 163.

The Horn Book Magazine, 1977, 53, 664.

Miles, Betty. All It Takes Is Practice. New York: Alfred A. Knopf, 1976. 101 pages.

Stuart Wilson is an unpopular fifth grader, who often asks people to shoot basketballs with him. He is often

refused except by his female friend, Alison, who loves basketball. When a new boy, Peter Naker, moves to town and Stuart become friends. Peter's mother is black, and most of the neighbors do not want the family moving the neighborhood. Stuart befriends Peter in spite of t disapproval of even Alison's father, and at one point defends Peter when he is attacked by bigots. This acti eventually meets with the approval of Stuart's parents Alison's father. All It Takes Is Practice is well deve with true to life characters including Stuart's parents feel that people are people regardless of color.

The Bulletin of the Center for Children's Books, 1977,
The Horn Book Magazine, 1977, 53, 54.

Miller, Ruth White. The City Rose. New York: McGraw-
1977. 171 pages.

After most of Dee Bristol's family is killed in fire (she and brother Jamie are the only survivors), moves to North Carolina to live with Aunt Lulu and Uncl George. Here she becomes a victim of prejudice at scho and a near victim of a white criminal, the father of We who had lived with Aunt Lulu and Uncle George after her mother's suicide until her father snatched her away aga This mystery novel ends with Wendy and Dee becoming fas friends, both living with Aunt Lulu and Uncle George.

The Bulletin of the Center for Children's Books, 1977,
The Kirkus Review, 1977, 45, 581.

Monjo, F.N. The Drinking Gourd. Illustrations by Fred Brenner. New York: Harper and Row Publishers, 1970. 62 pages.

Set in the pre-Civil War America, Tommy, a young white boy, on his arrival home from church discovers a black family hiding in his family barn. Confused, his father explains to him that they are runaway slaves and that he is a "conductor" on the Underground Railway which helps slaves escape to Canada. On the way to the next 'station', Tommy rides the hay wagon where the Black family are hidden. The Marshal and his men stop Tommy to search the wagon but before they get a chance Tommy tells them he is running away from home because his father is going to give him a "licking" for misbehaving in church. The Marshal and his men believe him and the black family arrive safely at their next station getting that much closer to freedom.

The Bulletin of the Center for Children's Books, 1970, 24, 31.
The Horn Book Magazine, 1970, 46, 382.

Neville, Emily C. Berries Goodman. New York: Harper and Row Publishers, 1965. 178 pages.

This Newbery winner is the story of Berries Goodman and his first experiences with religious prejudice. Upon moving to New Jersey, Berries befriends Sidney Fine, a young Jewish boy. Berries is bewildered and hurt at the mocking and taunting Sidney must face because of his religion.

Berries' parents explain prejudice to him but he still does not really understand. Sidney is seriously hurt while jumping an open culvert, in a dare with one of his chief mockers, Sandra. Berries is no longer allowed to see Sidney and he is devastated at the loss of his friend. Shortly after the accident Berries and his parents move away and Berries does not see Sidney until six years later.
The Horn Book Magazine, 1973, 49, 173.

O'Dell, Scott. Sing Down the Moon. Boston: Houghton Mifflin Company, 1970. 137 pages.

A young Navaho girl, Bright Morning, tells this story of her people through recounting the experiences of slavery at the hands of Spanish Americans, their forced expulsion from the Canyon de Chelly by American soldiers and the long journey to the Nevaho prison camp at Fort Summer, New Mexico. Bright Morning represents her people's will to survive at all costs and her marriage to Tall Boy and their eventual return to the Canyon speak strongly of the Navaho commitment to the land that is their home. Set in 1864, this story is based upon two actual years 1863-65 in the history of the Navaho in the United States.
Horn Book Magazine, 1970, 46, 623.
The Bulletin of the Center for Children's Books, 1971, 24, 78.

Pinkwater, Manus. Wingman. Illustrations by the author. New York: Dodd, Mead and Company, 1975. 63 pages.

This is the delightful story of Ah-Wing, or Donald as he is called in the school in which he is the only Chinese. Donald's loneliness causes him to skip school so that he can spend his time atop the George Washington Bridge reading comic books and sharing adventures with his super-friend Wingman, who is also Chinese. Donald is a budding artist and he captures many of his adventures in pictures which his new teacher, Mrs. Miller, encourages him to share with the class. Donald is also encouraged to bring his comics to school. Life at the school and his teacher's interest in him succeed in keeping him out of trouble with the principal and the truant officer and in keeping Donald much happier.

The Bulletin of the Center for Children's Books, 1975, 43, 375.

Rockwood, Joyce. Groundhog's Horse. Illustrations by Victor Kalin. New York: Holt, Rinehart and Winston, 1978. 114 pages.

Groundhog is an eleven year old Cherokee Indian who has what is to him a very special horse named Midnight. No one else in the tribe sees the rarity of Midnight, however, and when Midnight is stolen by a rival tribe, the Creeks, the Cherokee warriors will not try to get the horse back.

Groundhog then makes his own plans and rescues his horse and, unintentionally, a young captured Cherokee boy, Duck, with whom he becomes friends. Set in the 1750's, this novel is both amusing and informative, providing many insights into the Cherokee lifestyle.

The Bulletin of the Center for Children's Books, 1978, 32, 17.

Junior Bookshelf, 1980, 44, 297.

Smucker, Barbara Claassen. Runaway To Freedom: A Story of the Underground Railway. Illustrations by Charles Lilly, New York: Harper and Row Publishers, 1977. 152 pages.

This is the story of two twelve year old black girls, Julilly (short for June Lilly) and Liza and how they are sold to a cotton field owner. Julilly has heard of the underground railway and how it is used to help slaves escape to Canada where they will be free. Julilly, who had earlier been separated from her mother (Mammy Sally), is helped by black and white people to escape from the Southern cotton fields on the Underground Railroad and upon her arrival in Canada, she is reunited with her mother.

The Bulletin of the Center for Children's Books, 1978, 31, 135.

Taylor, Mildred D. Roll of Thunder, Hear My Cry. New York: The Dial Press, 1976. 276 pages.

This novel, set in the Depression Years, comprises one of the finest stories of racial pride and social injustice written for children of this age group. This story, told through the eyes of eight year old Cassie, tells of the Logan family, and their attempts to maintain their independence and self respect and, at the same time, save their land from the greedy clutches of Harlan Granger, who would like to rebuild the plantation once owned by his family. The hardships endured by the Logans and the injustices dealt them because they are black make this story timeless in its implications for racial equality and its display of the common strength of the human spirit, regardless of race or color.
The Bulletin of the Center for Children's Books, 1976, 30, 49.
The Horn Book Magazine, 1976, 52, 627.

Taylor, Theodore. The Cay. New York: Doubleday and Company, 1969. 139 pages.

Twelve year old Phillip and his parents were living in Curacao, a Dutch island of Venezuela, when German submarines began to attack refineries there. Phillip's mother decides to return home to Virginia with Phillip. On their way they are separated because of a torpedo accident and Phillip finds himself alone on a raft with an elderly black man named Timothy. During the torpedo accident,

Phillip is blinded and becomes more dependent on Timothy despite not liking him initially because he is black. Timothy teaches Phillip many ways of survival and when Timothy dies Phillip is alone on the island with a cat, Stew Cat. Lonely and missing Timothy immensely, Phillip endures life on the island and when he is rescued and reunited with his parents he is given medical attention which restores his sight. He hopes that someday he will be able to return to the cay where he and Timothy had spent so much time.

The Bulletin of the Center for Children's Books, 1969, 22, 183.

The Horn Book Magazine, 1969, 45, 537.

Waldron, Ann. The Integration of Mary-Larkin Thornhill. New York: E.P. Dutton and Company, Inc., 1975. 137 pages.

A racist story with a difference, this novel explores the fears, frustrations and growing experiences of Mary-Larkin Thornhill who, because of the integrationist policies of the mid-seventies, becomes one of two white children in a Southern U.S., previously all-black, school. Her experiences with being accepted in another culture are countered by those of her black friend, Jimmy-Jo. Mary-Larkin brings Jimmy-Jo along to join the otherwise all-white choir of the church of which her father is minister. Racial issues are reconciled as black

members are permitted in the choir, Mary-Larkin finds acceptance at school and even manages to make friends with the only other white at school, Critter Kingsley, a boy whom she now likes to spend time with.

The Bulletin of the Center for Children's Books, 1976, 29, 135.

The Horn Book Magazine, 1976, 52, 159.

Sexism

Brink, Carol R. Caddie Woodlawn: A Frontier Story. Illustrations by Kate Seredy. New York: The MacMillan Company, 1935. 270 pages.

Eleven year old Caddie lives on a farm in Wisconsin with her two brothers and parents. Considered a tomboy because she does all the things her brothers do, her mother and father are sometimes upset and suggest that Caddie attempt more feminine-like activities. Caddie and Indian John become good friends with Indian John giving Caddie such gifts as calico, a buckskin doll and moccasins. Rumor spreads through the community that the Indians are going to attack. The white settlers prepare and wait for a few days but when the Indians do not attack some of the white settlers feel they should attack first. Caddie overhearing the men talk goes to alert Indian John and his tribe. As a result peace is found between the two groups. Caddie throughout the story presents an independent female character who although sometimes considered a tomboy is really a girl who just loves adventure. Only a year has passed but Caddie sees the change in herself as she matures.

Newbery Medal Award, 1936.

Byars, Betsy. The 18th Emergency. Illustrations by Robert Grossman. New York: The Viking Press, 1973. 126 pages.

Eleven year old Benjie, nicknamed Mouse, and his friend, Ezzie, have a variety of seventeen emergency survival plans. Benjie, who like to draw, accidentally writes Marv Hammerman's name under a picture of Neanderthal man. Marv, the school bully is out to get Mouse and Mouse, being so small, is petrified and unable to fight. Ezzie, who claims he has an emergency survival plan for everything, does not have one for this particular situation and can't help his friend. Mouse and Marv face each other and although Mouse does not win the physical part of the fight, he does feel he has won something because he did face Marv rather than run away.

The Bulletin of the Center for Children's Books, 1973, 27, 4.
The Horn Book Magazine, 1973, 49, 376.

Byars, Betsy. The Pinballs. New York: Harper and Row Publishers, 1977. 136 pages.

The Pinballs is the story of three young children - Carlie, an adolescent and the oldest, thirteen year old Harvey and the younger Thomas J. - all of whom end up in the same foster home under the loving care of Mr. and Mrs. Mason. These three individuals are anything but stereotypical. Carlie the cynical, Harvey the pathetic, and Thomas J. the apathetic, all learn from one another that they do have

some control over their lives and that they are not just pinballs, as Carlie had once asserted. This tragic-comic story is superbly told and moves well through the impetus of unique yet realistic characters led by the wounded yet assertive and determined Carlie.

The Bulletin of the Center for Children's Books, 1977, 30, 119.

The Horn Book Magazine, 1977, 53, 437.

Cleaver, Bill and Vera. Where the Lilies Bloom. Illustrations by Jim Spanfeller. New York: J.B. Lippincott Co., 1969.

This powerful and moving story of the Luther family who live in the beautiful but poverty-stricken Appalachians of North Carolina or "the land where the lilies bloom" is told by fourteen year old Mary Call, as strong, determined and independent a person as one could meet. After the death of the father, Mary Call secretly buries him and strives to keep the family together in the mountains, away from the welfare workers, just as she had promised her Dad. The family turns to wildcrafting to survive until Devola, the older but simpler sister, marries their landlord, Kiser Pease, who helps the family gain some security and comfort.

The Bulletin of the Center for Children's Books, 1969, 23, 56.

The Horn Book Magazine, 1969, 45, 540.

Colman, Hila Crayder. Nobody Has to Be a Kid Forever. New York: Crown Publishers, 1976. 117 pages.

Thirteen year old Sarah is determined that her parents' separation be as temporary as possible after her mother, a discouraged and bored housewife, moves into a loft apartment. Sarah's father, an artist at heart but a textile designer by necessity, is, like Sarah's mother, tormented by the separation. Things are complicated further by Didi, Sarah's older sister, who moves away to live with her boyfriend. These traumas, along with those that usually accompany adolescence anyway, force Sarah to assert herself. The future looks brighter when Mom, Dad and Sarah move to the country where Dad paints and Mom finds a job.

The Bulletin of the Center for Children's Books, 1976, 29, 140.
The Kirkus Review, 1976, 44, 138.

Fitzhugh, Louise. Harriet The Spy. Illustrations by the author. New York: Harper and Row Publishers, 1964. 298 pages.

Harriet, the eleven year old heroine of this delightful story, is so intent on becoming a writer that she "practices" by recording her usually blunt but perceptive observations of people and things in a notebook. Harriet, "the spy", is encouraged by her governess, Ole Golly, who understands Harriet more than anyone else. But Ole Golly leaves to get married and it is just afterwards that Harriet's

classmates discover what is in the notebook. Harriet is quickly isolated at school and is the victim of taunts and avengeful tricks, causing her to avoid school at all costs. After a letter from Ole Golly who tells her "you have to apologize" and "you have to lie" and after being appointed editor of the sixth grade page, Harriet concentrates more on being the person she wants to be, as Ole Golly told her.

The Horn Book Magazine, 1980, 41, 442-445.

Greene, Betty. Philip Hall Likes Me. I Reckon Maybe. Illustrations by Charles Lilly. New York: The Dial Press, 1974. 136 pages.

Eleven year old Beth Lambert is second best in everything. The boy she likes, Philip Hall, is the best in everything including sports and school work. Beth comes to realize that maybe Philip is first only because she does not try her best and this is largely because of her infatuation with Philip. She fears that if she beats Philip in anything then he won't like her. When she challenges him in a race and wins, she discovers that Philip still likes her. The female protagonist, Beth, an intelligent, athletic and energetic person, is presented effectively and convincingly in the story.

The Bulletin of the Center for Children's Books, 1975, 28, 130.

The Horn Book Magazine, 1975, 51, 149.

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5, 28, 130.

Greenwald, Sheila. The Secret in Miranda's Closet. Illustrations by the author. Boston: Houghton Co., 1977. 138 pages.

Miranda is the young daughter of a divorced mother. Miranda finds a beautiful doll in a friend' and is allowed to keep it. She hides the doll in he closet so that her mother won't see it, because her rejects role playing toys. Eventually her mother fi about the doll and finally comes to accept Miranda's in the conventional toy. The story line is well dev with the issue of sexism dealt with perceptively and affectionately.

The Bulletin of the Center for Children's Books, 197
Kirkus Review, 1977, 45, 223.

Hewitt, Marsha and MacKay, Claire. One Proud Summer. Women's Educational Press, 1981. 159 pages.

Thirteen year old Lucy tells this story of i and unfair labor practices in the cotton mill of Val Quebec and the one hundred day strike which united t and won them a better contract. Lucie, who has to q to work in the mill and help her mother after her fa death, is very much involved in the events of the st Her courage, commitment and determination and that o friends Annette and Michel are important in revealin

importance of both men and women in winning major victories in Canada's labor struggles.

In Review, 1982, 16, 39.

Ho, Mingfong. Sing to the Dawn. Illustrations by Kwoncjan Ho. New York: Lothrop, Lee and Shepard Company, 1975. 160 pages.

Although somewhat slow paced, this novel is interesting in where it is set, Thailand, and in the problem which it unfolds. Dawan, a young Thai girl, begs her father, who is against schooling for girls, to allow her to attend school with her younger brother, Kwai. Dawan is extremely successful, winning a scholarship to attend an urban school despite her father's protests and the jealousy of Kwai who placed second in the exam. Dawan fights for what is rightly hers and rejects the traditional inferiority of women in her country.

The Bulletin of the Center for Children's Books, 1977, 30, 145.
The Kirkus Review, 1975, 43, 604.

Knudson, R.R. Zanballer. New York: Delacorte Press, 1972. 166 pages.

Suzanne Hagen, or Zan, an eighth grader, is nothing less than devastated when the girls' basketball season is cancelled because of repairs to the Lee High School gymnasium. Rather than play sissy "girls" sports or become a cheerleader

as her school principal suggests, Zan gathers the girls together and forms the Catch-11 football team which, with the help of friend and coach Arthur Rinehart, is a success. The Catch-11 team defeats the junior varsity boys' team of a neighboring school. The story highlights well the usual expectations society holds for adolescent boys and girls at this age and is enlightening in the contrasts provided.
The Bulletin of the Center for Children's Books, 1973, 26, 127.
The Kirkus Review, 1972, 40, 1201.

Knudson, R. Rozanne. Zanbanger. New York: Harper and Row Publishers, 1977. 162 pages.

Suzanne Hagen, or "Zan", is a serious-minded basketball player who cannot accept her coach's attempts to feminize the girls' basketball team. Zan, with the help of her close friend, Arthur Rinehart, and the coach of the boys' team, finally wins the right to play on the boys' basketball team after she is no longer permitted to play with the girls. Zan is rejected by two of her fellow male team mates and members of the other boys' teams in the league but she finally proves herself and her team goes on to win the league championship.
The Bulletin of the Center for Children's Books, 1977, 30, 145.
The Kirkus Review, 1977, 45, 290.

Konigsburg, Elaine. From The Mixed Up Files of Mrs. Basil E. Frankweiler. Illustrations by the author. New York: Atheneum, 1968. 162 pages.

Eleven year old Claudia Kincaid runs away from home because she is being taken for granted and she believes that a short absence will increase her family's appreciation of her. She chooses her younger brother Jamie to accompany her, and she chooses the Metropolitan Museum of Art as a refuge. The story deals with Claudia's and Jamie's attempt to solve the mystery of the "Angel" statue, donated to the Museum by Mrs. Basil E. Frankweiler. This story is delightfully written, treating the characters of Claudia and Jamie both realistically and fairly in all respects.

The Horn Book Magazine, 1967, 43, 595.

Peterson, Linda Kaufman and Marilyn Leathers Solt. The Newbery Medal and Honor Books, 1922-1981, Boston: G.K. Hall, 1982.

Lenski, Lois. Strawberry Girl. Illustrations by the author. New York: J.P. Lippincott Company, 1945. 194 pages.

Ten year old Birdie Boyer lives in Florida with her family of strawberry farmers. The Boyers were diligent workers but were often frustrated by bad weather and grass fires as well as being harassed by the adjacent farmers, the Slater family. The Slaters destroy Boyer's strawberry crop and Mr. Boyer seeks revenge but Mrs. Boyer discourages the action. When Mrs. Slater becomes ill, it is Mrs. Boyer who cares for her. Eventually Mr. Slater changes his ways and

the two families make amends. Throughout the novel, Birdie concentrates on her education and learning to play the piano, in hopes of creating a better life for both her and her family.

Newbery Medal Award, 1946.

Miles, Betty. The Real Me. New York: Avon Books, 1974. 122 pages.

Sixth-grader Barbara Fisher becomes a strong-willed feminist when she realizes that boys and girls are treated differently and have different choices open to them for no apparent good reasons. The situation intensifies when Barbara wants to take over her brother's paper route but is refused because of a company policy that does not permit girls to run paper routes. Through her own determination and with the support of her family, Barbara wins her case and declares herself "a pioneer" in the cause of changing society's attitudes towards girls.

The Bulletin of the Center for Children's Books, 1975, 28, 83.

The Horn Book Magazine, 1975, 51, 150.

Simon, Marcia L. A Special Gift. New York: Harcourt, Brace Jovanovich, 1978. 132 pages.

Peter, aware of the negative connotations of being a male ballet dancer, hides his dancing from his peers, allowing them to see only his skills as a basketball player. Peter faces a dilemma when he wins a part in "The Nutcracker" and basketball practice and ballet practice clash. Once Peter dances "The Nutcracker" he becomes so caught up in the spirit of ballet that he rejects slurs and wins the support of previously unsupportive Dad, best friend George, and, one hopes, many of his peers too.

The Bulletin of the Center for Children's Books, 1979, 32, 127.
The Kirkus Review, 1978, 46, 1313.

Slote, Alfred. Matt Gargan's Boy. New York. J.P. Lippincott Company, 1975. 158 pages.

Danny Gargan shows strong sexist and chauvinistic tendencies when he mocks his mother's new boyfriend's job as librarian and when he becomes upset that this same man's daughter has won a place on his baseball team. The proud and sometimes unpleasant eleven year old Danny is the son of Matt Gargan, a famous national league pitcher, and he likes being "Matt Gargan's boy", despite the fact that his parents are divorced. Danny must face the futility of his hopes for a reconciliation when his Dad announces his impending marriage.

Danny begins to look at his parents and others around him differently and he becomes much more tolerant and accepting of both Herb, his future stepfather, and Herb's daughter Susie, the baseball player.

The Bulletin of the Center for Children's Books, 1975, 28, 167.
The Kirkus Review, 1975, 43, 309.

Taves, Isabella. Not Bad for a Girl. New York: M. Evans and Company, Inc., 1972. 95 pages.

Sharon Lee is twelve years old and a good baseball player but only boys play on the little league teams in her hometown. One day when a substitute player is needed Sharon has an opportunity to join the team. She is the centre of attention both in positive and negative ways. Some people encourage and cheer her, others insult her and throw garbage at her when she is on the baseball field. Her coach, Dan Shafer, is very supportive of her and sensitive to her feelings but is dismissed by vote as coach of the team and president of the league because he believed girls should be allowed play. Sharon is harassed to the point where she quits the team but later goes on to tell her story to the public through the media. Not Bad For A Girl is based on actual fact but the names of the characters have been changed.

The Bulletin of the Center for Children's Books, 1972, 26, 50.
The Kirkus Review, 1972, 40, 624.

Vestly, Anne-Catharina. [Aurora and Socrates] (Eileen Amos, Trans.). Illustrations by Leonard Kessler. New York: Thomas Y. Crowell Company, 1977. 144 pages.

This story for younger children explores the difficulties and delights in the lives of eight year old Aurora and her younger brother Socrates whose mother is a lawyer and whose father is a doctoral student and "househusband". Aurora and Socrates, who would rather have their Dad home with them, must adjust to new babysitters when Dad goes away to study for the oral defense of his doctoral dissertation. This book is recommended for reading to primary children.

The Bulletin of the Center for Children's Books, 1978, 31, 120.

The Horn Book Magazine, 1978, 54, 51.

APPENDIX A

GUIDES FOR EVALUATING CHILDREN'S LITERATURE

Before Reading

What kind of book is this?

What does the reader anticipate from the:

- Title?
- Dust jacket illustration?
- Size of print?
- Illustrations?
- Chapter headings?
- Opening page?

For what age range is this book appropriate?

Plot

Does the book tell a good story? Will children enjoy it?

Is there action? Does the story move?

Is the plot original and fresh?

Is it plausible and credible?

- Is there preparation for the events?
- Is there a logical series of happenings?
- Is there a basis of cause and effect in the happenings?

Is there an identifiable climax?

How do events build to a climax?

Is the plot well constructed?

Setting

Where does the story take place?

How does the author indicate the time?

How does the setting affect the action, characters, or theme?

Does the story transcend the setting and have universal implications?

Theme

Does the story have a theme?

Is the theme worth imparting to children?

Does the theme emerge naturally from the story, or is it stated too obviously?

Does the theme overpower the story?

Does it avoid moralizing?

GUIDES FOR EVALUATING CHILDREN'S LITERATURE (Continued)

Characterization

How does the author reveal characters?

- Through narration?
- In conversation?
- By thoughts of others?
- By thoughts of the character?
- Through action?

Are the characters convincing and credible?

Do we see their strengths and their weaknesses?

Does the author avoid stereotyping?

Is the behavior of the characters consistent with their ages and background?

Is there any character development or growth?

Has the author shown the causes of character behavior or development?

Style

Is the style of writing appropriate to the subject?

Is the style straightforward or figurative?

Is the dialogue natural and suited to the characters?

Does the author balance narration and dialogue?

How did the author create a mood? Is the overall impression one of mystery, gloom, evil, joy, security?

What symbols has the author used to intensify meaning?

Is the point of view from which the story is told appropriate to the purpose of the book?

Format

Do the illustrations enhance or extend the story?

Are the illustrations consistent with the story?

How is the format of the book related to the text?

What is the quality of the paper?

How sturdy is the binding?

GUIDES FOR EVALUATING CHILDREN'S LITERATURE (Continued)

Other Considerations

How does the book compare with other books on the same subject?

How does the book compare with other books written by the same author?

How have other reviewers evaluated this book?

Source: Huck, Charlotte. Children's Literature in the Elementary School. Third Edition updated. New York: Holt, Rinehart and Winston, 1979, pp. 16-17.

NOTE: These guidelines are reprinted with permission of the author. Permission granted on October 9, 1983.

APPENDIX B

ANNOTATIONS OF SELECTION AIDS

Bookbird. International Board of Books for Young People, Vienna, Austria.

This book supplies up to date reviews of children's books from all countries. It also includes biographies of authors and illustrators from various countries. As well, this aid recommends books of interest which have been translated into another language. Published quarterly.

The Bulletin of the Center for Children's Books. Graduate Library School, University of Chicago Press, 5801 Ellis Avenue, Chicago.

In this selection aid, reviews are lengthy and a set of symbols is used to indicate level of recommendation and grade level. Books which are not recommended are reviewed also. The Bulletin is published monthly except August.

The Bulletin of the Council on Interracial Books for Children. 1841 Broadway, New York, New York 10023.

This aid provides reviews of both text and trade books dealing with the issues of racism and sexism. It is published eight times a year.

Canadian Materials. Canadian Library Association, 151 Street, Ottawa.

Canadian Materials reviews both print and non-p materials produced in Canada, by Canadians or dealing w Canadian topics. It is a quarterly publication.

Catholic Library World. Catholic Library Association, 4 Lancaster Ave., Haverford, Pa. 19041.

This periodical often reviews children's books a religious books. A section also deals with comments on controversial issues. Published ten times per year.

Growing Point. Ashton Manor, Northampton, England.

This aid provides critical reviews of British bo and is published eight times a year.

The Horn Book Magazine. The Horn Book, Inc., 585 Boylst Street, Boston, Massachusetts, 02116.

The Horn Book reviews books for children from kindergarten through adolescence. Books reviewed are ar in subject and age categories. Issues in children's lite are also cited here. At the back of each Horn Book is an with a yearly index included in the December issue. Horn is published six times a year.

In Review: Canadian Books for Children. Ontario Provincial Library, 14th Floor, Mowat Block, Queen's Park, Toronto.

In Review provides critical reviews of Canadian books for children with articles on Canadian literature and biographies of Canadian authors. This aid is published four times per year.

Junior Bookshelf. Marsh Hall, Thurstonland, Huddersfield, Yorkshire, England, HD4 6XB.

This is a British publication which provides critical reviews of books intended for the junior reader.

Kirkus Reviews. 200 Park Avenue South, New York, New York 10003.

Kirkus Reviews provides reviews of children's and young adult's books with age levels suggested. Each issue contains an index and cumulative indexes are also provided throughout the year. It is published twice monthly.

Publishers Weekly. R.R. Bowker Company, 1180 Avenue of the Americas, New York, New York 10036.

This selection aid reviews mainly adult books although some issues do review children's books written by the children's book editor. Published weekly.

Newbery Honor and Medal Books. The Horn Book Incorporated, 585 Boylston Street, Boston, Mass., 02116.

This book discusses the books which have been awarded the Newbery Medal for literary excellence. The award is presented annually and the Newbery Honor and Medal Book discusses the children's book that has received the award.

New York Times Book Review, Part 2. New York Times Book Review Subscription Department, 299 West 43rd Street, New York, New York 10036.

This selection aid is published as a supplement to the Sunday New York Times which devotes a special section to about fifty children's books. Published weekly.

Top of the News. 50 East Huron Street, Chicago, Illinois 60611.

Although this does not include reviews of children's books, Top of the News often includes, along with its articles, a list of books recommended for children. It is published four times a year.

APPENDIX C

BIBLIOGRAPHY OF CHILDREN'S BOOKS

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APPENDIX D

INDEX OF CHILDREN'S BOOKS BY AUTHOR

Death

Angell, Judie. Ronnie and Rosy.

Carner, Chas. Tawny.

Cleaver, Vera and Bill. Grover.

Cleaver, Vera and Bill. Where the Lilies Bloom.

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Klein, Norma. Confessions of an Only Child.

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L'Engle, Madeline. A Ring of Endless Light.

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Miles, Miska. Annie and the Old One.

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Shyer, Marlene F. Welcome Home Jellybean.

Southall, Ivan. Let the Balloon Go.

Tate, Joan. Ben and Annie.

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Sexism

Brink, Carol R. Caddie Woodlawn.

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Paterson, Katherine. Bridge to Terabithia.

Simon, Marcia L. A Special Gift.

Slote, Alfred. Matt Gargan's Boy.

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Vestly, Anne C. Aurora and Socrates.

APPENDIX E

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Death

Annie and the Old One, Miska Miles.

Beat the Turtle Drum, Constance C. Greene.

Bridge to Terabithia, Katherine Paterson.

By the Highway Home, Mary S. Stolz.

Charlotte's Web, E.B. White.

Confessions of an Only Child, Norma Klein.

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A Sound of Chariots, Mollie Hunter.

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Caddie Woodlawn, Carol R. Brink.

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Where the Lilies Bloom, Vera and Bill Cleaver.

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