

of slavery into the territories. The book fails to discuss any aspect of the part of Negroes in the War.

Although the discussion of Reconstruction relays several bankrupt views, at one point implying, for example, that two disgruntled leaders, Sumner and Stevens, were largely responsible for postwar policy, for the most part it is detached and informed. It provides a detailed description of the "black codes," which are described as appearing as "slavery in disguise" (page 236); it points out that although Negroes held offices they never controlled the government of any state; it shows that Congress attempted to protect Negroes and to elevate their social status; and it suggests that the motives of the Radical Republicans were mixed and included a desire to aid Negroes in the South. The treatment of the Ku Klux Klan is less than satisfactory, implying in a muddy passage that the "Fourteenth Amendment" forced Southerners to create it. Its terrorist activities are described, however.

### **The New South**

The Negro's position in the "New South" is rendered in detail and with considerable sensitivity. The book probably overemphasizes the extent to which Negroes participated in the wealth of the New South. But it is more perceptive in its treatment of the denial of equality to Negroes. ("Southern whites refused to admit Negroes to any kind of equality," page 250). The repressive techniques employed to maintain white supremacy are catalogued; the failure to observe the Fourteenth Amendment is described; and Jim Crow laws are listed. A striking passage penetrates the basis of the surface harmony in Southern life. "White families employed Negro servants and nurses, and the relationship was kindly and pleasant on both sides—provided always that no one raised the issue of equality. White people patronized the shops and stores Negroes ran, provided only whites were served. Negro clergymen, doctors, lawyers, and teachers worked only among their own people. If Negroes made no attempt to change this system, there was usually no trouble" (page 251).

### **Twentieth Century Negroes**

Negroes are scantied in the second half of the text; and there is no recognition of the importance of post-Civil War racial conflict. With the exception of Jack Johnson and Joe Louis, the boxers, no Negro is mentioned nor are Negro problems noted until post-World War II America is treated. The problems Negroes faced in getting a living in the postwar period are only acknowledged. Negro sharecroppers are singled out as a deprived group, and the text notes that President Truman's Civil Rights Commission reported "that a good many Americans still found their color, their religion, or their national origin a barrier to bettering their social and economic positions." Civil rights, the text suggests, remained a crucial issue.

Finally, the Brown Case (*Brown vs. Board of Education of Topeka*, 1954) gets adequate treatment in the book. The decision is briefly de-

scribed and Southern resistance is noted. Unfortunately, the Brown case is treated without any reference to earlier Court cases; and the discussion fails to mention either the court's contention that separate facilities are inherently unequal or its use of sociological data.

INTEGRATED SCHOOL BOOKS—A DESCRIPTIVE BIBLIOGRAPHY OF SELECTED CLASSROOM TEXTS<sup>1</sup>

INTRODUCTION—ROY WILKINS

In compiling this bibliography, the NAACP has made available to parents, school officials and interested citizens generally a guide to "integrated" study materials which cannot be found anywhere else today. Yet, in the crucial effort to guarantee to all our children, white and black, a curriculum that makes sense in a multi-racial society, such a listing is long overdue.

Individual publishers circulate their own lists of publications, and it is good to see that these increasingly include both textbooks and supplementary reading materials in which some attempt is made to show that today's world does not consist exclusively of white, middle-class children and adults. These books vary widely in their competence and understanding, but it is only a few years since they could not be found at all.

The bibliography presented here does not include *every* book which purports to meet the need for representative text and illustrations as urged by the NAACP for many years. The list prepared by the New York City Board of Education, for example, contains somewhat more titles, but not all of these, in our judgment, merit recommendation.

Above all, this bibliography is *annotated*, which is a feature not found in any other listing of comparable scope. Each title has been read and each entry includes a brief description and evaluation. Obviously, opinions will differ, and the judgments expressed are not offered as rigid or categorical.

Although this list contains 175 titles, and represents an enormous expansion of what was available until only recently, it would be a mistake to assume that the surface has been more than scratched. The goal continues to be a supply of materials meeting every grade need, in every subject taught, and in sufficient abundance to accommodate the range of needs and tastes represented by the thousands of school districts across the country.

We believe that publication of this bibliography and its conscientious use will not only meet an immediate need in scores of communities but will help to accelerate the attainment everywhere of curriculum and materials adequate to the times.

The publications below are listed in alphabetical order by title or name of series. All are designed for use as classroom readers and textbooks for pre-school and elementary school pupils. Three additional lists are being prepared: (1) supplementary school readers for elementary and pre-school pupils (books which are intended to supplement regular classroom textbooks and readers); (2) biographies and autobiographies for elementary and secondary school students; and (3) books on the history of Negroes in America for elementary and secondary school students, including some new textbooks on American history.

Bank Street Readers, Irma Black, Senior Editor, Macmillan Company, New York: A series of basic readers with unusually beautiful and striking illustrations, in color, of multi-racial urban life. The text of each selection varied—vignettes, poems, stories, dialogues and little essays. Bank Street College of Education in New York City prepared the readers and a Teacher's Guide for each reader which includes Teaching Aids and Skills Practice Books.

In the City (preprimer level 1).

People Read (preprimer level 2).

Around the City (primary level).

Uptown, Downtown (first reader level).

New York City (second reader, part one).

Green Light, Go (second reader, part two).

Basic Social Studies Program, Scott, Foresman & Co., Chicago: The books in this series range from primary to secondary grades. A Teacher's Guide and Edition is available for each book.

At School. 1965. 96 pages. primary. An early reader; this book is about what happens in school and the people there, teachers, principal, to nurse and custodian. Very well integrated illustrations, pupils, parents, and teachers alike.

In the Neighborhood. 1965. 189 pages. middle elementary. This book consists of five separate stories about a young boy or girl, their families,

<sup>1</sup>Published by the National Association for the Advancement of Colored People, 1st edition, Summer 1966.

and where they live—farm, country, city, and suburbs. Four of the stories are about white children living in all-white communities. One story is about a Negro girl who lives in an apartment house in integrated, suburban community.

*In City, Town, & Country.* 1965. 204 pages. middle upper elementary. Story of the development and interdependence of a small farming community, a suburb, and metropolis,—and a family in each. A young Negro boy and his family is the focus of the section on suburbia. Clear discussion of farming, manufacturing, business methods, transportation, weather emergencies, communication, and community actions. Integrated illustrations throughout the book.

*In the Americas.* 1965. 433 pages. upper elementary. Account of the history and growth of the North and South American countries and the present time. Section on the United States illustrated with integrated photographs and drawings. (Text not examined.)

Beginning Social Studies Books, Follett Publishing Company, Chicago:

*This Is a Newspaper.* 1965. 31 pages. primary. The story of how news is gathered, put together and printed, and delivered to the public. Two illustrations, of 26, include Negro reporter and artist.

*Big City Series,* Follett Publishing Company, Chicago. Nine books of urban life with integrated illustrations. Primary and upper elementary.

*Big City Book of Transportation,*

*Big City Fun,*

*Big City Government,*

*Big City Homes,*

*Big City and How It Grew,*

*Big City Neighborhoods,*

*Big City Transportation,*

*Big City Water Supply,*

*Big City Workers.*

Challenge Readers, McCormick-Mathers Publishing Company, Wichita, Kansas:

*Keeping Your Friends,* 1965. 218 pages. Elementary. Seven stories, two with integrated illustrations.

*Winning Friends.* 1965. 186 pages. Elementary. Eight stories, two with integrated drawings.

City Schools Reading Program, Follett Publishing Company, Chicago: Stories (for pre-primary and primary grades) of Negro children, their families, and their white friends. Lively, attractive-integrated illustrations. One of the first integrated readers available. Prepared by the Detroit Public School System.

*Fun With David.* 1962. 32 pages.

*Laugh With Larry.* 1962. 48 pages.

*Play With Jimmy.* 1962. 24 pages.

*A Day With Debbie.* 1964. 56 pages.

*Four Seasons With Suzy.* 1964. 72 pages.

*In the Big City.* 1964. 125 pages.

*Sunny Days in the Big City.* 1965. 158 pages.

Language Arts Series, American Book Company, New York:

*On Our Way,* 1965. 52 pages, pre-primer. Stories, two small white children. A Negro policeman and Negro children are shown in several illustrations.

*All in a Day.* 1965. 76 pages, pre-primer. More stories about the two white children. Negro children and adults are shown in a few illustrations.

Language-Experience Readers, Chandler Publishing Company, San Francisco:

Reading Readiness Experiences:

*Let's Look (Readiness 1).*

*Words To Read (Readiness 2).*

*Pictures To Read (portfolio of 36 photographs of Negro, white, and Oriental children).*

Paperback Readers (pre-primer level). A series of six booklets, 24 pages each, illustrated with many photographs of Negro, white, and Oriental children in urban settings. The last booklet has four separate subjects. Teacher's guides, portraits of the story-children, word cards, and films are available for this series.

*Swings (Book 1).*

*Slides (Book 2).*

*Trucks and Cars To Ride (Book 3).*

*Bikes (Book 4).*

*Supermarket (Book 5).*

Let's Go (Book 6).

Let's See the Animals. 1966. (primer level).

Let's Take a Trip. 1966. (first reader level).

Both books have many attractive photographs of Negro and white children, and adults, sharing a wide range of activities in a city. Teacher's guides, portraits of the story-children, and word cards, are available for each book.

Let's Find Out Books, by Martha and Charles Shapp, Franklin Watts, Inc., New York: A series of books which vary in degree of integrated illustrations.

Let's Find Out About Firemen. pictures by Reginald Gammon. 1965. 42 pages. What a fireman does and how he does it. Well integrated. Ages 3-6.

Let's Find Out About Policemen. pictures by Burmah Burris. 1962. 42 pages. What the policeman does and how he does it, from helping lost children find their parents to arresting criminals. Well integrated. Ages 3-6.

Let's Find Out About School. pictures by Ida Scheib. 1961. unpagged. A day in school—what we do there and what we learn. The book is very basic and might apply to nursery school, but the school day includes learning to read, write and arithmetic. The school has a few Negro children.

Let's Find Out About the United Nations. pictures by Angela Conner. 1962. Unpagged. The book, which has a brief foreword by Dr. Ralph Bunche, explains the United Nations in the most basic terms as the family of the world.

Let's Find Out About Water. Pictures by Richard Mayhew. 1962. 42 pages. A basic book which introduces the science of water—where it comes from, where it goes, what it is used for and the forms that it takes. Illustrations with Negro children and a few white children. Ages 4-6.

Let's Find Out What Electricity Does. pictures by Ida Scheib. Franklin Watts, Inc., New York. Unpagged. 1961. A very simple approach to electricity which lists the various things that are made to work by electrical means. Only two integrated illustrations. Ages 4-6.

Let's Find Out About Our Flag. pictures by Henry S. Gillette. 1964. 50 pages. The history of the American flag and of "The Star Spangled Banner." Ages 5-7. Integrated throughout.

Macmillan Reading Program, Macmillan Company, New York. 1965: The following books in this series, each have a few integrated illustrations. One book, as listed, is well integrated.

Worlds of Wonder, 180 pages, primer.

Enchanted Gates, Grade 2, Part 1. 251 pages.

Better Than Gold, Grade 3, Part 1. 281 pages. This book has many colorful and well-integrated drawings.

More Than Worlds, Grade 3, Part 2. 281 pages.

My Second Dictionary, Marion Monroe and W. Cabell Greet, Scott, Foresman and Company, Chicago. 1964. 384 pages: A picture-dictionary with illustrations of Negro children and adults. Primary.

Negro Heritage Reader for Young People, edited by Alfred E. Cain, Educational Heritage, Inc., New York. 1965. 320 pages: A selection of readings from Negro history, folklore, and literature intended as a book a child can grow with, from elementary to secondary grades. Selections include songs, stories, fables, the comic strip "Tommy Traveler in the World of Negro History," selections by Alexander Dumas, Alexander Puskin, and many Negro American authors. A special section on Shakespeare's *Othello*. Biographical notes and a recommended reading list. Lovely illustrations.

The New Basic Readers, Scott, Foresman and Company, Chicago: A reading program which ranges from the pre-primer level to fairly complicated upper elementary grades. The latter include poems and a dictionary-like glossary of words for the child himself to use. In the main, the books follow the adventures of two families, one white and one Negro, and their mutual friends who become more and more racially diverse as the books progress. The series is excellently integrated, the stories are interesting and amusing, and the books are warmly and pleasantly illustrated. A teachers' guide is available for each book in the series.

Now We Read. 1965. 48 pages. The first of three pre-primers in the New Basic Readers series; this is a paperbound, pamphlet-sized book with a simple text. The children get into a series of small and somewhat amusing predicaments. Most of the action is in the illustrations.

Fun With the Family. 1965. 64 pages. Another pre-primer, also paperbound and pamphlet-sized. The two families, one Negro and one White, are introduced at separate units. The books consists of a series of pleasant

incidents about each, and a good warm feeling is established about both families.

**Fun Wherever We Are.** 1965. 80 pages. Third pre-primer in this series. The text is more complicated and carries more of the action. The families travel away from their homes to a picnic, on a car ride, to a pet shop and to the supermarket.

**The New Guess Who.** 1965. 96 pages. A junior primer, meant to be used in the New Basic Readers series for children who master the pre-primers at varying rates. Again, the book consists of small incidents involving the two families, one Negro and one white, at home, in the playground and at the stores. The stories begin very simply and grow more complex.

**Fun with Our Friends.** 1965. 160 pages. The primer in the New Basic Readers series contains stories divided into two groups. The first includes stories about the children of the two families established in the pre-primers and their growing number of friends, and the things they do together. The second group takes the children to such varied settings as an amusement park, a farm and the zoo.

**More Fun With Our Friends (Book One).** 1965. 192 pages. This book includes Chinese as well as Negro and white children. The first group of stories continues the adventures of the children and their school friends. Animals—family pets, zoo and farm animals—become more important in the second group of stories, and the third unit introduces fantasy in stories about animals, people and inanimate objects.

**Friends Old and New (Book Two, Part One).** 1965. 240 pages. More stories about the children we have already met in the earlier books, but here the range of racial and ethnic groups represented is even wider than before. The first group of stories centers around the theme of mutual help between children as well as between children and adults. The second group is about devices ranging from a simple ramp to an airplane. The third group, as before, is a collection of fantasies about animals, people and objects.

**More Friends Old and New. (Book Two, Part Two).** 1965. 270 pages. The concepts involved are more difficult than before, as is the text. The book is again divided into three parts, the first concerned with a large and integrated group of friends and how they help each other and how they learn. Animals, domestic and wild, take the starring role in the second group of stories, and the third group is a retelling of some familiar—and lovely—fables and folk tales.

**Roads To Follow. (Book Three, Part One).** 1965. 256 pages. More advanced than any of the earlier books, includes a dictionary-like glossary of words to introduce children to this basic reference source. The book includes poems as well as stories and, like the rest of the series, is very well integrated. The text is again divided into three parts: the first contains stories about children in the city and in the country; the second tells of the Pilgrims' early adventures in America; and the third is about various modern day mechanical devices and the common sense and ability that is necessary to best use them.

**More Roads To Follow. (Book Three, Part Two).** 1965. 288 pages. Upper Elementary-Junior High School. The most advanced book in this excellent New Basic Readers' series. A dictionary is included, and there are poems as well as stories. The first group of tales is of general appeal, and covers a wide range of American sub-cultures, from Alaska to Harlem to Hawaii. The second group consists of biographies of well varied individuals from George Washington Carver to Abraham Lincoln to the man who invented hot dogs. The third group includes folk tales, fantasies, and fables.

**Ventures. (Book 4).** 1965. 512 pages. Upper Elementary-Junior High School. This most advanced book in the New Basic Readers' series maintains the high standards set in the earlier books. There are five sections here: The first consists of stories about boys from varied backgrounds. The second tells tales of early America; the third is about the wonders of nature and man's responsibility for the earth's natural resources. The fourth section includes true episodes from the lives of famous Americans, including Benjamin Banneker, Negro author of Banneker's Almanac. The fifth section contains tales of fantasy and nonsense, and finally, the book includes a complete novel for children, some integrated illustrations.

**Vistas (Book 5),** 1965. 512 pages. Upper Elementary-Junior High School. One story is about the friendship of a white and Negro boy and racial prejudice. Another story about Robert Peary's expedition to the

North Pole is told by Matthew Henson, Negro, who was one of the explorers with Peary.

Cavalcades (Book 6), 1965. 512 pages. Upper Elementary-Junior High School. Six sections of stories, biographies, essays, and poems. The first section includes the story of Negro and white boys who went their separate ways in a segregated town until one of the white boys was saved from drowning by a Negro boy.

The second section, "Dreams of Freedom", includes the true story of how a young African prince was captured and sold into slavery in America. (Many, many, years later, he worked out his freedom and was able to buy the freedom of others).

Another section tells the story of Dr. Charles R. Drew, Negro doctor, who developed the use of blood plasma.

These stories have attractive illustrations.

Reading For Meaning Series. Houghton, Mifflin Company, New York, 1966: Four books in this series have one story each about young Negro children. Five additional books have a few drawings here and there of Negro boys and girls.

Jack & Janet. 190 pages. Primary grade. One story, of eleven, is about a little Negro boy and his white friends. Integrated illustration with this story.

Up and Away. 189 pages. Grade 1. One story, of ten, is about a little Negro boy and girl who have fun at a party with their white friends. Integrated drawings with this story.

On We Go. 286 pages. Grade 2. Includes only a few drawings of Negro children in the entire book.

Climbing Higher. 348 pages. Grade 3. One story, of seventeen, is about a young Negro boy who becomes a hero when he finds a child who has been lost. Integrated illustrations with this story.

Looking Ahead. 320 pages. Grade 3. One story, about a small white boy, has two illustrations showing Negro and white men working together to put up a telephone pole.

Looking Ahead. 320 pages. Grade 3. One story, about a small white boy, has two illustrations showing Negro and white men working together to put up a telephone pole.

High Roads. 374 pages. Grade 4. One story, of twenty, tells about the adventures of a young Negro boy at camp when he encounters a bear.

Sky Lines. 422 pages. Grade 5. A few small drawings of Negro children.

Bright Peaks. 422 pages. Grade 6. A few small drawings of Negro children.

Reading Round Table, American Book Company, New York: Each of the books in this series contains a number of different stories of varying quality, interest and degree of integration. The books vary in age levels, and each story in each book is followed by questions to test and develop reading and vocabulary skills. The books that follows are included in the Reading Round Table series.

Reading Round Table: Gold Book. 1965. 96 pages. Age 4-6. A beginning reader, which includes some stories with no text at all. One of the other stories is about a little Negro girl in a large family who wants a place of her own; another is about a Negro family looking for a new home.

Reading Round Table: Silver Book. 1965. 128 pages. Age 5-7. A simple reader, a collection of stories which begin with almost no text and grow more complicated. The stories include one of a friendship between a Negro and a white girl and another about a Mexican boy making friends in his new American school.

Reading Round Table: Green Book. 1965. 192 pages. Age 7-9. Another collection of stories for the beginning reader with a few integrated illustrations.

Reading Round Table: Blue Book. 1965. 256 pages. Age 7-10. There are thirteen stories in this book, and they include such diverse tales as a story about a cat who found his home, a woman who learned to appreciate the home she had, two fairy tales, a story about a Danish boy, another about a Finnish girl, a story about a flying balloon, and one about a crow who prefers children to birds. One of the thirteen stories is about three Negro children who make friends with a dog.

Reading Round Table: Brown Book. 1965. 288 pages. Age 8-12. Another sampler of seven stories. One is a good story about a Negro family who decides to camp out during their vacation.

Reading Round Table: Gray Book. 1965. 320 pages. Age 10 up. One of the seven stories is about a young Negro girl who learns the value—and high price—of honesty.

Reading Round Table: Red Book. 1965. 288 pages. Age 10 up. One of the eight stories tells about the efforts of a young white boy who wants to play football with the other boys and how he is helped by his friends, Mr. Breadman and Mr. Milkman. The illustrations show that the football team is well integrated and Mr. Breadman is Negro. Another story, about the adventures of a white airplane pilot, has one integrated illustration showing a Negro pilot.

Skyline Series, Webster Division, McGraw-Hill Book Company, New York: The three books in this series are all well told and warmly illustrated with fully integrated drawings of children and adults who live in a city. A Teacher's Guide is available for each book. Elementary grade.

Book A—Watch out for C—1965. 91 pages. Five stories having to do with safety, helping others, perseverance, fairness and responsibility. The title story is about a sign on a billboard, left incomplete overnight while the children try to guess what it will become. It is a picture of a car and some children at a school stop sign, and finishes, "Watch out for children school is open." There are Puerto Rican children, as well as Negro and white in this Skyline Series Book A.

Book B—The Hidden Lookout—1965. 92 pages. Second book in the Skyline Series is also excellently integrated. One of the five stories in this book concerns a little girl, whose crowded home in the crowded city leaves her no place for herself and how she creates a place of her own. Another tale is about a boy's imaginary world; another, about a boy's first pet, a turtle. Another boy learns how foolish and wasteful it is to sulk, and another boy, who collects odds and ends, builds his own big red fire truck out of a cardboard box and pieces of scrap and thus makes a dream real.

Book C—Who Cares! 1965. 90 pages. Five more stories of the same nature as the earlier ones. A Negro boy who receives little attention at home, has no friends and does poorly at school is saved from truancy by a chance accident, discovers music at school and for the first time is able to forget his own problems and begins to make friends. Four boys—three white and one Negro—tease an old man; he teaches them a lesson in a humorous way.

Urban Living Series, Benefic Press, Chicago: This series for primary school children has integrated photographs to illustrate the stories. The series includes:

You Visit a Fire Station—Police Station (reading level 1).

You Visit a Dairy—Clothing Factory (reading level 2).

You Visit a Newspaper—Television Studio (reading level 3).

Urban Social Studies Program, Holt Rinehart and Winston, Inc., New York: The first two books now available in this series are about William, Andy, and Ramon—friends and neighbors who play and attend school together in a big city. William is Negro, Andy is white, and Ramon is Puerto Rican. The characters are real people who were photographed in New York City by Peter Buckley as they engage in various activities together at home and in the community. Both books convey an easy warmth with an abundance of very good photographs which allow the urban child to identify with people and surroundings. Primary grades.

William, Andy and Ramon, by P. Buckley and H. Jones. 1966. 70 pages. The three boys are visited by a country cousin for whom they construct a cardboard farm.

Five Friends at School, by P. Buckley and H. Jones. 1966. 96 pages.

The three boys are joined by a cousin and a friend who all learn about different stores and what they sell.

Your Community and Mine, by C. W. Hunnicutt and Jean D. Grambs. L. W. Singer Company, Chicago. 1966. 218 pages. Middle Elementary: A social studies survey of life in the United States, in an average town, in Washington, D.C., with a Japanese-American family in San Francisco and its suburbs, with a boy and his Mexican-American friends in Corpus Christi, Texas, with a Negro family in Detroit, and on a farm in Kansas. There are discussions of transportation methods, communications, the manufacturing of automobiles, clothing, preparation of food for markets, etc. There is a historical background given and a discussion of differences and similarities—of people as well as of communities.

Well integrated illustrations throughout the book. A Teacher's Manual is available.

#### ARITHMETIC AND MATHEMATICS

Arithmetic and Mathematics, by R. E. Eicholz and P. G. O. Daffer, Addison-Wesley Publishing Company, Palo Alto, California: Series of three books. These books each have several drawings and a few photographs of Negroes alone or in integrated groups.

Basic Modern Mathematics, First Course. 1965. 370 pages.

Basic Modern Mathematics, Second Course. 1965. 377 pages.

Modern General Mathematics. 1965. 396 pages.

Arithmetic With Sets, Frank W. Banghart, Noble & Noble, Publishers, New York. 1963. 501 pages: A few sketches of Negroes accompany the various arithmetic exercises.

#### ENGLISH

Better Compositions for Everyone, Sister G. Calabrese, Noble & Noble Publishers, New York. 1964: Four paper-bound books, two have 48 pages and two have 64 pages, all with the same title. Composition exercises for elementary grades. A few drawings of Negroes accompany the exercises in each book.

Elementary English, Ginn and Company, New York. 1965: The basic English texts in this series, corresponding to grade level, are illustrated with many charming and well-integrated drawings. A Teacher's Edition, Practice or Work Book accompanies each book, all with well-integrated and lovely illustrations.

Alphabet, pre-primer—Grade 1.

My Picture Dictionary, pre-primer—Grade 1.

Elementary English, Grade 1, Part 1.

Elementary English, Grade 1, Part 2.

Elementary English, Grade 2, Part 1.

Elementary English, Grade 2, Part 2.

Elementary English, Grade 3.

English Is Our Language Series, D.C. Heath and Company, Boston. 1966: The books in this series, corresponding to grade level, are illustrated with well-integrated and very attractive drawings. A Teacher's Edition is available for each book.

English Is Our Language, Book 1.

English Is Our Language, Book 2.

English Is Our Language, Book 3.

English Is Our Language, Book 4.

English Is Our Language, Book 5.

English Is Our Language, Book 6.

Language for Daily Use, Harcourt, Brace & World, Inc., New York. 1964: Six of the eight books in this series, each corresponding to grade level, are illustrated with delightful and many well-integrated drawings.

Language For Daily Use, Book 3.

Language For Daily Use, Book 4.

Language For Daily Use, Book 5.

Language For Daily Use, Book 6.

Language For Daily Use, Book 7.

Language For Daily Use, Book 8.

Modern English in Action Series, D.C. Heath and Company, Boston. 1966: The books in this series, each corresponding to grade level, have a scattering of integrated drawings and illustrations here and there. The last book, book 12, has only a few illustrations, but these are well integrated. A Teacher's Edition is available for each book.

Modern English in Action, Seven.

Modern English in Action, Eight.

Modern English in Action, Nine.

Modern English in Action, Ten.

Modern English in Action, Eleven.

Modern English in Action, Twelve.

The Roberts English Series, Harcourt, Brace & World, Inc., New York. 1966: The four books in the series, each corresponding to grade level, have a few lovely and well-integrated illustrations.

The Roberts English Series, Book 3.

The Roberts English Series, Book 4.

The Roberts English Series, Book 5.

## The Roberts English Series, Book 6.

**The Uses of Language**, Neil Postman & Howard D. Damon, Holt, Rinehart and Winston, Inc., New York. 1965. 275 pages: One of the purposes of this basic English textbook is to help students learn ways of the democratic process. There are several drawings of Negro children and adults throughout the book.

## HEALTH

**New Basic Health and Safety Program**, Scott, Foresman and Company, Chicago: A kindergarten chart, a junior primer, and eight other books ranging from primary to junior high school grades on health and safety. All the books are beautifully illustrated and excellently integrated. A Teacher's Edition is available for each book.

**Health For All: Junior Primer**. 1965. 76 pages. The children pictured, come from a variety of ethnic and racial backgrounds. The book is an introduction to topics covered later in the series, and includes such subjects as getting to and from school safely, sharing and playing, and learning together while there, and a few basics of nutrition and cleanliness. A few poems and a story are included to be read to the beginning reader. Otherwise the text is simple and the print—large.

**Health For All: Book One**. 1965. 144 pages. Primary. This book upholds the excellent standards already set by the primer in the New Basic Health and Safety Program. It explores further basic concepts of health and safety, nutrition, and healthy behavior. Dentists and doctors are introduced, as are some rules for care of the teeth and eyes. Also included are reasons why it is necessary to stay home from school when sick, and a few suggestions for passing the sick day at home.

**Health For All: Book Two**. 1965. 168 pages. Primary. Further exploration of the concepts of health, body care, nutrition, safety, and cooperative behavior touched on in the earlier books of this series. Book two also includes a special section on the hospital—what happens there, and how, told through the eyes of a little boy who has broken his leg in a fall.

**Health For All: Book Three**. 1965. 216 pages. Middle-Elementary. Another in the excellently integrated series. This book explores the body—the senses, brain, heart, other organs, bones, etc. There is also more discussion of basic health, nutrition and safety concepts, and continued emphasis on healthy behavior as well.

**Health For All: Book Four**. 1965. 216 pages. Upper Elementary. Another beautifully illustrated and very well-integrated book which explores the human body and how it grows, the foods we eat, safety, and everyday experiences that affect our health.

**Health For All: Book Five**. 1965. 279 pages. Upper Elementary. The five senses, skin, hair, and nails. Also bones and muscles, heart and lungs, how we use food, and how we grow. On page 73, there is a short simple scientific discussion on why there are different skin colorings. As in all the other books in the series, there are attractive and well-integrated illustrations throughout.

**Health For All: Book Six**. 1965. 279 pages. This book tells of how a healthful community helps all of us—air, water, food, controlling insects, good health habits at home and at school, safety measures; more about understanding our bodies and how they work. Well-integrated illustrations throughout.

**Health For All: Book Seven**. 1965. 311 pages. This book is about growing up, physical, mental, emotional, and personality growth; physical changes, sleep, exercise, how to meet emergencies, knowing about alcohol, narcotics, tobacco, independence in selecting and buying clothes and cosmetics. Two warmly told sections on our emotions and getting along with others. Well-integrated illustrations.

**Health For All: Book Eight**. 1965. 310 pages. The last book in this series tells about physical and emotional needs and interests during the teen years. Also tells about modern medical progress (including spare medicine), new findings about alcohol, tobacco, and narcotics, safety at home, driving, in sports, and more about the body and how it works. Fewer illustrations than in the other books of this series—but integrated throughout.

## SCIENCE

Health Science Series, D. C. Heath and Company, Boston. 1965. The basic science texts in this series, each corresponding to grade level, are illustrated with many lovely and well-integrated drawings. A Teacher's Guide accompanies each book.

- Science Readiness Charts, pre-primer.
- Science Around You, pre-primer.
- Science For Work and Play, Book 1.
- Science For Here and Now, Book 2.
- Science Far and Near, Book 3.
- Science in Your Life, Book 4.
- Science in Our World, Book 5.
- Science For Today and Tomorrow, Book 6.
- Science in the Space Age, Book 7.

Concepts in Science Program, Harcourt, Brace and World, New York, 1966. The books, each corresponding to grade level, have many colorful drawings illustrating the science text. There are not many illustrations of children or adults but they do include a few Negro children here and there. A Teacher's Manual is available for each book. Also pupil instruction books, nongraded laboratory cards, and visual materials for upper-elementary books.

- Concepts in Science, Book 1.
- Concepts in Science, Book 2.
- Concepts in Science, Book 3.
- Concepts in Science, Book 4.
- Concepts in Science, Book 5.
- Concepts in Science, Book 6.

Let's-Read-and-Find-Out Books, Thomas Y. Crowell Company, New York:

Look at Your Eyes, Paul Showers. 1962. 40 pages. Pre-primary and primary. Lovely story of a little Negro boy who tells us in prose and occasional rhyme how his eyes work—eyelashes, eyelids, and tears—and all the things he sees. Attractive illustrations of the little boy and his mother with several integrated drawings of children and adults.

Straight Hair, Curly Hair, Augusta Goldin. 1966. 40 pages. Pre-primer and primary. The amusing pictures and simple text answer many questions children ask about their hair—how it grows, why it is straight or curly, how many hairs on a head, and how hair protects us. Two of the illustrations show Negro children.

Your Skin and Mine, Paul Showers. 1965. Pre-primary and primary. Delightful story all about our skin, including a simple, lucid account of the substance called melanin which gives color to the skin and how it works. The text is illustrated with many lively drawings of white, Negro, and Oriental children.

Science For Tomorrow's World, Macmillan Company, New York. 1966: Series of six basic science texts, each corresponding to grade level. A number of the drawings illustrating the series include Negro children. A Teacher's Edition and supplementary teaching materials are available for each book.

- Science For Tomorrow's World, Book 1.
- Science For Tomorrow's World, Book 2.
- Science For Tomorrow's World, Book 3.
- Science For Tomorrow's World, Book 4.
- Science For Tomorrow's World, Book 5.
- Science For Tomorrow's World, Book 6.

Science For You Series, Ginn and Company, New York. 1965: The eight books in this series, each corresponding to grade level, have some illustrations of Negro children, alone and in integrated groups. A Teacher's Manual accompanies each book.

- Book One.
- Book Two.
- Book Three.
- Book Four.
- Book Five.
- Book Six.
- Book Seven.
- Book Eight.

Science Series, Silver Burdett Company (Educational Publishing Subsidiary of Time, Inc.), Morristown, N.J.:

Science 1. 1965. 128 pages. Primary. A basic science book on the earliest concepts of matter, living and inanimate, through the ways that things grow, to the earth and the moon, and our bodies and their parts. Most of the illustrations, which are lavish and mostly in full color, are of plants, animals, and landscapes. However, some of these which include people are integrated.

Science 4. 1965. 249 pages. Man and his world: The atmosphere, water, earth's resources, magnetism and electricity, heat and light; the weather and the human body. Lavishing illustrations, with several integrated photographs.

Science 5. 1965. 304 pages. Atoms, the earth and its resources. The universe, energy and its control. Sound, the plant and animal kingdom. Three or four photographs of integrated group.

Science 6. 1965. 342 pages. The earth's air, weather and atmosphere, living things, energy and the atom, radiant and electrical energy. The chemistry of water. Four or five integrated photographs.

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[Article in the Wall Street Journal, Mar. 24, 1966]

**INTEGRATED BOOKS—SCHOOL TEXTS STRESSING NEGROES' ROLE IN UNITED STATES AROUSE THE SOUTH'S IRE—PRIMERS SHOW MIXED SCENES; SOME PUBLISHERS TURN OUT SPECIAL EDITIONS FOR DIXIE**

JAMES BALDWIN & MISSISSIPPI

(By A. Kent MacDougall, staff reporter of the Wall Street Journal)

NEW YORK—Last year education officials of a Southern state approved, sight unseen, a new edition of a series of elementary school grammar and composition textbooks published by Harcourt, Brace & World, Inc. Unbeknown to the educators, Harcourt had "integrated" the text since the previous edition, inserting illustrations of white and Negro children playing together.

When the state officials received copies of the book, they were incensed. "There was an unofficial, implied threat to cancel all our contracts in the state, not just for that series," says Cameron S. Moseley, Harcourt vice president and general manager of its school department. To avoid such a blow, the publisher went to the extra expense of issuing a special version of the text with "de-integrated" illustrations, showing only white youngsters.

Other textbook publishers are finding themselves caught in a similar dilemma these days. On the one hand, they face strong resistance from Southern school systems against books thought to promote "race-mixing" in any way. On the other, they are under mounting pressure outside the South to come up with books that depict Negroes in such a way as to build pride in Negro youngsters and diminish racial barriers. Harcourt's revised grammar and composition texts are one form of response to such pressure. Publishers are also changing history and social study texts so as to take more note of the Negro's contributions to American society.

**NORTHERN CITIES ACT**

The demands for textbook revisions originated with civil rights leaders, but others quickly took up the cause in many areas. Boards of education in New York, Philadelphia, Detroit and several other big Northern cities have passed resolutions asking for "multi-ethnic" textbooks.

If anything, pressure for changed treatment of Negroes in school books is likely to intensify in the months ahead. Should the Administration's new education program pass, it would almost certainly have an impact. The program earmarks \$100 million for books and other instructional materials, and most of this would go to impoverished areas with large Negro populations. Also, the National Association for the Advancement of Colored People plans to open a new campaign this spring to eliminate what it considers biased texts from the schools.

Most educators think that textbook integration could eventually have a significant effect on both the social outlook and academic progress of the nation's Negroes, as well as of other "disadvantaged" groups, such as Puerto Ricans. "There is considerable agreement that the children of poor and alienated families have their feelings of being rejected accentuated by the traditional books used in schools for teaching reading," says John H. Niemeyer, president of Bank Street

College of Education here in New York. The college, a graduate school for teachers which also runs an experimental grade school, is preparing a new series of integrated and urban-oriented readers for the Macmillan Co. division of Crowell-Collier Publishing Co.

#### PROGRESS IN DETROIT

"Negro children identify more readily with characters in integrated books, and this increases their interest in, and rate of, learning," asserts Gertrude Whipple, assistant director of language education for Detroit public schools. After testing three integrated primers, Detroit concluded they did a better job of stimulating pupils' interest and whetting their appetite for reading than standard non-integrated primers. While this was especially true for Negro children, who make up 53% of Detroit's public school population, it even held for white youngsters.

The changes Scott, Foresman & Co. of Chicago is making in its beginning readers are indicative of the way such books are being revised. From their introduction in 1934 until the new revision, the books have focused on the bland adventures of Dick and Jane, obviously middle-class, Anglo-Saxon types, and their dog Spot. But now Dick and Jane are making new friends—among them, Tim Wing, Rosa Cruz and the Negro twins Pam and Penny. The newcomers are going to school with Dick and Jane, and everyone gets on famously in after-school play.

Even mathematics books are being integrated. Noble & Noble, Publishers, Inc., instructed its artist to make every tenth person a Negro in the illustrations for its fourth-grade arithmetic text. The company took care not to picture Negroes in the menial roles they so often have been relegated to in literature and movies, as well as in real life. J. Kendrick Noble, Jr., vice president, recalls that the original version of one of the artist's drawings showed a highway construction crew with a Negro in the background with a pick. "We thought that was a stereotype, so we had him do the drawing over," says Mr. Noble. The published picture has the Negro in the foreground as foreman.

#### REINFORCING FEELINGS OF "INSIGNIFICANCE"

Publishers concede that textbook treatment of the role of Negroes and other minority groups in American history has been inadequate. John T. Sargent, president of Doubleday & Co., says that the resulting "absence of suitable materials on the culture and heritage of minority groups not only contributes nothing towards the development of pride among members of minority groups but also reinforces feelings of personal insignificance and inadequacy. It also gives whites a false feeling of superiority." In January Doubleday began bringing out paperbacks at sixth-grade reading level on the origins, contributions and lives of Negroes, Puerto Ricans, Mexican-Americans and other minorities. The paperbacks are designed to supplement basic social studies texts.

Reassessment of the Negro's place in American history got a big push last year when six historians at the University of California's Berkeley campus declared that seven histories widely used in schools across the country generally ignored and debased the Negro's role. "In their blandness and amoral optimism, these books implicitly deny the obvious deprivations suffered by Negroes," the scholars complained. "In several places they go further, implying approval for the repression of Negroes or patronizing them as being unqualified for life in a free society."

One of the books cited as deficient was the 1962 edition of *Story of the American Nation*. After the Berkeley report was issued, Harcourt, Brace & World, publisher of the history, brought out a 28-page supplement, *America in the Early 1960s*, which is sewn into new copies of the text. A third of the supplement is devoted to tracing the history of American Negroes all the way back to the Emancipation Proclamation of 1863, despite the reference to "early 1960s" in the supplement's title. The text also tells of the achievements of such eminent Negroes as singer Marian Anderson and United Nations official Ralph Bunche and discusses the development of the civil rights issue. Donald Stewart, Harcourt senior editor for high school social studies, describes the new material on Negroes as "an over-correction that is needed for awhile until historians get squared away on the Negro's proper role."

Another book criticized by the California historians was the 1961 edition of *Trail Blazers of American History*, published by Ginn & Co. of Boston. The book contains the biographies of 27 famous Americans. Though one of these is Negro

scientist George Washington Carver, the historians felt more attention should have been paid to other outstanding—and more militant—Negroes. Ginn says it took the criticism into consideration in deciding to add the biography of fiery Negro abolitionist Frederick Douglass to a new edition scheduled to come out next year.

Ginn is also giving fuller treatment to the Negro in a fourth-grade civics text entitled *Your People and Mine*, even though the book escaped the historians' censure. In the 1965 edition a chapter called "Marian Anderson Sings to the World" substitutes for "Ford Made Machines Work for Us."

#### WINNING STATE APPROVAL

Winning Southern acceptance for such integrated textbooks is another matter, however. Each Southern state adopts a list of approved texts for use in the state's schools; no other texts may be purchased. A publishing company often has millions of dollars of sales riding on a state's decision to approve or reject a textbook series. Nationwide sales of elementary and high school textbooks are expected to pass \$350 million this year.

Harcourt is not the only publisher to find that racial considerations can influence state education officials' decisions. Ginn says it presumes Mississippi rejected its high school literature series last fall because of the racial issue. The 815-page American literature anthology in the series contained a three-page essay by James Baldwin, the controversial Negro writer. The essay, "The Creative Dilemma," dealt with the role of the artist in the U.S.

Though publishers realize they are risking the wrath of civil rights leaders, a number are publishing "segregated" editions of texts for sale in the South. "It seems economically sensible as well as culturally desirable to have a single edition for the entire country," observes Mr. Moseley of Harcourt. "But the bigger the stakes, the more feasible a special edition becomes."

Ginn is offering two versions of its spelling series, one with both whites and Negroes in the illustrations and the other, for sale in the South, depicting only whites. Scott-Foresman continues to sell the all-white version of its Dick and Jane readers, and the company also publishes both integrated and segregated editions of readers for higher grades. This past December the segregated version won Virginia's official approval.

Differences between the segregated and integrated editions of the advanced Scott-Foresman readers are as readily apparent as those between the two versions of the adventures of Dick and Jane. In a fourth-grade reader, a story in the integrated edition about Negro astronomer Benjamin Banneker is replaced in the segregated edition by a biography of his contemporary Paul Revere. In a sixth-grade text, a story in the integrated edition about the African slave trade and another about a Negro boy who saves a white boy from drowning are omitted from the segregated version.

Since only the segregated edition was adopted in Virginia, Negro children there won't be able to read the integrated books. Integrationists, along with many educators outside the South, regard this as a particularly objectionable result of dual editions and a strong argument in favor of publishers' bringing out a single, integrated edition of textbooks.

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[Article in *Progressive Education*, March 1954]

#### FAMILY LIVING IN TEXTBOOK TOWN

(By Abraham Tannenbaum)

Readers of this article will find in it not only an excellent analysis of the cultural orientation of primary-level reading materials published during the last ten years, but also some promising suggestions for the achievement of "cultural fairness" in the reading program. The author is a man of experience in the field of elementary education, both as teacher and administrator, who at this writing is Research Assistant at Horace Mann-Lincoln Institute of School Experimentation, Teachers College, Columbia University.

The school in America has been characterized as "an intermediate society between the family and the state which serves to train children in the ways of

adult social life."<sup>1</sup> Like all societies, even on the miniature level, the school preserves certain ideals of behavior and achievement. It has its own systems of reward and punishment, opportunity and *verbot*, success and failure—all of which are communicated to the pupil population by its officers of instruction. Educators justify the school's social teachings as emerging from the challenge of life in the American community. They believe this scientifically ordered environment not only reflects the societal pressures upon the child but also helps him come to terms with these realities. In essence then, the social function of the school is to educate the child so that he may better internalize those responses to cultural stimuli that are sanctioned and rewarded by our society.

*The question of cultural orientation in elementary education*

Whether this purpose is served equally for children from *all* socio-economic groups has been open to serious doubt. As some critics argue, the school's personnel and curricula are generally geared to teach middle-class values, and can thus fit our youth for successful living only on that level of our social hierarchy. Lower-class children find such values out of tune with their adjustment needs. To them the school experiences can be profitable only if they have the will and strength to break with their cultural traditions and climb the social ladder. Needless to say, few try it and fewer still are successful. The majority—who incidentally constitute as much as two-thirds of our total elementary school population—are neither culturally motivated to succeed at school nor do they receive as much guidance through education as do middle-class children in meeting the status demands of their respective environments. As a result, we find the highest incidence of school failure among lower-class students who feel they have least at stake in their achievement efforts.

Perhaps the nub of the matter lies in the agreement, or lack of it, between the youngster's social learnings at home and at school. There can be no doubt that the middle-class child is better oriented by his parents to meet the demands of school life than his lower-class fellow student. At home he is encouraged to work hard for good grades, and to respect the teacher as his companion and critic whose authority must never be questioned. He is taught also to obey such treasured little maxims as "Health is Wealth," "Cleanliness is Next to Godliness," "Silence is Golden," and the "Golden Rule"—ideas around which the school builds its behavior standards. For a report card that measures up to expectations he is rewarded not only with parental affection but often with material gifts as well, while failures are considered shameful, to say the very least.

Teachers and middle-class parents generally work in concert at endowing their children with the same pattern of social attitudes, manners, morals, and ambitions. The school, like the home, instructs children to curb their aggressive habits and the use of bad language, to respect their own and other people's property, to show great effort in school work, and to take on the countless little social graces that are considered "marks of good breeding." Both look upon educational achievement as a means of gaining social status, and this desire to "get ahead" is a prime ambition in the middle-class.

By way of contrast, lower-class permissiveness usually militates against the school's teachings. As the Kluckhohns point out: "The parents take no daily interest in the education of children. If the child 'skips' school, he frequently is not punished by the parents. Little attention is paid to the child's homework, and there is little supervision of home-study. There is little realistic planning for long-term education or efforts to relate education to practical goals."<sup>2</sup> In addition to this, the home places children under comparatively few behavior controls. Instead, they are granted autonomy at an early age and allowed more freedom in sexual exploration and open aggression than is approved by the school. Respect for authority is not stressed as much as the fear of it and the avoidance of getting caught once the child has transgressed. Small wonder then, that lower-class children find the school's regimen painfully oppressive. To them, conformity to the rules and routines of the classroom is a sign of weakness, and anyone who earns the approbation of his teacher is looked down upon as a dupe.

<sup>1</sup> Robert J. Havighurst, W. Lloyd Warner, and Martin Loeb, *Who Shall Be Educated*, Harper and Brothers, New York and London, 1944, p. 55.

<sup>2</sup> See Clyde Kluckhohn and Florence R. Kluckhohn, "American Culture: Generalized Orientations and Class Patterns," *Conflicts of Power in Modern Culture* (edited by Lyman Bryson, Louis Finkelstein, and R. M. MacIver), Harper and Brothers, New York, 1947, pp. 123-127.

The youngster would never show a good report card to the gang for fear of derision, nor would he receive proper approval from his parents to compensate for his friends' ridicule. Thus we see how the school's influence over the lower-class child is rendered ineffectual by his socialization experiences at home.

Another factor worthy of mention is the nature of the subject material covered in the elementary grades. As we know, the modern school still centers its curriculum upon such familiar areas as Language Arts, Science, Social Studies, Number Concepts, and some forms of Creative Expression. Basically, this program carries a high verbal content, and while educators strive to divert emphasis to other fundamentals, the fact remains that a student's scholastic proficiency depends a great deal on his facility for reading comprehension, writing, fluent speech, and the like. If he is able to manipulate the language tools skillfully, he has an excellent advantage in achieving good ratings in his classwork. If, on the other hand, he finds little interest or purpose in mastering these essentials, he labors under a decided handicap, despite whatever other abilities in problem solving and creative talents he may possess.

Here, too, the middle-class milieu equips the child for easier success. Quite apart from the assorted pressures and aids he receives at home to study his school texts, he is motivated by the examples set by his parents through their own habits of reading books, magazines, and newspapers. Reading in the middle-class home is a common practice for any number of reasons, pleasurable, practical, or otherwise. Especially among semi-professional and professional people, whose work demands it, there is a healthy respect built for the spoken and printed word, and this attitude seeps down to the children at an early age. By the time the youngster enters the first grade, he has begun to familiarize himself with the rich, middle-class vocabulary that is so highly approved by the middle-class teacher, and is prepared to see some wisdom in learning to decipher written symbols. His recognition of the value of language mastery helps stimulate him for the school's reading-readiness program.

In this sense he enjoys an initial superiority over the lower-class child whose home environment lays comparatively little stress on linguistic power. There is no prestige attached to refined speech and reading habits in the slum culture where these skills are of little functional utility in solving the daily problems of family living. Nor do language abilities play much role in the low-income, unskilled laborer's endeavors to provide adequately for his family. Other mental talents are called into play when squalor, overcrowdedness, and starvation are problems faced each day. Evidently, such talents attract few rewards in the classroom.

Considering, therefore, that school society absorbs its population from separate social worlds, each having its unique impact on the learning process, there emerges the basic problem of flexing our educational services to satisfy equally the needs of such diverse cultural groups. Fortunately, an awareness of this problem is already indicated by some of the questions educators are raising about our traditionally accepted school practices. Some are beginning to wonder, for example, "whether the expected behaviors [in the classroom] are the most desirable kinds of behaviors to encourage in children. Punctuality, neatness, docility, and work-mindedness are all well and good, but missing are expectations that psychologists and philosophers might consider more fundamental such as the development of intellectual curiosity, confidence in one's self, ability to get along well with other children, respect for individuals regardless of race, color or creed, developing insight into one's self and others, training into use of scientific method for solving problems, development of moral courage and moral integrity."<sup>3</sup> In other words, is it not true that in concentrating on middle-class habits of gentility and diligence, the school fails to place its greatest emphasis on the most desirable behavior expectations for children? Taking the question one step further, is it not possible that the lower-class child's weak attraction to the school's standards of gentility and diligence sets him back in his relationship with his teacher to the point where she cannot "reach" him in encouraging the more vital social learnings?

Allison Davis suggests that we re-examine the school curriculum and judge also on these questions:

"1. Does the public school emphasize a range of mental problems and skills which is too narrow to develop most of the abilities necessary for attainment even in middle-class culture itself?

<sup>3</sup> Association for Supervision and Curriculum Development, *Growing Up in an Anxious Age*, 1952 Yearbook, National Education Association, Washington, D.C., p. 93.

"2. Does the public school select a range of mental problems and skills which is so narrow that the school fails to develop much of the mental potential of lower-class pupils?"<sup>4</sup>

He concludes from his observations, among other things, that skill in the English language does not deserve its strong emphasis in the early elementary grades, for it is of little use in solving the child's "basic mental problems" of daily life. This conclusion is reached not merely out of consideration for the lower-class student whose verbal equipment is limited, but with insight into the personal-social needs of the middle-class child as well.

The present study takes a fresh look at still another facet of the school program in the light of its possible cultural slantings, namely, the textual material studied in primary grades. It is well established that Social Studies on these grade levels stress the child's relationships in the home, school, and community, the theory being that his limited experience and short range of mobility enable him to deal with social concepts having to do only with the here-and-now world. He is therefore provided with a variety of activities designed to give him a beginning understanding of the patterns of interaction and mutual responsibilities among members of his family; the people he associates with at school; and neighborhood workers such as the fireman, postman, policeman, storekeeper, and laborer. The teacher's aim here is to step into the child's little world and help him interpret his own place in it.

One of the instruments she uses in this program is the simple "reader," or story text, which is actually the first book the pupil encounters in learning to read. Profusely illustrated and carefully written to motivate reading interest through stories touching upon the youngster's everyday life realities, the "reader" contains mostly adventures of children at home and in the community. One can find strung along the thread of narrative many concepts that fit perfectly into the primary grade Social Studies curriculum. There are, for example, story situations showing the main characters (usually children of primary-grade age) assisting mother and father at home, becoming acquainted with the work of various community servants, learning about transportation and communication devices in the neighborhood, and taking part in cooperative play activities with friends living nearby. Apparently, the author attempts to inject enough realism into his description of life in Textbook Town so that the reader can identify his own home and neighborhood experiences with those of the fictional characters. In this way a valuable story reference is made available to the teacher, which she uses in helping her children familiarize themselves with their real-life environment and the problems of adjusting to it.

#### *Categories for an analysis of cultural orientation in primary-level reading materials*

The question arises, however, whether Textbook Town depicts family life on all class levels. That is to say, are the physical environments and modes of living, as described in the stories, varied enough to represent real-life experiences of all pupils of primary-grade age; or does the author recreate the kind of home and community setting familiar only to a narrow segment of the school population? This problem of "cultural fairness" in primary-grade reading material is the subject of the present study.

For reasons of limitation and easier objectivity, our focus will be upon the colorful illustrations of stories dealing with the family. The assumption is that drawings give students a sharper impression of the story-book world than does the verbal content. Moreover, illustrations often carry important ideas that are not mentioned in the narrative. Hence the categories for analysis are broken down in the following manner:

1. *What are the habits of dress in the Textbook Town family?* Middle-class parents place greater emphasis on proper grooming and personal cleanliness than do lower-class parents. For their part, school children normally reflect the customs of their separate cultural groups. Are these differences evident in the illustrations?

2. *What are the health conditions in the family?* Is sickness or physical disability ever pictured, or do the parents and children always appear in the "pink of condition"? Illness is a real threat to the lower-class family whose resistance to disease is often lowered by its poor living conditions and lack of food. Does the Textbook Town family ever face this problem?

<sup>4</sup> Allison Davis, *Social-Class Influences Upon Learning*, The Inglis Lecture, Harvard University Press, Cambridge, 1948, p. 89.

3. *Is food plentiful and attractively served in the Textbook Town home?* Lower-class families have serious difficulties keeping an adequate food supply on hand, and with starvation looming as a constant danger in their lives, there can be no regularity in mealtimes. When there is food in the house, it is eaten, usually without moderation or much ceremony, since nothing is "saved for a rainy day." Eating habits among the slum culture undergo a never-ending series of "peaks and depressions" which are completely unknown to middle-class families. Is this situation ever depicted in Textbook Town?

4. *What is the family's usual means of transportation?* Is it by bus, trolley, subway, or the family automobile? Since lower-class people rarely enjoy the luxury of owning an automobile, this factor can help in determining the economic standing of the Textbook Town family.

5. *How is the father's occupation usually pictured?* The lower-class father is an unskilled laborer. He is limited in his choice of employment by his lack of training in specialized skills and white collar work. The middle-class father, on the other hand, has a greater variety of occupations from which to choose. He may operate his own business, work as a skilled or unskilled laborer, or find white collar employment which is probably closed to the lower-class wage earner. In which category does the Textbook Town father fall?

6. *What is the usual number of children in the Textbook Town family?* What is the range of their ages? In the large, lower-class families the primary grade child may have adult as well as infant brothers and sisters. This is quite unlike the middle-class family, with its two or three "only children," in which the age difference between the youngest and oldest offspring is considerably smaller. Size of family is an important clue to the contrasting social climates between lower- and middle-class homes, and should thus be carefully considered by authors endeavoring to describe varied patterns of sibling relationships in their stories. Are these differences depicted in Textbook Town?

7. *What is the nature and quantity of the children's possessions?* Do they own many toys, pets, and sports materials? If so, are these possessions depicted as the important pleasure-giving instruments in the Textbook Town child's life? How about the youngster whose parents cannot afford supplying him with play equipment—is he represented? If so, how do his recreational activities differ from those of children possessing these play materials?

8. *What types of dwellings are illustrated?* Is there a realistic variety of suburban-style homes, city apartments, and slums in Textbook Town? Lower-class children generally come from the shabby, poorly furnished type of dwelling: their living quarters are often so cramped that they are forced to sleep two and three in a bed. In such dreary surroundings there can be little of the comfort or domestic charm so carefully preserved in the middle-class home. Do slum conditions ever exist in Textbook Town?

9. *Is there evidence that reading is indulged in by the Textbook Town Family?* Do the illustrations show books, magazines, and newspapers in the home? As mentioned earlier, reading habits are developed with greater care in the middle-class culture than among lower-class people. Are such differences depicted in Textbook Town?

These are the guiding questions with which our analysis is primarily concerned. However, in order to get a somewhat more rounded picture of family living in Textbook Town, additional questions ought to be considered, although they do not fall directly into the area of the present study. They are:

1. *Can the reader recognize the Textbook Town father's occupation by looking at the illustrations?* The white collar worker's children are often unfamiliar with his work during the day. They see him only when he is away from his job, and there is little about his dress to help them identify his occupation. This is not equally true of the laborer, farmer, or uniformed worker who may be seen by his children in special dress and carrying his tools with him, even into the house. Does the Textbook Town father reveal much about his occupational identity to his children?

2. *Is the mother pictured only as a housewife, or does she occasionally have an outside occupation?* This question is posed with regard to the modern trend of married women seeking employment in industry and the professions. More children today than ever before are dropped off at school in the morning by their mothers who are on their way to work. Is this trend being recognized by authors of children's "readers"?

3. *What are the relations between Textbook Town parents and children?* Is the family mood happy, cooperative, playful, loving? Are these feelings ever

replaced by impatience, disappointment, fear, and hate? The effort here is to gauge the variety of family emotions expressed in the illustrations as compared to those experienced by the primary grade child at home.

4. *Are color or ethnic groups represented?* If so, in what light? Do they interact freely and on an equal level with white American families in the stories? Also, how are their social manners and dress depicted as compared to those of other residents in Textbook Town?

#### *A quantitative analysis*

Selected for study were illustrations from several series preprimers, primers, and first, second, and third grade "readers," all published within the last ten years and widely used in our schools today. It was decided to include in the count only those categories which require the least amount of subjective judgment, thus leaving little room for differences of opinion on the numerical results. Because of this limitation, the Quantitative Analysis could reveal but a partial picture of the Textbook world. A Verbal Analysis is therefore provided to fill in details that could not be tabulated objectively.

#### *The Family:*

|                                                                                                                                                                                                                                                       |      |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|
| 1. Total number of illustrations studied.....                                                                                                                                                                                                         | 1084 |
| 2. Number of illustrations in which both parents appear.....                                                                                                                                                                                          | 64   |
| 3. Number of illustrations showing the family at mealtime.....                                                                                                                                                                                        | 18   |
| 4. Number of illustrations showing an attractively set table at mealtime.....                                                                                                                                                                         | 18   |
| 5. Number of illustrations showing evidence of a deficiency in food supply in the home.....                                                                                                                                                           | 0    |
| 6. Number of illustrations showing one or more members of the family using the family automobile for transportation. (This includes illustration in which they are seen entering or stepping out of the automobile.).....                             | 49   |
| 7. Number of illustrations showing one or more members of the family using public means of transportation, including buses, trains, trolleys, etc. (This includes illustrations in which they are seen entering or stepping out of the vehicle.)..... | 54   |
| 8. Number of illustrations in which books, magazines, or newspapers are shown, either on shelves or being read by one or more members of the family.....                                                                                              | 47   |
| 9. Number of illustrations showing one or more members of the family suffering from a physical defect or confined to bed because of illness.....                                                                                                      | 0    |

#### *The Father:*

|                                                                                                                                                      |     |
|------------------------------------------------------------------------------------------------------------------------------------------------------|-----|
| 10. Number of illustrations in which father appears without mother..                                                                                 | 116 |
| 11. Number of illustrations in which father appears smiling, laughing, or obviously contented.....                                                   | 151 |
| 12. Number of illustrations in which father appears angry, sad, or worried.....                                                                      | 4   |
| 13. Number of illustrations showing father dressed in dirty, disheveled, or torn clothing. (This includes laborer's and farmer's work clothes.)..... | 2   |
| 14. Number of illustrations in which father appears in laborer's work clothes, exclusive of farm dress.....                                          | 0   |
| 15. Number of illustrations in which father appears dressed in farmer's work clothes.....                                                            | 6   |
| 16. Number of illustrations in which father is seen at his job.....                                                                                  | 0   |

#### *The Mother:*

|                                                                                                    |     |
|----------------------------------------------------------------------------------------------------|-----|
| 17. Number of illustrations in which mother appears without father..                               | 184 |
| 18. Number of illustrations in which mother appears smiling, laughing, or obviously contented..... | 217 |
| 19. Number of illustrations in which mother appears angry, sad, or worried.....                    | 6   |
| 20. Number of illustrations which give evidence that mother has an outside occupation.....         | 0   |
| 21. Number of illustrations showing mother dressed in dirty, disheveled, or torn clothing.....     | 0   |

*The Children:*

|                                                                                                                                    |      |
|------------------------------------------------------------------------------------------------------------------------------------|------|
| 22. Number of illustrations in which one or more children of the family appear -----                                               | 1057 |
| 23. Number of illustrations which show there is one child in the family -----                                                      | 36   |
| 24. Number of illustrations which show there are two children in the family -----                                                  | 256  |
| 25. Number of illustrations which show there are three children in the family -----                                                | 209  |
| 26. Number of illustrations which show there are four children in the family -----                                                 | 6    |
| 27. Number of illustrations which show there are more than four children in the family -----                                       | 0    |
| 28. Number of illustrations in which adult or adolescent offspring appear -----                                                    | 0    |
| 29. Number of illustrations showing one child occupying a bed for sleeping -----                                                   | 22   |
| 30. Number of illustrations showing more than one child occupying a bed for sleeping -----                                         | 2    |
| 31. Number of illustrations in which one or more children of the family appear smiling, laughing, or obviously contented -----     | 876  |
| 32. Number of illustrations in which one or more children of the family appear angry, sad, or worried -----                        | 45   |
| 33. Number of illustrations showing aggressive habits among children -----                                                         | 0    |
| 34. Number of illustrations showing the children dressed in dirty, disheveled or torn clothing (includes jeans and overalls) ----- | 23   |

*The Home:*

|                                                                                                                                |     |
|--------------------------------------------------------------------------------------------------------------------------------|-----|
| 35. Number of illustrations showing slums in Textbook Town -----                                                               | 0   |
| 36. Number of illustrations showing evidence of the family living in a city apartment, i.e., a flat -----                      | 1   |
| 37. Number of illustrations showing evidence of the family living in a suburban-style home (exclusive of farmers' homes) ----- | 190 |

*Ethnic and Color Groups:*

|                                                                                          |   |
|------------------------------------------------------------------------------------------|---|
| 38. Number of illustrations showing color or ethnic groups living in Textbook Town ----- | 0 |
|------------------------------------------------------------------------------------------|---|

Further comment on some of the items is necessary, lest the counts on them appear misleading:

Item No. 7:—Of the fifty-four illustrations showing the Textbook Towners using public means of transportation, more than half involve long trips to the country, the farm, or to distant cities. Everyday transportation needs, however, are usually served by the family automobile.

Items No. 8:—Although the count here may appear small in comparison to the total number of illustrations studied, it should be remembered that only a fraction of this total could logically reveal situations where characters are seen reading, or settings giving evidence that reading habits are practiced in the home. For example, it is impossible to determine whether the family does any reading from such illustrations as those showing children at play outdoors. This fact considered, the seemingly small count takes on real significance.

Items No. 13 and 34:—Of all items studied, these probably invite the widest range of disagreement. All will agree, however, that when a Textbook Towners appears in anything but his neatest dress it is for purposes of comfort in work or play and not because he is poverty stricken. Any doubt about this is easily dispelled when his living conditions and other material possessions are considered.

Items No. 23, 24, 25, 26, 27:—Counted were only those illustrations in which all children of the families appeared.

Item No. 37:—Counted were only those illustrations showing unmistakably features of a suburban-style home. Other illustrations of the same homes were not counted because such features were not evident.

*A verbal analysis*

The most obvious impression gleaned from this study is that Textbook Town is not a composite of various kinds of modern American communities. That is to say, one finds depicted in the illustrations not the many different neighborhood environments familiar to school children today, but rather a rigidly uni-

form setting that is virtually unchanged from one book to the next. Equally stereotyped are the habits, dress, and even physical characteristics of the Textbook Towners, so much so that it appears almost as if the same family, residing in one type of home and community, lives through scores of "readers." Whatever deviations one might observe from time to time are negligible and do not distort in any way the consistency of the picture. For this reason it is possible to give a fairly lucid description of the neighborhood, home, and members of the family and feel reasonably sure that the readers will recognize them in any of our modern primary-grade story texts.

Beginning then with the physical appearance of Textbook Town, one cannot help but sense a certain well-scrubbed charm about it that is immensely appealing to the reader. There are its rows of brightly polished little cottages, fronted by neatly manicured lawns, all suggesting an atmosphere of order and cheerfulness. In this sunny neighborhood setting, children have lots of room for out-of-doors play, and families are able to enjoy their living space with the kind of "elbowroom" that is not possible in the more thickly populated cities. The reader gets to know these picturesque surroundings quite intimately, for much of the action in the stories takes place there. Occasionally, he is given also a glimpse of the business center in Textbook Town, particularly when the narrative calls for a family shopping tour. However, no similar opportunity is provided for him to see other parts of the city, such as its manufacturing center, or neighborhoods different from the one in which the Textbook Town family lives.

As for the family's living quarters, here too the accent is upon comfort and beauty. If the house furnishings do not seem lavish, they are at least tastefully designed and abundant enough to provide each of the inhabitants with his material needs for a contented home life. Father has his favorite easy chair, his well-equipped workshop, and a private garage for the family automobile; Mother's household chores are made comparatively simple by modern cleaning tools and kitchen utensils; and the children have ample space for storing their great stock of play equipment. In this home, interior decor is preserved with a kind of tidiness that can come only through constant "spit-and-polish." Indeed, many a primary-grade child would gladly exchange his living quarters for those pictured in his reading text.

Heading the family is Father, who might best be described as tall, slim, healthy, handsome, and young in appearance. This is not necessarily true of all male adults in Textbook Town. Uncle Dick may be paunchy and middle-aged; the butcher may appear bald and somewhat disheveled. But Father stands out clearly as among the most attractive looking of the male population. The reader can often see him stepping out of the family automobile on his arrival home from work, dressed in a neatly pressed suit, clean shirt and tie, and felt hat, with a newspaper or briefcase tucked under his arm. There are occasions which call for his wearing work clothes, but only when he is making minor repairs in the home. (Major repairs are never needed.)

Although many types of laborers are seen in Textbook Town, Father is never pictured as one of them. His children see only his briefcase and business dress which give them no clue as to the kind of work he does. Even the adult observer can go no further than to identify him either as a business executive, a member of one of the professions, or a white collar worker. But this can only be guessed at, for Father is never seen at his job.

In the home, Father will make repairs, help Mother with the dishes, relax in his easy chair and read, or simply spend a pleasant social evening with the family. He is evidently a generous person, often bringing gifts for the children, such as toys, sporting equipment, and pets. On occasion, he may herd Mother and the children into his automobile and drive off to the country for a family picnic, which is always a joyous affair. With such gracious little gestures he contributes enormously to the happiness of his family.

Mother is always the devoted housewife, having no outside occupation. Her job is to keep the house clean, prepare and serve meals, and generally care for the immediate needs of her family. Being at home all day, she is naturally in closer contact with the children than Father, who is out to work most of the time.

She too appears young and attractive and dressed in clothes that are properly tailored, yet never flashy. An industrious person, she goes about her tasks happily, without ever being confronted with serious mishaps. The only activities that call her away from her household routines are the recreational

trips with her family and shopping tours with her children for which she will sometimes use buses and trolleys mainly to acquaint the youngsters with various types of vehicles used in public transportation. Otherwise, her interests are in the home, and the efficiency she displays at the different jobs is nothing less than uncanny. In short, she is the perfect mother and housekeeper.

There are usually no more than two or three children in the Textbook Town family, with the age spacing among them fairly close. No adult brothers or sisters are ever seen, nor is Mother ever pregnant, though at times there appears an infant who is referred to simply as "Baby." Each child, like his parents, is clean, neatly dressed, robust, and happy. Each sleeps in his own bed, or may even have his private bedroom. As might also be expected, the Textbook Town youngster fills much of the day with play, inviting his brother or sister as well as other children in the neighborhood to join with him and share the use of a large assortment of toys and sports equipment. These friends never come from color or ethnic groups since Textbook Town is populated exclusively by white American families.

In addition to indulging in play activities, the children are often seen helping Father and Mother as best they can in various simple chores. Their relationships with their parents are extremely happy. The family will play together, surprise one another with birthday gifts, and generally enjoy each other's company. There are brief instances when gloom intrudes upon this otherwise happy atmosphere, especially on those occasions when the family's beloved pet dog disappears, but these frustration spans are painlessly short for the reader. As for the possibility of graver causes of anxiety, such as sickness and inadequate food supply, there need be no fear on that account. Nothing is ever allowed to interfere seriously with the spirit of joy, security, and cooperativeness that dominates family living in Textbook Town.

*Conclusions with reference to the general character of reading materials in use*

From the foregoing data there can be no doubt that Textbook Town resembles most closely an upper middle-class community and as such falls by a wide margin to typify the environments of most primary grade pupils, particularly children from the lower-class. It is probable too that the lower-class child's everyday life realities are derogated by comparison to what he sees in his "reader." Yet it is precisely this world of "sweetness and light" wherein he is expected to seek familiar allusions to his out-of-school experiences and proceed from there to a better understanding of his adjustment needs at home and in the community.

One might reasonably suppose that many schools accept the illustrations as giving a child's-eye view of his world. Teachers need to understand the child's mental image of his environment as a starting point for organizing a Social Studies program, and the reading texts help vivify it for them. To be sure, this impression is gained by the teacher from a great many sources, and not from the illustrations alone. But perhaps no other single instrument crystallizes it as clearly and faithfully for both teacher and pupil as the illustrated reading text. Need we wonder then, why the lower-class child is so feebly motivated toward a Social Studies program that is built upon such unreal premises? No structured reference could possibly be so unrelated to his familiar surroundings as the graceful veneer of community life he sees in his reading text.

Even the middle-class child is not likely to find much value in reading about Textbook Town, for he too sees little realism in the illustrations and even less adventure in the narrative. Whatever interest he may display in studying his text is probably stimulated more by the hope for approval from parents and teachers than by content alone.

*Suggestions for the achievement of "cultural fairness"*

How, then, might story material be developed to symbolize real and meaningful experiences for elementary school children? Possibly the classroom teacher can best do the job since she is in the most strategic spot to know her reading audience. This understanding of the group involves more than just a random anticipation of its reading tastes. It is based rather upon a deep, sympathetic insight into the individualities of her children, each with his special cluster of needs and interests. Especially in the case of the lower-class child, whose cultural disciplines are so vastly different from her own, she must learn something about his physical surroundings at home and in his neighborhood; the system of social values and behaviors that are adaptive in his culture; and also the unique language interpretations he brings with him into the classroom. Having gained this knowledge, she is able to establish a basis for communicating with him

effectively, whether it be through the narrative medium, or in any other instructional experience, for that matter. She alone enjoys enough contact with her children to dip into their significant experiences and reflect them through original storybook settings, plots, and characterizations.

Involved in this personalized approach to developing story material in the elementary school is the child's own potential for working creatively in this direction. Given proper guidance in self-expression he too can produce original stories that fit his interests perfectly. Children often seek the opportunity to tell and write about their experiences and should be encouraged to do so by classroom teachers whenever possible. Through such activity they are bound to create the kind of story content that would enliven their interest in reading as well as provide the school with vital source material for its Social Studies program.

The substance for an improved children's literature is to be found, therefore, only in the child's real world. Only he can provide the leadership for selecting ideas and experiences that ought to be recorded in story and used as text. The teacher who is sensitive to the realities of his environment can structure a classroom program in which reading matter is tailor-made to suit his needs. She can make it possible to achieve the kind of reality-interpretation that is so sorely missing in illustrated storybooks for children, and in that way open up wider opportunities for bringing the child's world into the classroom. Such efforts would indeed render useless our so-called "graded readers." For Textbook Town, with its bland style of living, is nothing more than an idealized middle-class community where characters are mere shadows, and where nothing exciting or of real importance ever happens. To the lower-class child it looms as a "never-never world" that may excite in him vague dreams for attainment, but which will probably elude him forever. He finds it only slightly less improbable than the fairyland he encounters in fables, except that the plots and characters in the latter type of literature are far more memorable.

Briefly stated, then, the findings in the present study point up the need for injecting more realism into children's literature. This is, in a sense, a departure from the feelings of many teachers who seek to protect their pupils from the travails of the outside world. These well-meaning educators work on the assumption that the classroom is a place for only happy thoughts and experiences, where children whose environments afford them few childhood joys can find real contentment. Much that we see in the modern classroom evidently reflects this happiness motif.

There can be no arguing the fact that a teacher's efforts at achieving such a comforting atmosphere are sincere and oftentimes successful. Nevertheless, it would be folly to suppose that by ignoring the rougher aspects of the child's experiences we are minimizing their effects upon his personality. The child reacts in some way to all environmental pressures, whether they be good or bad, and in so doing he learns something from all of them. Indeed, the school that takes upon itself merely to shelter him from the adversities of life for a few hours in the day is not necessarily helping him face his problems. What he needs is guidance, not escape. He would welcome the opportunity for giving a true account of himself and his culture if he felt assured that the school centered its sharpest focus upon the problems of his social life. Were our schools to set their sights in this direction, it would undoubtedly result in a closer bondship between teachers and pupils and a better mutual understanding of their respective roles in the educative process. Perhaps a first step toward achieving this reality-interpretation in modern education might well come through an improved children's literature that does not filter out the social realities of the child's world in the manner of our modern reading texts.

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[Article in Book Production Industry, June 1965]

## DICK AND JANE MAKE SOME NEW FRIENDS

(By Joel A. Roth, managing editor)

Traditional textbook illustrations are giving way before the insistent demands of an integrated society. Here's how publishers are meeting the challenge and shifting from fantasy to reality.

"The bane of my existence is Dick and Jane," Edwin Berry of the Urban League recently told a group of textbook publishers. He was talking about the traditional elementary text illustration showing a white child in a middle-class environment whose greatest emotional challenge was a misplaced sand shovel. And the only time Dick and Jane ever saw a Negro was on heavy cleaning day around the house. "Dick and Jane are totally out of touch with contemporary reality," Mr. Berry pointed out.

What are publishers doing to bring Dick and Jane into contact with the world as it really exists? How are they integrating illustrations in textbooks?

First, it must be recognized that "integrated" illustrations involve much more than simply showing various ethnic groups. They include any illustration that reflects the diverse, heterogeneous nature of our society—this means tall people, short people, fat and slim people, people with glasses, balding men and pregnant women.

"Don't approach integration like castor oil," Whitney Young, Jr., executive director of the National Urban League, told a recent joint ATPI-Urban League meeting. "For once, look at something not as a problem but as an opportunity." He told the publishers' group that it should publish what people should know, not merely "what will sell."

Commenting about the need for speed, Mr. Young said, "Time doesn't solve anything, people do. Gradualism is not a method. Anybody who 'sees both sides' is of no value; he is a flabby conformist, a nonentity." He told the meeting, "You publishers want the respect of generations born and generations yet unborn." And he emphasized, "We live together as brothers, or we die together as fools."

No responsible textbook publisher doubts the necessity of integrated illustrations—the question is how to implement it and in what degree.

### *The integrated illustration*

The art techniques that publishers are using for their integrated illustrations are for the most part traditional but with some innovations:

Drawings with mechanical color separations still remain the most popular artwork technique for elementary texts.

Two-color drawings are still popular for the less elaborate books, such as workbooks.

Simple black and white line drawings with ethnically vague features so that the reader may "fill in" his own ethnic identification.

Photographs of integrated groups of urban children in everyday situations are gaining greatly in popularity among publishing houses for use in elementary texts. The documentary quality of the photographs makes them easy for the reader to identify with. Popular settings in photographs are: stores, playgrounds, neighborhood streets and the home.

On the junior and senior high school levels, of course, photographs have been the rule. Little is new here. In social studies texts, Negroes have long been an integral part of the illustrative material.

Here's a roundup of where some leading publishers stand in the shift to integrated textbooks:

Macmillan and The Bank Street College of Education in New York City have cooperated to produce the Bank Street Reader Series. Macmillan's board chairman, Lee C. Deighton, says:

"The picture of our world that we see in textbooks is changing. But this change is not a matter of 'integrating' pictures. Rather it is an effort by publishers to represent faithfully the full spectrum of modern life. These changes in textbooks parallel the more constructively truthful representation of real life now evident in all media of communication. The new books now becoming available in textbooks resulted from decisions made by publishers several years ago when this new 'image' first began to appear."

Scott, Foresman in Chicago has a thoroughly integrated elementary text program which uses drawings. "Dick, Jane, and Sally are white," Scott, Foresman explains. "Their friends Mike, Pam, and Penny are Negro. Rosa Cruz is Mexican; Tim Wing and his brother Lee, Chinese. Later, children from other ethnic groups that make up America step from the pages."

Another Chicago-based firm, Science Research Associates has a broad spectrum of text materials. About *The Rochester Occupational Reading Series* SFA says, "A realistic style was chosen for the artwork. The story illustrations represent the broad spectrum of American society, including Negroes, Puerto Ricans, and those with family names suggesting southern or central European backgrounds."

In *The Basic Composition Series* and *Reading in High Gear*—a series designed to teach culturally disadvantaged youngsters and functionally illiterate adults how to read—the illustrations are purposely vague so the reader can "fill in" his own ethnic interpretation.

#### "The cultural realities"

The Webster Division of The McGraw-Hill Book Co. has produced *The Skyline Series* which "reflects the cultural realities of our times." According to McGraw-Hill, "The stories in *The Skyline Series* were conceived, written and illustrated to convey accurately and sensitively the world and the experiences of the children who live in and belong to the city—American children from different racial and ethnic backgrounds, middle class children, and less privileged children."

"In a prosperous suburban community where the stories were tested, the children learned to their great surprise that not all children have a telephone in their homes!"

Sturtevant Hobbs, vice president and general sales manager for D. C. Heath & Co. in Boston, says that "it is so commonplace that it is really not a question. It is quite simply our generally accepted policy and procedure in the company."

Houghton Mifflin's vice president and director G. M. Fenollosa says, "The educational division of Houghton Mifflin Co. will release for publication only one edition of its elementary, secondary school and college publications; that edition will give representation to all the groups, minority as well as majority, that make up American society as we know it today."

#### Support for NEA-ATPI

"We support enthusiastically the view expressed in the joint statement of the National Education Association and The American Textbook Publishers Institute that the textbook has a unique role in helping to unify a nation composed of people living in different regions and representing different ethnic groups and races, each with its own traditions, beliefs, and background. It is inconceivable that any company subscribing to this statement would publish two new and separate editions of its textbooks—one for use in northern schools containing pictures of non-whites, and a separate edition for use in southern schools, with illustrations from which Negroes have been excluded. We consider the publication of both a segregated and an integrated edition to be insincere and a disservice to education. We do not intend to engage in such short-sighted practices."

Although small in size compared to the publishing giants, Chandler Publishing Co. of San Francisco is one of the most progressive houses in the use of photographs to make the integrated point. The first part of their *Chandler Reading Program* has developed materials for urban children in grades one through six. They are also planning to develop textbooks in social studies and science which will, like the readers, be designed for urban children of various socioeconomic, ethnic and racial groups.

Here is what Chandler has to say about the use of photographs, rather than drawings as many other text publishers have used. "The illustrations are photographs of children of various ethnic and socioeconomic groups taking part in the familiar experiences which are the subjects of the stories. Multiracial groups

appear in normal school and play situations immediately recognizable to urban children. Evidence of the naturalness of this presentation is the fact that, although teachers invariably commented on the integrated character of the experimental editions, the children simply took them for granted. Children also identified strongly with the black-and-white photographs, perhaps because this is the reality of the television screen, the kind of picture which is universally familiar to children, applied to their own world."

In 1962 New York University Press published six titles in the Turner-Livingston Reading Series. As Robert King of NYU Press explains: "Practically every sentence and every line-drawing in each book had to be psychoanalyzed, so to speak, in close collaboration with the author to make it possible for an underprivileged, mentally-disturbed, retarded reader to work on the book without insuperable emotional obstacles rising in his mind."

"... within a year ... if school boards want a reliable, first rate textbook, they are just going to have to choose from integrated texts—it's that simple."

Within a few months after publication, commercial potential of the series attracted Follett Publishing Company, who now has the rights to the series. Follett vice president and editor-in-chief Robert Allen says that "All of our books are integrated now and will be in the future."

What about the question of market acceptance in southern states? Harcourt, Brace & World's president, William Jovanovich, comments: "I believe that within a year all responsible publishers will have a totally 'integrated' textbook program—if school boards want a reliable, first rate textbook, they are just going to have to choose from integrated texts—it's that simple."

Why will there be such an across-the-board integrated program by publishers? "Publishing houses reflect societal attitudes," Mr. Jovanovich explains. "The prevailing attitude is one of integration. We shall reflect that in our illustrations. As far as Harcourt's books are concerned, on the high school level there has never been a question of whether to integrate or not—we've always had integrated books at this level. And now in grades one through eight we are rapidly moving toward integrated illustrations in all of these. Even though we are pretty well integrated now in our illustrations, it's not the final product—but merely a continual refining."

There has been some suggestion that publishers use drawings or photographs of minorities in slum environments as a means of being as "truthful" to the child reader as possible.

As J. Kendrick Noble, Jr. of Noble and Noble, puts it: "In portraying the present, should we show it as it is, or as we'd like it to be?" Most publishers have kept away from "slum" illustrations. Harcourt agrees. "I feel," Mr. Jovanovich says, "that texts should not present anything that is seriously contrary to the aspirations of the minority groups. About the slum conditions—the readers of urban series are intimately aware of these conditions. To show slum conditions in textbook illustrations on the grounds that learning proceeds better if one 'begins where the children are' is dubious educational psychology, and may be even a cloying 'tolerance' on the part of all of us. I am sure that if we used slum illustrations, specifically in relation to Negroes, there would be protests from organized groups—and rightfully so!"

#### *The heart of the matter*

Charles F. Bound, vice president of Morgan Guaranty Trust Co., and banker for many leading publishers, crystallized these economic aspects and highlighted why the racial problem is at the heart of integrating textbooks. Addressing the recent ATPI-Urban League conference, he said: "At the heart of the poverty problem and of the urban problem is the Negro problem. Unless we successfully solve the Negro problem, we will not solve the other two." Sterling Tucker of the Washington, D.C. Urban League points out that "Education can't change social conditions. But it can, through textbooks, show society in transition. It can at least give youngsters hope, not kill their courage at an early age."

There are school boards which are themselves publishing integrated books. Among these is the School District of Philadelphia, Board of Public Education. George Green of the Board explains: "Our school system has published a volume called *Biographic Briefs*, which summarizes the accomplishments of outstanding Negroes, past and present. At this time we are producing a more extensive volume, similar in nature, called *And Crown Thy Good*."

#### *Our genius for exclusion*

"It has taken genius to exclude the Negro from history in our textbooks," Whitney Young, Jr., executive director of the National Urban League said at the

joint Urban League-ATPI meeting. "The publishing industry must now employ this skill in reverse, to reflect an inclusive, not an exclusive, society. Some people *are* colored, and it ought to be so indicated in textbooks. And don't tell me what you've been doing *lately*. You need to do a lot more just to catch up." To this John Henry Martin, superintendent of the Mount Vernon, New York, public schools, adds: "Now we're using brown crayon on the pictures and calling them integrated."

Panel member representing the publishers at the meeting was Craig T. Senft, president of Silver Burdett, who challenged Mr. Martin's charge: "We're not just using brown crayon; the integration is not just token. Don't tell us what we're not doing on the basis of what you saw twelve months ago."

In summary, the integrated elementary textbook is a relatively new phenomenon. It is aimed at the child who has had little exposure to people outside his own family and neighborhood. This insularity harms the child when he grows up, and it harms the country. The integrated elementary textbook when wielded by the intelligent school board can be a powerful weapon against this insularity and the publisher is the armorer.

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[Article in Saturday Review, Sept. 11, 1965]

#### PERSONAL OPINION—COLOR ME BROWN—I'M INTEGRATED

(By Theodore B. Dolmatch, president of Pitman Publishing Corp. and its subsidiary, Initial Teaching Alphabet Publications, Inc.)

*On this page, each month, a distinguished educator, writer, or critic of education is given an opportunity to express his views freely on a topic of his own choosing. The opinions expressed may differ sharply from those of the editors.*

As a publisher of textbooks and their accompanying paraphernalia, I have long taken for granted my partnership with teachers in the educational enterprise. I am not alone in my presumptions to professional status; most textbook publishers stress this partnership, and educators are prone to accept publishers as "full-fledged members of the educational fraternity."

But if there is any significance in this publisher-educator relationship, we, as publishers, have a responsibility for producing instructional materials that truly serve the needs of teacher, pupil, and community. Yet, in at least one broad area, I contend, we are failing.

In response to the belated recognition that the American experience is heterogeneous, a growing number of educational authorities are echoing the statement of the Michigan Department of Public Instruction, that: "Education has a responsibility for promoting good inter-group relations and for presenting, from textbooks and curriculum materials, an accurate and unbiased concept of America as the multi-cultural, multi-racial, and multi-religious nation that it is."

Unfortunately, too many of us have read strange meanings into this call for texts that reflect the diversity of American life.

With new eyes, publishers and educators have looked at their older books, only to see blond children and suburban homes, white-collar fathers, and grandparents on farms. On the basis that these are now wrong, they have begun to produce and use what one Negro educator has called "color-me-brown" books, as naive in their own way as their predecessors. One can ask whether replacing white children with brown ones or replacing country children with children from the city is the answer. In one Harlem classroom, the teacher was most delighted with the new wave of primers that replaced pink complexions with brown ones. She asked her children what was different in these books. They had no immediate answer, so she persisted until one child finally spoke up. "All the children are sunburned," he said, in sad confirmation of Santayana's reflection that the opponents of the ruling orthodoxy merely invert its errors rather than discover new truths.

The immediate response to Anglo-Saxon materials seems to be non-Anglo-Saxon materials. We publishers are urged—nay, told—to provide urban environments, multi-racial groups, to stress the "real" as it really is—in the city. Ever eager to please, and with a weather eye out for the market, we do books about Negro heroes instead of books about heroes—Negro and white—and so replace our previous exclusion with separatism. We now seek after the same mythic simplicity, but in a new style, instead of attempting to cope with the increasing

complexity of American reality. But that which is truly representative of the American experience is its diversity: We are city and suburban, black and white (and yellow and red, too, for that matter), blue collar *and* white.

Further, though our ethnic and geographical variety is a key to American life, it cannot be the only rationale for textbooks; they must convey ideas as well. A variety of environments can introduce the child to a world that is wider than either city or suburb alone. The child needs to know that his point of contact with his fellow man is to be found in himself, in the nonenvironmental world of human responses. Conceptual and verbal horizons must be enlarged; this is not achieved merely by changing environments to right old wrongs.

Books can help children develop useful and strengthening concepts of self by stressing the inner reactions which are shared by all children. If education is to expand horizons, the literal environment must be subordinated to the self-evident truths of human experience. A Celtic myth or an African one, for example, is both more valid to non-Irish and non-Africans than any truncated and sterile recitation of backyard or street adventures. The issue is man's heritage, not the black man's or the white man's.

This move to "either-or" books raises yet another issue. By developing different books for specific ethnic or geographic subcultures, we make it too easy to forget that, to quote the president of the American Textbook Publishers Institute: "Textbooks that recognize and respect all kinds of human differences help young people to develop a sense of common destiny." If we produce books that "relate" only to one group, how can the members of that group develop that "common" destiny?

The call for books that, so belatedly, repair old wrongs has not only produced texts that starve the child with a diet as limited in its own way as his previous one. This dictum also tells some publishers only that they must produce—not integrated books—but merely integrated books to parallel existing and continuing segregated ones. Separate but equal, as it were.

I would raise the question, therefore, whether "separate-but-equal" books do not indeed nullify the best efforts of educators. At best, it seems anomalous that texts should be created which pander to the prejudices that we have officially abandoned. At worst, the production of one set of books for segregationists and another for integrationists circumvents moral imperatives, and does so in a particularly unpleasant way. If the President of the United States has suggested that the issue of segregation is moral and not political, when will we decide that it is also not commercial?

There was a day when Darwin was omitted from biology texts destined to be sold in Tennessee, when the Anglo-Saxon heritage was the only American heritage, when separate but equal satisfied too many of us. That day is past, and atavistic texts and opportunistic publishers are particularly out of place.

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[Article in Saturday Review, Sep. 11, 1965]

#### THE ALL-WHITE WORLD OF CHILDREN'S BOOKS

(By Nancy Larrick, former president of the International Reading Association, and well known writer about children and their education)

"Why are they always white children?"

The question came from a five-year-old Negro girl who was looking at a picturebook at the Manhattanville Nursery School in New York. With a child's uncanny wisdom, she singled out one of the most critical issues in American education today: the almost complete omission of Negroes from books for children. Integration may be the law of the land, but most of the books children see are all white.

Yet in Cleveland, 53 percent of the children in kindergarten through high school are Negro. In St. Louis, the figure is 56.9 percent. In the District of Columbia, 70 percent are Negro. Across the country, 6,340,000 nonwhite children are learning to read and to understand the American way of life in books which either omit them entirely or scarcely mention them. There is no need to elaborate upon the damage—much of it irreparable—to the Negro child's personality.

But the impact of all-white books upon 39,600,000 white children is probably even worse. Although his light skin makes him one of the world's minorities, the white child learns from his books that he is the kingfish. There seems little chance of developing the humility so urgently needed for world cooperation, in-

stead of world conflict, as long as our children are brought up on gentle doses of racism through their books.

For the past ten years, critics have deplored the blatant racial bias of the textbooks. Last August, Whitney Young, Jr., executive director of the National Urban League, attacked the trade books as well. In a nationally syndicated column, he berated American trade book publishers for omitting Negroes from their books for children. As an example, he singled out a Little Golden Book, entitled "A Visit to the Zoo", which pictures New York's Central Park Zoo in realistic detail except that no dark face is shown. "The entire book-publishing industry is guilty of this kind of omission," charged Mr. Young.

Are the publishers guilty as charged? To find the answer, I undertook a survey of more than 5,000 trade books published for children in 1962, 1963, and 1964. Surely the effect of Little Rock, Montgomery, and Birmingham could be seen by this time, I reasoned.

As a start, I turned to the seventy members of the Children's Book Council who published trade books for children in each of these three years. Sixty-three of them—90 percent—completed my questionnaire; many gave anecdotal information as well.

Analysis of the replies and examination of several hundred books led to the discouraging conclusion that the vast majority of recent books are as white as the segregated zoo of Golden Press. Of the 5,206 children's trade books launched by the sixty-three publishers in the three-year period, only 349 include one or more Negroes—an average of 6.7 percent. Among the four publishers with the largest lists of children's books, the percentage of books with Negroes is one-third lower than this average. These four firms (Doubleday, Franklin Watts, Macmillan, and Harper & Row) published 866 books in the three-year period, and only 4.2 percent have a Negro in text or illustration. Eight publishers produced only all-white books.

Of the books which publishers report as "including one or more Negroes," many show only one or two dark faces in a crowd. In others, the litho-pencil sketches leave the reader wondering whether a delicate shadow indicates a racial difference or a case of sunburn. It would be easy for some of these books to pass as all-white if publishers had not listed them otherwise.

The scarcity of children's books portraying American Negroes is much greater than the figure of 6.7 per cent would indicate, for almost 60 per cent of the books with Negroes are placed outside of continental United States or before World War II, an event as remote to a child as the Boston Tea Party. There are books of African folk tales, reports of the emerging nations of Africa, stories laid in the islands of the Caribbean, biographies of Abraham Lincoln and Jefferson Davis and historical stories about the Underground Railroad. Most of them show a way of life that is far removed from that of the contemporary Negro and may be highly distasteful to him. To the child who has been involved in civil rights demonstrations of Harlem or Detroit, it is small comfort to read of the Negro slave who smilingly served his white master.

Over the three-year period, only four-fifths of one per cent of the children's trade books from the sixty-three publishers tell a story about American Negroes today. Twelve of these forty-four books are the simplest picturebooks, showing Negroes in the illustrations but omitting the word from the text. Examples are *Benjie* by Joan M. Lexau (Dial Press); *Tony's Birds* by Millicent Selsam (Harper & Row); *The Snowy Day* and *Whistle for Willie* by Ezra Jack Keats (Viking).

Those for readers of twelve and up mention the word Negro, and in several the characters tackle critical issues stemming from school integration, neighborhood desegregation, and nonviolent demonstrations. But these books are usually so gentle as to be unreal. There are no cattle prods, no bombings, no reprisals. The white heroine who befriends a Negro in high school enjoys the support of at least one sympathetic parent and an admiring boy friend.

Several books do have outstanding literary merit. Among them are *Roosevelt Grady*, by Louise Shotwell (World), the story of a Negro boy whose parents are migratory workers; *I Marched with Hannibal*, by Hans Baumann (Henry Z. Walck), a boy's report of the brilliant Carthaginian general; *Forever Free: The Story of the Emancipation Proclamation*, by Dorothy Sterling (Doubleday); *The Peoples of Africa*, by Colin M. Turnbull (World); and *The Peaceable Revolution*, by Betty Schechter (Houghton Mifflin), a beautifully written report of three phases of the nonviolent revolution as seen in the work of Thoreau, Gandhi, and the American Negro today.

But these notable titles are the exceptions. "Really fine books are still scarce," says Augusta Baker, coordinator of Children's Services in the New York Public Library. Most of the books depicting Negroes are mediocre or worse. More than one-third have received unfavorable reviews or been ignored by the three major reviewing media in the juvenile book field—*The Horn Book*, *School Library Journal* and *Bulletin of the Children's Book Center* of the University of Chicago.

How well do recent children's books depict the Negro? To answer this question I enlisted the help of four Negro librarians who work with children in New York, Chicago, and Baltimore. They rated 149 of the books "excellent" and thirteen "objectionable" in their portrayal of Negroes either through illustration or text.

Among those listed as "objectionable" are three editions of *Little Black Sambo*. Another is *The Lazy Little Zulu*, which a reviewer in *School Library Journal* rated as "Not recommended" because it "abounds in stereotypes."

The identification of Negro stereotypes in adult fiction is vividly spelled out in the unpublished doctoral dissertation (1963) of Catherine Juanita Starke at Teachers College, Columbia University. By analyzing the work of popular American novelists of the past hundred years—from James Fenimore Cooper to James Baldwin and Ralph Ellison—Dr. Starke shows how the Negro in fiction has changed from the ridiculous stock character to the emerging individual who is first a human being and second a Negro.

Early novelists called the Negro "gorilla-like," gave him a name that ridiculed his servile status (Emperor, Caesar, or Brutus, for example), and made his dark skin and thick lips the epitome of the ludicrous. The Negro mother was described as uncomely and ungraceful, clothing her stout body in gaudy calico.

Concurrently there were protest novels which showed the "counter stereotype"—the Negro of unsurpassed grace and beauty, poetic language, great wisdom, and unfaltering judgment.

In the 1920s *The Saturday Evening Post* was building circulation on the Irvin S. Cobb stories of Jeff, the comic Negro menial. Twenty years later, the *Post* was still doing the same with stories by Octavius Roy Cohen and Glenn Allan, who wrote of Negroes who ridiculed themselves and their race.

Perhaps the public opinion which applauded this kind of adult fiction in the forties was responsible also for the 1946 Caldecott Medal award to *The Rooster Crows: A Book of American Rhymes and Jingles*, illustrated by Maud and Miska Petersham and published by Macmillan. Apparently the librarians who selected this book as "the most distinguished American Picture Book for Children published in the United States" in 1945 were not bothered by four pages showing Negro children with great bunions, feet, coal black skin, and bulging eyes (in the distance, a dilapidated cabin with a black, gun-toting, barefoot adult). White children in this book are nothing less than cherubic, with dainty little bare feet or well-made shoes. After eighteen years enough complaints had been received to convince the publisher that the book would be improved by deleting the illustrations of Negro children. In the new edition of *The Rooster Crows* (1964) only white children appear.

The 1964 Caldecott Award went to *The Snowy Day*, written and illustrated by Ezra Jack Keats and published by Viking. The book gives a sympathetic picture of just one child—a small Negro boy. The Negro mother, however, is a huge figure in a gaudy yellow plaid dress, albeit without a red bandanna.

Many children's books which include a Negro show him as a servant or slave, a sharecropper, a migrant worker, or a menial.

On the other hand, a number of books have overtones of the "counter stereotype" observed by Dr. Starke—the Negro who is always good, generous, and smiling in the face of difficulties. The nine-year-old hero of *Roosevelt Grady* is one of these. Cheerfully and efficiently he looks out for the younger children or works alongside his parents in the fields, does well at school when there is a school to go to, never loses his temper, and in the end finds a permanent home for the family. The book won the Nancy Bloch Award for the Best Intercultural Children's Book for 1963, although it includes no whites except the teacher, the social worker, and the owner of the trailer camp. Only the pictures indicate that the Gradys and their friends are Negroes.

When the Cleveland Board of Education recommended *Roosevelt Grady* for children's reading, a Negro newspaper deplored this choice because one picture shows a work-gang leader grappling with a fat knife-toting Negro who has threatened a young boy. "This is a gross stereotype," was the objection. "But the main story shows beautiful family life among Negroes," was the reply, and *Roosevelt Grady* remains on the Cleveland list.

It is not unusual for critics to disagree as to the effectiveness of the picture of the Negro in a book for children. For example, one of the librarians who helped me gave *Tolliver*, by Florence Means (Houghton Mifflin), a rating of "excellent" for its picture of the Negro. Another criticized it as a modern story set in Fisk University as it was twenty-five years ago. "There has been a revolution down there since then," she wrote. "As a result the book seems somewhat condescending."

*Whispering Willows*, by Elizabeth Hamilton Friermood (Doubleday), also brought mixed response. It tells of the friendship of a white girl who is a high school senior in the class of 1911 and a Negro girl who works as a domestic in a white home. One librarian gave the book top rating. Another objected to the stereotype of the gentle Negro serving-girl who "knows her place."

These divergent opinions point up the dilemma faced by publishers of children's books. As Albert R. Levinthal, president of Golden Press, explains it, "Golden Press has been criticized from both sides. . . . Almost every time we reissue *Little Black Sambo* we receive mail deploring it. When it is not available in our Little Golden Book series, we have had letters asking why we do not keep this classic in print"

One irate Mississippi mother (white) denounced a Little Golden Book of Mother Goose rhymes in a long letter to the Jackson *Clarion-Ledger*. She was aroused by the old rhyme, "Three babes in a basket/And hardly room for two/And one was yellow and one was black/And one had eyes of blue."

"I bought one of the Little Golden Books entitled *Counting Rhymes*," she wrote. "I was horrified when I was reading to my innocent young child, and, behold, on page 15 there was actually the picture of three children in a basket together . . . and one was a little Negro! I put my child and the book down and immediately called the owner of the drugstore and told him he would not have any more of my business (and I buy a lot of drugs, for I am sick a lot) if he didn't take all the rest of his copies of that book off his shelves."

The illustration shows the Negro baby looking down at a mouse. Determined to get the whole truth about basket integration, the Mississippi mother said she got in touch with the author, presumably Mrs. Goose herself. She said the author gave this explanation of the black child: "He was aware he didn't belong there, and he was looking down in shame because somebody (a symbol for the outside meddling yankees) has placed him in the same basket with the white child, where he didn't really want to be. Also he was looking down at the mouse as if he recognized some kinship to animals."

It's an amusing story. But the sad fact is that many publishing houses are catering to such mothers of the South and of the North. As one sales manager said, "Why jeopardize sales by putting one or two Negro faces in an illustration?"

Caroline Rubin, editor of Albert Whitman, tells of three books brought out in the 1950s: *Denny's Story*, by Eunice Smith, which shows Negro children in illustrations of classroom activity; *Fun for Chris*, by Blossom Randall, with Negro and white children playing together; and *Nemo Meets the Emperor*, by Laura Bannon, a true story of Ethiopia. "The books won favorable comment," writes Mrs. Rubin, "but the effect on sales was negative. Customers returned not only these titles but all stock from our company. This meant an appreciable loss and tempered attitudes toward further use of Negro children in illustrations and text."

Jean Poindexter Colby, editor of Hastings House, faced similar opposition in 1959 when she told her salesmen about plans for *A Summer to Share*, by Helen Kay, the story of a Negro child from the city who visits a white family in the country on a Fresh-Air-Fund vacation. "Galleys on the book had been set and art work was in preparation," Mrs. Colby wrote in the April 1965 issue of *Top of the News*, published by the American Library Association. "I told the salesmen present about the book and immediately encountered such opposition that I felt we either had to cancel the book entirely or change the book to an all-white cast. I wrote apologetically to the author and artist, explaining the situation. They were both cooperative and the racial switch was made." *A Summer to Share* came out in 1960 with the Negro child turned into another white one.

Mrs. Colby's experience with *New Boy in School*, by May Justus (1963), was quite different. This is a simple story for second and third graders about a Negro boy who enters an all-white class. "We had a great deal of trouble selling *New Boy in School* in the South," she writes. "Ed Jervis, our southern salesman, reported that one big jobber would neither stock nor sell it. Another one would only fill special orders." But then favorable reviews began to come in—from *School Library Journal*, the *New York Times*, the *Chattanooga Times*,

the Savannah *News*, the Raleigh *Observer*, and the Tulsa *World*, among others. "Now it is a real best seller!" she reports.

Mrs. Colby is also feeling pressure from those who deplore a story that shows the Negro as a slave, a servant, a railroad porter. "Slavery has been practically taboo for many years now a subject for children's literature," she writes, "and depicting the Negro as anything but perfect is not welcome either. White children and adults can be bad, but Negroes cannot. So my job has been to tone down or eliminate such people and situations. . . . But when can we lift the shroud from the truth?"

Not all editors speak as frankly as Mrs. Colby. One, who asks to remain anonymous, says it took her two years to get permission to bring out a book about children in a minority group. Another reports a leading children's book club rejected a 1961 book "especially because Southern subscribers would not like the way this heroine tackled the problem of prejudice." Although no other publisher commented on bookclub selection, this is undoubtedly an important influence in editorial decisions.

When the directors of eight children's book clubs were questioned about the books they have distributed since September 1962, they listed only a tiny fraction that includes Negroes. Four hard-cover book clubs offered 230 books of which only six mention Negroes. Four paperback book clubs distributed 1,345 titles with Negroes included in fifty-three.

Not one of the fourteen Negro books on the ALA list of Notable Children's Books in 1962, 1963, and 1964 won the more lucrative award of book-club selection.

In the two Negro books distributed by the Weekly Reader Children's Book Club—*Long Lonesome Train*, by Virginia Ormsby (Lippincott), and *Skinny*, by Robert Burch (Viking)—the Negro characters are Aunt Susan, her son, Matt, a fireman, and the handyman, Roman. Richard R. RePass, director of this hard-cover book club says, "These I would consider neither germane to the plot, nor particularly flattering to our Negro citizens. The main reason why there are not more books with Negro characters among our book club selections is the general dearth of good candidates."

It should be explained that the hardcover book clubs send the same book to every child while the paperback book clubs ask each member to choose one title from a list of ten to a dozen. Perhaps for this reason the paperback clubs have distributed certain titles which the hard-cover book clubs would not take a chance on. One of these is *Mary Jane*, by Dorothy Sterling, published by Doubleday in hard cover and given a two-star rating by *School Library Journal*. It also received the Nancy Bloch Award for 1959. This is the realistic story of a Negro girl who is the first to enter an all-white junior high school that bristles with prejudice.

*Mary Jane* has not been selected for hard-cover book club distribution. But after several years of deliberation, the Arrow Book Club, one of the paperback clubs, offered *Mary Jane* to its fifth- and sixth-grade members. By December 1964, 159,895 copies had been sold. "Only six letters of complaint were received," reports Lillian Moore, Arrow Book Club editor, "all from adults in the South." And many warm comments have come in from the children who read *Mary Jane*.

By March 1965, *Mary Jane* had been published in Swedish, Dutch, Czech, German, and Russian editions. According to *Publisher's Weekly*, the Children's Literature House of Moscow reports 100,000 copies of *Mary Jane* have been printed there and are stirring up "lively interest."

Obviously not all children's books can or should include Negroes. The story of a family in Plymouth Colony or in modern Sweden would be distorted if Negro faces were shown. Certainly no author or artist should be required to follow any formula for integration.

But, consciously or unconsciously, most writers and artists have long been following the formula for pure white books. Some of the distortions caused by this formula are ludicrous. For example, *We Live in the City*, a simple picture-book by Bert Ray (Childrens Press, 1963), tells of Laurie and Gregg looking over the city of Chicago—a city that apparently has no Negroes.

Only white people appear in *Your Brain*, by Margaret O. Hyde (McGraw-Hill, 1964). In books of science experiments, it is usually a white hand that holds the thermometer, a white arm reaching for a test tube, white children feeding the guinea pig. In books of poetry it is a white face smiling over the first stanza.

While making a survey of G. P. Putnam's books of the past three years, Putnam's juvenile editor Tom MacPherson came upon an illustrated novel about professional football, with not a single Negro player among the professionals. "That embarrassed us considerably," he wrote.

Several juvenile editors expressed similar concern. "I was surprised," wrote Virginie Fowler, editor of Knopf's Borzoi Books for Young People, "to realize how few books we have on our list that accept an integrated society. . . . as I look at my titles and think of the books [I realize] in many instances they could easily have been books about a Negro child or could have been shared books of child and friend."

Executives at Golden Press analyzed the Little Golden Books of 1962, 1963, and 1964 and decided that thirteen of their all-white books could have included Negroes in a perfectly natural, realistic way. One of these is *A Visit to a Children's Zoo*, cited by Whitney Young, Jr. ("He is certainly right," said the Golden Press editor. "A missed opportunity for a natural handling of the situation.")

In the meantime, the Negro market has expanded to at least \$25 billion in consumer purchasing power, according to John H. Johnson, publisher of *Ebony*. The Negro school population and the number of Negro teachers are growing rapidly, particularly in the large urban centers. With vastly increased funds available through government sources, a huge economic force is building up for integrated schools and integrated reading materials.

Lacking good children's books about Negro history, many school libraries are purchasing the \$5.95 adult book, *A Pictorial History of the Negro in America*, by Langston Hughes and Milton Meltzer (Crown). Boards of education in both New York and Detroit have written and published their own paperback Negro histories for young readers.

The integrated readers produced by the Detroit Board of Education and published in 1964 by Follett for in-school use are now being sold in paperback in the bookstores—where parents are reported to be buying eagerly.

The market that most publishers are avoiding is being cultivated by—of all corporations—the Pepsi-Cola Company, which has produced an excellent LP recording *Adventures in Negro History*. This has been made available to schools through local soft-drink distributors. The first pressing of 10,000 copies was grabbed up almost immediately, according to Russell Harvey, director of Special Market Services. After a year, 100,000 copies had been distributed and a second record is being made. (The first record, filmstrip, and script may be purchased for \$5 through the Special Markets Division of Pepsi-Cola, 500 Park Avenue, New York, N. Y. 10022).

What about the children's books coming out in 1965? According to reports from editors, about 9 per cent of their 1965 books will include one or more Negroes. This is 1.5 per cent above the average for 1964.

In addition, there will be a continuing trend to up-date or reissue earlier books that include Negroes. Among those reissued in the past three years: *My Dog Rinty*, by Ellen Tarry and Marie Hall Ets (Viking); *Black Fire: A Story of Henri Christophe*, by C. Newcomb (McKay); *Famous Women Singers*, by Ulrich (Dodd, Mead); *The Story of the Negro*, by Arna Bontemps (Knopf); and *The Barred Road*, by Adele DeLeeuw (Macmillan). *Ladder to the Sky*, by Ruth Forbes Chandler (Abelard), which went out of print for several years, has returned in 1965.

This year Doubleday is launching its new Zenith Books, "to explain America's minorities." These books are planned for supplementary reading in high school English and social studies classes. The accompanying Teacher's Manual puts them more definitely with textbooks than with trade books.

Many juvenile editors who state determination to present a completely fair picture of Negroes in our multiracial society add the reservations: "where it seems natural and not forced."

"We don't set about deliberately to do these things," writes Margaret McElderry, editor of children's books at Harcourt, Brace & World, "but take them as they seem natural and right."

"We plan to continue to introduce Negroes where it can be handled in context and illustrations in a normal way," says Margaret E. Braxton, vice president of Garrard Publishing Company. "Artificial books forcing the racial issue are not a part of our future plans."

"Most publishers are eagerly looking for manuscripts that deal with integration and the problems faced by Negroes in our country," writes Mrs. Esther K. Meeks, children's book editor of Follett Publishing Company. "If we found twice as many publishable books that included Negroes in a natural and sympathetic manner, we should be happy to publish them." *South Town*, by Lorenz Graham, winner of the Follett Award of 1958, is one of the few books for young people that tells a realistic story of the violence resulting from racial prejudice.

Fabio Coen, editor of Pantheon Books for children, makes this comment: "A book even remotely discussing racial problems has to deal with the subject with the same spontaneity and honesty that is basically required of any book. To my mind, it is therefore impossible to commission one."

The newly formed Council for Interracial Books for Children operates on the principle that, given encouragement, authors and artists will create good children's books that include nonwhites, and that given the manuscripts, publishers will produce and market them. The Council, sponsored by a group including Benjamin Spock, Ben Shahn, Langston Hughes, Mary Gaver, Alex Rosen, Harold Taylor, Harry Golden, and Sidonie M. Gruenberg, will offer prizes for outstanding manuscripts and will negotiate with editors for their publication.

The crisis that brought the Council into being is described by one of its organizing members. Elinor Sinnette, district school librarian for the Central and East Harlem Area of New York: "Publishers have participated in a cultural lobotomy. It is no accident that Negro history and Negro identification have been forgotten. Our society has contrived to make the American Negro a rootless person. The Council for Interracial Books for Children has been formed to relieve this situation."

Whether the Council gets many books into print or not, it can accomplish a great deal simply by reminding editors and publishers that what is good for the Ku Klux Klan is not necessarily good for America—or for the book business. White supremacy in children's literature will be abolished when authors, editors, publishers, and booksellers decide that they need not submit to bigots.

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[Article in Newsweek, Mar. 7, 1966]

#### INTEGRATING THE TEXTS

When E. A. Johnson, a Negro schoolteacher in North Carolina, decided to publish "A History of the Negro in America" back in 1891, few schoolchildren were aware that the Negro had any history to write about. Traditional texts referred briefly to slavery, then dropped the subject. But though many still slight him 75 years later, the American Negro is now at least beginning to find his rightful place in U.S. textbooks.

Publishers' salesmen this year have called on school administration and state textbook-selection committees with sample cases stocked full of racial-history supplements, intercultural social studies and illustrated readers that show brown faces as well as white ones. In the trade, some of these new books are known as "multi-ethnic." But no sociological phrase can fully convey the sense of profound change the books represent.

*Arrived:* As lily-white texts are gradually retired to the ash can and replaced with multi-ethnic textbooks, reports NEWSWEEK Associate Editor John G. Mitchell, the morale and reading abilities of minority-group children themselves are being improved. In a Poughkeepsie, N.Y., grammar school where one of the new social-studies texts was introduced on a trial basis, a teacher was able to report after several weeks: "Our children identified so well with the characters that, for the first time, those who had barely said a word in class began to verbalize their emotions. They really saw themselves." What they saw were two Anglo-Saxons, two Negroes and a Puerto Rican boy collaborating on a classroom project. And in Chicago's John Marshall Upper Grade Center, one bright Negro girl looked up wryly from a new history text with "integrated" illustrations. "Well," she said, "I guess we've finally arrived."

The first real attempts to portray Negroes in textbooks came seven or eight years after the U.S. Supreme Court decision on school segregation in 1954. But the quality of the first texts, recalls Karl Kalp, assistant superintendent in the Indianapolis schools, "was pretty ragged—the materials coming out now are much better."

Among the best of the 1965-66 publications:

Holt, Rinehart and Winston, Inc.'s urban social-studies series. Illustrated with photographs of children living in an integrated Manhattan housing development, the first two volumes (just published) explore the real experiences of a group of 7-year-olds. Only two of the five are Anglo-Saxon. Author-photographer Peter Buckley avoids the banalities of older texts and provides an authentic idiom: "¡Me alegro!" says Ramón, a Puerto Rican boy. "We can make more arroz con dulce."

Webster, McGraw-Hill's 1965 Skyline reading series for grades two through four. Unlike the traditional reader, in which standardized sub-

urban tots encounter no problem more painful than dealing with a scraped knee, the Skyline books sensitively portray urban realities for children of different ethnic backgrounds. In "The Hidden Lookout," for example, little Rosita wants a place of her own. "Everywhere she looks, there are millions and millions of people. What can she do?" She builds a box house on the roof of her apartment building.

Macmillan's Bank Street reading series for grades one through three. Two books are now available, six in preparation, by the Bank Street College of Education in New York City. Says Bank Street's president, John H. Niemeyer: "In most school readers, it is a big event when a mitten gets lost under a couch. If an event is charged with any real feeling, it is turned into make-believe by the device of talking animals. We leave talking animals to others. Our stories are about real people."

Benziger Brothers, Inc.'s "Land of the Free," an eighth-grade U.S. history text on the market only two months and already adopted by the Denver schools, approved in Detroit and Washington, D.C. Under a subchapter titled "Unfinished Business," the authors declare: "... There is a long way to go before the constitutional guarantees of equal rights and fair treatment have full effect. The First Amendment freedoms, meanwhile, have been cut back in the supposed interest of better security." Says Negro co-author John Hope Franklin, the distinguished University of Chicago historian: "We didn't write it with some publisher looking over our shoulders and saying, 'Oh, no! You can't write that!'"

But not all of the new integrated texts have been warmly received. One Southern state's textbook-selection committee refused to buy Silver Burdett's "Spell Correctly" series, presumably because Negroes appear frequently in illustrations, not as porters or field hands, but as professional men. And in Los Angeles, during "Negro History Week" no less, school-board member Charles R. Smoot, a conservative Republican, opposed adopting an eighth-grade teaching supplement, "Negro American Heritage," and other interracial texts. He argued the book might just possibly "stir racial antagonisms and [by failing to mention that NAACP founder W. E. B. Du Bois became a Communist in 1961] aid Communist recruitment of our youth." A week later, his proposal to reject the books was voted down, five to two.

*Sunburn:* Encouraging as such a victory may be to civil-rights leaders and urban educators, most texts and juvenile trade books now in circulation still show the effects of white-mindedness. In a recent report to the California State Curriculum Commission, a panel of professors evaluated four fourth-grade history and geography books and found that only one of them gave adequate attention to minority groups. One text, the panel reported, mentions housing as a problem but notes "only that more houses are needed, not that racial discrimination limits the accessibility of existing housing." Another was described as "patronizing and Pollyanna-ish entertainment."

Some educators regard the consistent exclusion of the Negro from standard texts as more of a "cultural conspiracy" than an oversight. "In discussing what America has done for the Negro," complains Prof. Franklin, "the textbook writer has failed to discuss what the Negro has done for America." And this, he adds, "represents a sinister and misleading implication" that the country belongs only to white people. Others insist the omission indirectly perpetuates prejudice, diminishes the Negro's self-esteem and impedes work in school. Says Hortense Jones, expert on early childhood education in New York City schools: "A lot of Negroes don't want to learn to read because they aren't being given an opportunity to read about the kind of people they really know. They can't identify with the images placed before them."

Negroes and other groups have fared little better in the so-called trade (i.e., non-text) book field. Surveying 5,206 children's books published from 1962 through 1964, Nancy Larrick, former president of the International Reading Association, discovered only 349 that had Negro characters in text or illustrations. Many of the illustrations, moreover, left Miss Larrick wondering whether a given character was a Negro or a Caucasian with a sunburn.

Lately, however, Negro biographies (from "Harriet Tubman: Conductor on the Underground Railroad" to "Jim Brown: The Running Back") have appeared in school libraries, and a few publishers are introducing Negro heroes and heroines in juvenile fiction. Betty Baum's "Patricia Crosses Town" (Knopf) is the story of a Negro girl in a newly integrated school and, according to the publisher, is selling satisfactorily.

*Double Standard:* But Jean Poindexter Colby, editor of Hastings House, reports that some salesmen objected to Helen Kay's "A Summer to Share," in

which a Negro child from the city visits a white family out in the country. As a result of the protest—the salesmen said the book wouldn't sell in the South—the Negro child was edited into a white one.

This kind of resistance—and pressure from the other side for more ethnic representation—has led some publishers to compromise—and bring out two editions of the same text. Scott, Foresman and Co., for example, is offering school boards a choice this year between two basic-readers series. The standard series still features Dick, Sally and Jane, the fair-haired siblings who have romped with spaniel Spot through generations of primers. But now, in the multi-ethnic edition, Dick, Sally and Jane romp with Negro children—Mike, Penny and Pam.

*Responsibility:* Scott, Foresman editor-in-chief Kenneth Lund reports most of the company's basic-reader sales this year are in the multi-ethnic category. "It's not like a watershed," he says, "with one edition flowing North, the other South. We're offering the multi-ethnic books in every part of the country, and we feel we've made a big, bold move."

Some critics dispute that there is any degree of courage in publishing two editions. "The venality of publishers is appalling," says Herbert Hill, author, teacher and national labor secretary of the NAACP. "They have a moral responsibility to stop pandering to the racial mentalities of the North and South." But in the profitable field of textbooks (U.S. schools spent more than \$250 million on them in 1964), altruism is rarely a motivating factor. "We're in business to sell books," said a salesman last week, "not to make sociological decisions."

One temporary answer to the shortage of good multi-ethnic texts has been the development of a wide variety of classroom supplements—books and bulletins that focus exclusively on the minorities' role in history and in modern society. The Negro Heritage Library, with a staff of 60 and some 100 free lance contributors, is one of the most complete. It recently published ten fat volumes ranging from "Emerging African Nations and Their Leaders" to "Profiles of Negro Womanhood." Forty public-school systems in the East and South have already subscribed to the library's projected series of fifteen volumes (cost: \$275 a set).

In a few urban school districts, teachers have written their own supplements. In 1963, the social-studies department of the Detroit school system published a 52-page supplement, "The Struggle for Freedom and Rights: The Negro in American History." Some of the booklet's material has since been put into Laidlaw's "Our United States," the eighth-grade history it was designed to supplement. In Washington, D.C., where 90 per cent of the public-school enrollment is Negro, a 130-page resource bulletin has been in use since 1964.

Many of the supplements, however, are a source of controversy among those most concerned with bringing light into the cultural blackout. "The teaching of history about minority groups shouldn't be separated in this way," says Le Vell Hughes, social-studies teacher at Menlo-Atherton High School in California. "It's a little like saying, 'Children, now that we've studied American history, let's take a look at Negro history.'" Hughes' view is shared by Sterling Stuckey, president of a Negro history society in Chicago. "These materials just do not place Negroes into the mainstream of American history or culture," he says. "They keep them separated."

*The Bridge:* But Negro Heritage publisher Wyatt Tee Walker disputes these theories. "Supplements are the bridge," he says. "I keep saying 'Freedom now,' when I know in my heart it can't be freedom now. It'll be ten years before we have fully integrated textbooks. Meanwhile, supplements will help lower the potential for bigotry in white children."

Ethnic minorities other than the Negro are also achieving recognition in texts and trade books. In Scott, Foresman's new basic readers at least fourteen minorities—from Poles to Puerto Ricans—are represented. Webster, McGraw-Hill's "Americans All" series addresses itself frankly to the problems of the American Indian, the Cuban and Puerto Rican, the Oriental and the Latin American facing prejudice in the U.S. Southwest. And on the West Coast, many schoolchildren are finally learning the truth about the U.S.'s shameful internment of 100,000 Japanese-Americans during World War II.

Many educators regard these achievements as modest milestones—not only in the minorities' march for equal opportunities but in their own search for a superior curriculum. "If . . . one managed to change the curriculum in all the schools so that Negroes learned more about themselves and their real contributions to this culture," wrote James Baldwin in his essay "A Talk to Teachers," "you would be liberating not only Negroes, you'd be liberating white people who know nothing about their own history."