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An Analysis and Annotated Bibliography of Selected Books for Children about Negro Life

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AN ANALYSIS AND ANNOTATED BIBLIOGRAPHY OF SELECTED BOOKS FOR CHILDREN ABOUT NEGRO LIFE

by

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INTRODUCTION

During the past decade, commonly referred to as the Sixties, publishing of children's books has increased immeasurably; reading of these books, also, appears to be more widespread. The effect that children's reading has on developing attitudes and learning is an issue of some concern among librarians, teachers, and parents, although it is of lesser concern to children themselves. When reading for enjoyment, children, it is believed, do not attempt to assess the interrelationship of one book to another or seek to discern specific concepts which the books provide. However, adults advance the philosophy that books to serve, as Egoff[1] suggests, as "indicators of the society that produced them, as a group portrait of the children and adults pictured therein, and as a potent influence on the generation that reads them." This latter contention suggests that books help to shape attitudes and to determine learning. Egoff[2] further notes that children's books mirror changing behavioral patterns of American life and reflect the current facets of our society.

It is a concerned society, one that sees itself as

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[1]Sheila Egoff, "Children's Books: A Canadian's View of the Current American Scene," The Horn Book Magazine, XLVI (April, 1970), 143.

[2]Ibid., p. 144.

> responsible for the malaise of the young and one that makes an effort to state their problems for them. The themes of modern American realistic fiction for children and young people are concerned with the personal problems of the young. . . and with social problems: divorce, alcoholism, poverty, prejudice, and drugs.

Attempts to combat prejudice, described by Egoff as one of the concerns of America, may be responsible for the surge of ethnic awareness evident in contemporary children's fiction. These books may become a major source for developing attitudes and acquiring accurate knowledge about the American Negro,[1] thus reinforcing what social scientists have argued: that cultural differences are due to environmental factors rather than to inherent differences.

Further supporting the contention that books develop attitudes, even among the very young, is a study by Goodman[2] who analyzed racial attitudes of four-year-olds and questioned, "What is the nature of the race-related cultural patterns to which our children have been exposed?" Her findings are thought-provoking.

> First and most importantly they 'children' have been exposed to a master concept and a master belief about race relations. They have been exposed to a very basic idea which finds myriad expression throughout the United States. If the idea were to be described in one terse and over-simplified formula, it might well read White.
> Brown
> White over brown with the line between is an over-simple

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[1]The investigator describes the ethnic minority group in this study as Negro. A minority group currently equated as Black, Afro-American and earlier as "colored."

[2]Mary Ellen Goodman, Race Awareness in Young Children (New York: Collier Books, 1964).

> description of race relations in . . . 'this' country. It is even an oversimplification of the race-related value system current among the parents of our children, but it gets at the heart of the matter. It is precisely this superposition of the whites, tacitly recognized by all and deeply resented by the subordinated browns, which constitutes the biggest single fact about race relations, and the most comprehensive idea to which our children are exposed. The idea is pervasive and it pervades silently, like a creeping fog, and is just about as difficult to stop. It has seeped through the nation and along the line of the generations, and we can see it now seeping into our children, white and brown.[1]

How has the Negro become one of the ethnic groups with an "awareness topicality" for children's books? As a minority group with a slave background, the Negro's inclusion in the mainstream of American life has been problematic indeed. Rose[2] presents this viewpoint:

> Racism grew up as an American ideology partly in response to the need to maintain a reliable and permanent work force in the difficult task of growing cotton. While American Negro slavery was older than extensive cotton agriculture, it took major economic and political significance in connection with the rise of "King Cotton" after 1793, and the patterns of discrimination and prejudice that have carried on until the present day took their form originally in the cotton growing areas.

Racism, thus begun, has long been reflected in the adult literature of the country. Some years ago, an author termed this racism in literature a discriminatory invisibility of the Negro in books, and projected the theory that this condition existed because

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[1] Ibid., p. 90.

[2] Arnold Rose, The Negro in America; the Condensed Version of Gunnar Myrdal's An American Dilemma ("Harper Torchbook"; New York, Harper & Row, 1964), p. xviii.

the adult Negro simply did not exist for many Americans; for the few congnizant of his existence, the Negro was stereotyped as slow, ludicrous, barefoot, always singing and happy. Ellison[1] wrote:

> I am an invisible man . . . I am a man of substance, of flesh and bone, fiber and liquid--and I might even be said to possess a mind. I am invisible, understand, simply because people refuse to see me.

A description so aptly drawn for the adult Negro also depicts the fate of the Negro child whose exposure to books of fiction and of fact before the 1950's failed to result in his "seeing" himself. Instead, the Negro child's reading reinforced the theory of inherent differences because he read only of the exploits and achievements of the majority Americans. Children tend "to learn what they live," and in books Negro children lived rejection both by commission and by omission. This assumption is well expressed by Mims[2] who points out that a policy of omission is damaging to children of other ethnic groups as well as to the Negro child:

> Civil Rights leaders, historians, and writers have roundly criticized the absence of multiracial textbooks and materials in the vast majority of schools in the United States. The American Negro has been a dramatic victim of this one-race policy, for by his exclusion from the American panorama, all of his contributions to American history and culture have been ignored. This exclusion has tended to leave Negro children, and children of other races as well, with the impression that the Negro had no hand in building this great nation -- that no Negro heroes lived or died here -- and that no Negro culture flowed into the American melting pot.

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[1]Ralph Ellison, The Invisible Man (New York: Random House, 1952), p. 3.

[2]A. Grace Mims, "Nervous Nellies on Race Relations?" School Library Journal, XIII (March, 1967), 101.

The 1950's first reflected a changing philosophy governing the treatment of Negroes in children's books. As fictional characters Negroes were portrayed as they lived, filling myriad roles and, increasingly, working at varying levels of jobs. As the 1950's became the 1960's, there was a growing awareness of the Negro minority as an integral component of American life and this awareness was indicated in several significant changes in the production and use of children's books which included Negro characters and aspects of Negro life. In August and September, 1966, an ad hoc subcommittee of the House Committee on Education and Labor held five days of hearings about the Negro's exclusion from textbooks and library books. Although most of the testimony was related to inadequate textbooks, the existence of such a hearing gave further emphasis to a growing concern about the nature of the literature. As a result of this and other factors, many reputable publishers made deliberate efforts to present books with Negroes as realistic, believeable characters; not all good, but not all bad. Even though the problems of integration, segregation, and crime continue to be popular themes, blatant examples of stereotyped characters are less prevalent. In addition, efforts by critics and reviewers have brought about some changes. Among them is The Rooster Crows,[1] winner of the meritorious Caldecott Award, which contained an illustration

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[1]Maud Fuller Petersham, The Rooster Crows; a Book of American Rhymes and Jingles by Maud and Miska Peterman (New York: The Macmillan Company, 1945).

showing a stereotyped Negro child. The revised edition omitted the child. Librarians, as well, are reacting; titles such as Little Black Sambo[1] are not used, and the Children's Catalog, 12th ed.,[2] has omitted The Voyages of Doctor Dolittle,[3] Newbery Award winner of 1923. Finally, as a significant contemporary fact, many new, imaginative and realistic picture books include Negro children engaged in activities representative of modern urban and rural living. One of the most interesting, Stevie,[4] written by a young black ghetto writer, John Steptoe, reflects the realistic treatment accorded Negroes and may well be the catalyst to counter the biased concept apparent in earlier books such as Little Black Sambo.

These few paragraphs on the role of children's books and the changing trend in the portrayal of the Negro in literature are not presumed to be definitive. They do, however, give justification to the study which follows. If books reflect the current social, political, and economic "happenings" of American society and help instill selfawareness (as is supported here), a continuing appraisal and use of titles which seek to decry the myth of the Negro's inferiority may help young readers of minority and majority ethnic

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[1]Two editions are currently available; one is: Helen Bannerman, Story of Little Black Sambo (Philadelphia: J. B. Lippincott Co., 1923).

[2]Children's Catalog, (12th ed.; New York: H. W. Wilson, 1971).

[3]Hugh Lofting, The Voyages of Doctor Dolittle (Philadelphia: J. B. Lippincott, 1922).

[4]John Steptoe, Stevie (New York: Harper and Row, Pub., 1969).

groups to reach adulthood with greater capacity for harmonious living.

Purpose and Scope

The American Negro in children's books is the minority group considered in this study. Two purposes are proposed: one, to analyze the portrayal of Negro life in a selected group of fiction books, published from 1959 to 1970, for children, and two, to compile an annotated bibliography of such titles. The evaluation will stress the racial presentation of Negro life more than it will appraise the literary quality of the books selected. These will be fiction books written for children with reading competence commensurate with their respective levels of kindergarten through junior high school.

The study is presumed to be significant because it shows a changing trend in the treatment of the Negro in children's fiction during the last ten years of the sixteen since the 1954 Supreme Court Decision. The product of this research may help children's librarians, teachers, and parents to evaluate other contemporary fiction depicting Negro life for children by providing examples of books which give desirable portrayals of Negro experiences.

Definitions

The following definitions of the terminology used in this study, i.e., children's books, fiction, Negro, stereotype, and

realism will clarify their meaning when reference is made to them.

Children's books, as used here, refer to fiction written for children in kindergarten through junior high school. (Some of the books recommended may be used by more mature readers.) Fiction is used in its broadest sense, i.e., it includes picture books, easy-to-read books and fictionalized biography of special value as well as more obvious selections.

Negro refers to the ethnic minority that has emerged from an American slave background. Negro, Black, Afro-American and "colored" are equated depending upon the generation using each term. Despite current trends toward use of other terms, the investigator will use Negro in this study to describe the ethnic group treated.

Stereotype refers to the "rigid, emotionally reinforced generalizations not easily revised in the light of new experiences and information . . . they may represent holdovers from the past, or are rationalizations of wishes of people . . ."[1] This study uses the specific meaning given stereotype by Rose[2] e.g., "by stereotype is meant a false and oversimplified idea of a group. For instance, if one thinks Negro women are like the 'mammy' on the Aunt Jemina Pancake box or that Negro men are like Stepin' Fetchit, he is thinking in stereotype."

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[1]Intergroup Education in Cooperative Schools, Literature for Human Understanding (Washington, D. C.: American Council on Education, 1948), p. 17.

[2]Rose, op. cit., p. 17.

Realism is defined by Arbuthnot[1] as involving places, people, actions and motives that are both possible and plausible.

Methodology

An annotated bibliography of books treating Negro life in books for children was compiled. In order to decide on titles for inclusion, the investigator examined the indexes and guides considered to be basic, namely, Children's Catalog and Junior High School Catalog; reviewing media, e.g., Bulletin of the Center of Children's Books and School Library Journal; various miscellaneous lists such as Baker's Books about Negro Life for Children and Rollins' We Build Together. Various publishers' brochures and current professional articles containing bibliographies on the Negro supplemented these tools.[2]

The books selected have been limited to those marked with reading and/or conceptual levels ranging from kindergarten through junior high school. Limiting this study to the treatment of the American Negro in recent children's fiction, the investigator focuses upon books with settings in the United States with two exceptions[3] and to publications between 1959 and 1970 except

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[1]May Hill Arbuthnot, Children and Books (3d. ed.; Chicago: Scott, Foresman and Company, 1964), p. 426.

[2]See Appendix A for complete list of the tools examined.

[3]Zulu and I, Momolu, both set in Africa.

Little Vic,[1] a 1951 title reissued in paperback edition in 1968. Good reviews, inclusion of a title on several lists, necessary reading/conceptual level, date and the obvious inclusion of Negro characters were the factors which determined the choice of approximately one hundred titles to be read and evaluated by the investigator. After analysis, sixty-six titles were chosen for inclusion. Twelve to fourteen of the hundred titles were unavailable for personal examination and were, therefore, eliminated. Twenty were not used because they were not suitable; several contained themes repetitive of those in books chosen and were not as well written. Finally, a few titles were eliminated due to a decision that they were "too adult" for the list as it finally evolved.

Selected stories include one or more Negroes either in major or minor roles; such characters are depicted engaging in varied occupational pursuits, living in different institutional settings or sharing plausible community activities. Using the personal and educational background of the authors selected as one gauge for deciding on the sincerity of their treatment of Negroes, the investigator also drew upon her own experiences as a Negro, the insights acquired through contact with and reading about Negroes to determine if the Negro life is treated in a candid, humanistic manner. Several of the books selected received criticism in professional literature for contrived racial involvement, but they are

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[1]Doris Gates, Little Vic (New York: Washington Square Press, 1968. First published in 1951).

still included because the investigator believes they reveal the innate worth of an individual with whom the child can identify.

The titles are not inclusive for the decade because the annotations in reviewing media did not always reveal the presence of Negro characters. Because of this, the investigator examined approximately one hundred books falling within the limits of grade/conceptual levels, type, period and locality, but she evaluated and annotated for the inclusion in the bibliography only those titles meeting reading, interest and concept level and having Negro characters in "visible" major or minor roles. No children's evaluations were used as a basis for making decisions.

Current articles, books and other materials treating Negro life and its portrayal in literature were read for background. After discovering that there was an absence of a specific set of criteria for judging children's books for this study, the investigator modified criteria suggested by the Katz Brady List of Verbal Stereotypes[1] and those of Arbuthnot,[2] Baker,[3] and Rollins,[4]

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[1]Daniel Katz and Kenneth Brady, "Racial Stereotypes of One Hundred College Students," Journal of Abnormal and Social Psychology, XXVIII (October-December, 1933), 280-90.

[2]Arbuthnot, op. cit., p. 447.

[3]August Baker, Books about Negro Life for Children. (New York: New York Public Library, 1961), pp. 6-7.

[4]Charlemae Rollings, We Build Together: A Reader's Guide to Negro Life and Literature for Elementary and High School Use (3d ed.; Champaign, Illinois: National Council of Teachers of English, 1967), pp. x-xviii.

the latter three authorities in the field of children's literature. The format of the instrument which was developed is that used by Kahn[1] in her study of treatment of minority groups.

The instrument or code[2] includes the general categories of theme, setting, characterizations, author's attitude as well as Negro and non-Negro attitudes toward Negroes, outcome of the story and focus. Tables are used to indicate treatment of Negroes in all categories except that of attitude; annotations reveal attitudes held by author and/or characters. The tables and their analyses constitute one chapter of the study.

The bibliography is arranged alphabetically by the author's surname, followed by title, place, publisher, and date; the latter is not necessarily restrictive. The annotations are presented as separate paragraphs and average a hundred words. In those cases in which a longer annotation is used, it attempts to suggest the flavor of the stories and to spotlight attitudes. The bibliography also constitutes one chapter of the paper.

Finally, the concluding brief chapter attempts to summarize the results of the overall analysis. Repetitive themes on school and home are apparent in the sixty-six books which were evaluated, and support is given to the assumption that there is a definite

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[1]Dorothy Kahn, "An Analysis of the Treatment of Minority Groups" (Unpublished Masters thesis, Graduate Library School, University of Chicago, 1955).

[2]See Appendix B.

trend in the portrayal of the Negro in children's literature in the 1960's.

Chapter II

SURVEY OF RELATED LITERATURE

The search for relevant literature soon revealed that material on Negro life, history, and culture for the adult reader has greatly increased during the past decade. At the same time, it is also clear that there is a limited amount of research concerning the portrayal of Negro life in fiction for children. Certain philosophic standards have, however, been stated. Millender,[1] for example, explicitly defends the fact that history and culture mirror the Negro--even if the mirror is clouded. In her words

> ... one must remember that books are just a mirror of the times... . They present life as it is interpreted to be by authors who can convince publishers that they have something that will sell. Most authors successful in the early 1900's had no real way of knowing the Negro about whom they were writing, but they wrote about Negroes, nevertheless, and people believed their fanciful presentations. At that time in our country's history, it was accepted that the Negro lived little better than his plantation days, that he wanted nothing, and evolved like nothing that resembled humans of the day.

Millender further contends that representation of the Negro in books for children during the early years distorts Negro life through stereotypes which the media created and kept alive. Publishers catered solely to writers who had little or no contact

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[1]Dharthula H. Millender, "Through A Glass Darkly," School Library Journal, XIII (December, 1967), 29.

with Negroes but purported to be authorities. They wrote books that reflected the so-called supremacy of the majority American and, according to Millender,[1] "lashed out openly at the Negro whom they blamed for all their ills. Inwardly, they must have beaten themselves for what they had done to make the situation so black." Authors of this early period knew Negroes because they "played" with them in Alabama or "grew up with them on such and such a plantation of a relative." Potential Negro authors were discouraged from depicting the happiness, the hope and the indefinable humor, not the stereotyped variety, which kept life worth living for Negro children who had only derogatory images of themselves in the books of the early 1900's.

As the twentieth century progressed, the demand for books about Negroes increased and authors produced publications which "mirrored" sadness, frustrations, fears and other more realistic assessments of Negro life. Much of this literature, however, is directed primarily to adults and it is evident that similar materials are needed for the child and the young adult. A committee of the American Association of School Librarians prepared a bibliography on "Treatment of Minorities in Library Books and Other Instructional Materials"[2] and pointed out that

> the priorities for quality interracial books and other

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[1] Ibid., p. 30.

[2] "Multi-Ethnic Media: Selected Bibliographies," School Libraries, XIX, No. 2 (Winter, 1970), 49-57.

> instructional materials have increased since the publication of the Kerner report, which reminded us that "The quality of education offered by ghetto schools is diminished further by use of curricula and materials poorly adapted to the life experiences of their students. Designed to serve a middle class, much educational material appears irrelevant to the youth of the racial and economic ghetto. Until recently, few texts featured any Negro personalities. Few books used or courses offered reflected the harsh realities of life in the ghetto, or the contributions of Negroes to the country's culture and history. This failure to include materials relevant to their environment has made students skeptical about the utility of what they are being taught.[1]

Although the investigator was able to locate only a limited amount of data relating to efforts on the part of publishers to provide fiction for children which portrays Negro life realistically, at least a few basic listings indicate this movement. In 1941, a pamphlet edited by Charlemae Rollins[2] cited only 72 acceptable books, among 200 titles included, for children of the elementary school age, about Negro life. In 1948, a second edition[3] of the list included 90 acceptable titles and a year later, Augusta Baker's list[4] noted 95 books on the subject. By 1957, a revision of the Baker list[5] critically evaluates approximately 200 titles

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[1] Ibid., p. 49.

[2] Charlemae Rollins, We Build Together (Champaign, Illinois: National Council of Teachers of English, 1941).

[3] Charlemae Rollins, We Build Together (2d ed.; Champaign, Illinois: National Council of Teachers of English, 1948).

[4] Augusta Baker, Books about Negro Life for Children (New York: New York Public Library, 1949).

[5] Augusta Baker, Books about Negro Life for Children (Rev.; New York: New York Public Library, 1957).

and the gradual increase in the presentation of an honest characterization of Negroes is even more apparent with the publication of the third revision of Rollins' list (1967)[1] when more than 500 titles not only substantiate growth but also better literary style.[2]

Effie Lee Morris[3] made an analysis of children's books to determine portrayal of Negro life in such books published during the period 1900 to 1950. Her study dealt primarily with the effect of cultural, political and social factors of the period in fiction directed to American children. She gave a chronological presentation of the treatment of Negro life, depicting changes and trends as they occurred during the half century studied. From 1900 to 1930, a change in the role of the Negro character from that of slave and

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[1]Charlemae Rollins, We Build Together: A Reader's Guide to Negro Life and Literature for Elementary and High School Use (3d ed., rev.; Champaign, Illinois: National Council of Teachers of English, 1967).

[2]Of particular interest, at this point, is the discernible change in the attitude of reviewers and other involved individuals as reflected in the open criticism of plantation stories and, more specifically, Little Black Sambo as an inclusion on a recommended list. Rollins gives emphasis to an evolving interpretation when she explains her rationale for the citation of Little Black Sambo in her 1941 list. "For a time, it was the only picture book in which a dark-skinned child was the hero. Only mild objections were raised by sensitive readers to the story or the pictures. As the years passed more and more adults, both Negro and white, recognized how much Negro children were stereotyped by the word "black" and the epithet "Sambo." (Rollins, op. cit., 3d ed. rev., 1967, pp. xvii-xviii.)

[3]Effie Lee Morris, "Mid-Century Survey of the Presentation of the American Negro in the Literature for Children. Published between 1900-1950." (unpublished Master's thesis, Library School, Western Reserve University, 1956), pp. 103-111.

servant to that of stereotype comic relief is indicated in her study. Although stereotype characters continue as the chief "visibility" of the Negro throughout the 1940's, realism creeps in presenting varied facets of Negro living. According to Morris' findings, stories no longer feature comic relief exclusively, but authors are successful in true-to-life portrayal of Negroes running the gamut of types and experiences. This study is reinforced by the lists of Rollins[1] and Baker.[2] Morris notes definite improvement in the illustrations found in the books treated in her study.

Mabel Harrison Jeter[3] did her Master's thesis on the presentation of the Negro in children's books. She comments:

> In attempting to promote and perpetuate intercultured understanding and education of our young people today, care should be exercised in the selection of children's books which present and treat Negro life in an unbiased, accurate and well-rounded manner. It is important that children in their formative years develop a healthy attitude toward and appreciation for each other as individuals. Similarly, a healthy and tolerant attitude should be developed toward racial and ethnic groups having different customs and points of view. Books that tend to reinforce and perpetuate distorted and stereotyped ideas in the minds of one individual or group toward another hurt, alienate and further breach the gap of human understanding and good relations that should be engendered.

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[1]Rollins, op. cit., 3d ed., rev., 1967.

[2]Baker, op. cit., rev., 1957.

[3]Mabel Harrison Jeter, "Presentation of the Negro in Children's Books Published between 1951 and 1960." (unpublished Master's thesis, Library School, Atlanta University, 1962), p. 4.

In 1952, Farley[1] made a study of the treatment of the Negro in children's literature by Negro and white authors. She found, then, the beginning of a trend toward more natural treatment of the Negro that is neither too much stereotyped or too much exalted. In her words:

> The books for children examined by the investigator were varied as to content and theme, thus any evolution of theme would of necessity be colored by variations which would be difficult to categorize. Negro and white authors' approaches were first considered but had to be discarded because the tendency toward stereotype was found in books by both groups.

Farley[2] continues:

> Negroes are being presented in children's literature as everyday boys and girls, men and women who are just like other American citizens.

The Morris[3] study preceded the 1954 Supreme Court Decision on Desegregation while that of Jeter[4] covered the period immediately following. Information on publishing trends which this investigator presents up-dates these two previous studies and reveals some fringe effects of that decision on publishing trends as they relate to Negro life.

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[1]Ella Willis Farley, "A Comparative Study of the Treatment of the Negro in Children's Literature by Negro and White Authors." (unpublished Master's paper, Alabama State College, 1952), p. 24.

[2]Ibid., p. 41.

[3]Morris, op. cit.

[4]Jeter, op. cit.

Fuller[1] has compiled a bibliography of titles that covers the lives of outstanding Negroes. Although these titles are not meant exclusively for children, many of them may prove interesting reading for the more mature young readers because of their varied content. However, Fuller's study has relevance for this investigator's study because of its format and its treatment of Negroes. She agrees with Brown,[2] who writes:

> Biographies . . . stimulate student interest in themselves, in their vocational decisions, in their part in the world and provide heroes and heroines with whom they can identify.

Although fictionalized biography is not treated extensively by this investigator, some research evidence indicates that biography is a literary form featuring worthwhile subjects with whom children can identify.

In 1965, the late Whitney Young, executive director of the Urban League, attacked the blatant racial bias of textbooks and berated American publishers for omitting Negroes from their books for children. In response to Young's attack, Larrick[3] studied more than 5,000 trade books published in 1962, 1963, and 1964 in an effort to determine "the effect of Little Rock, Montgomery, and

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[1]Juanita Boykin Fuller, "An Annotated Bibliography of Biographies and Autobiographies of Negroes 1839-1961." (unpublished Master's thesis, Library School, Atlanta, Georgia, 1962).

[2]Ralph Adams Brown, "Using Biography in Teaching High School Social Studies," High School Journal, XL (March, 1949), 22.

[3]Nancy Larrick, "The All-White World of Children's Books," Saturday Review, XLVIII (September 11, 1965), 63-64.

Birmingham." She found that the story of the American Negro was told in only four-fifths of one percent of trade books published. Only twelve picture books include Negro children as characters and then in illustrations only. For the readers twelve years old and up, the word Negro may be mentioned or the characters are involved in "issues stemming from school integration, neighborhood desegregation and nonviolent desegregation." Larrick[1] judged most of the books in which Negro characters appeared to be mediocre or worse, and she found her judgment supported by unfavorable reception by many of the major reviewing media in the juvenile field. She forecast hopefully:

> Many juvenile editors who state determination to present a completely fair picture of Negroes in our multiracial society add the reservation "where it seems natural and not forced".[2]

In a paper based on his unpublished doctoral dissertation "Characterizations and Concept of Minority Americans in Contemporary Children's Fictional Literature," David K. Gast[3] reported that results obtained from the analysis of data derived from his investigation warranted sixteen conclusions. This investigator extracted those pertinent to this study. Gast observes that recent children's fiction, the population of his study, portrays American

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[1]Ibid., p. 64.

[2]Ibid., p. 85.

[3]David K. Gast, "Minority Americans in Children's Literature," Elementary English, XLIV (January, 1967), 12-23.

minorities, e.g., American Indians, Chinese, Japanese, Negroes and Spanish Americans as having adopted the American majority middle class values related to cleanliness, kindness, intelligence, ambition, hard work, and success. There is an almost exact reversal of traditional Negro stereotype excepting that which describes the Negroes as "musical"; in status, Negroes are evenly distributed as to lower and middle-class rating. In addition, occupational stereotypes for Negroes have disappeared while for other minorities they remain, and Negroes and the American Indian represent the only minorities seeking higher education in noticeably large numbers.

These interesting conclusions continue: Japanese and Negro minorities appear more thoroughly assimilated with the majority culture than other minorities; male superiority is not perpetuated in Negro characterizations; authors and publishers emphasize themes of social equality in the books for children about Negroes but deemphasize physical differences between Negroes and Anglo-Americans by featuring light-skinned Negroes as representative of the Negro ethnic minority; the Negro continually seeks social acceptance while combatting prejudice and social restrictions; themes of brotherhood and racial equality are replacing the non-complimentary stereotype; differences are dignified while similarities are emphasized.

The Gast study reinforces the fact that there is a dearth of books about Negroes at the picture book, primary and elementary levels while the quantity of stories at the upper grade level

increases. Presumably, this is due to the problem of social acceptance faced by Negroes. Teenage characterizations of Negroes appear far more often than in books about other minorities. Furthermore, Gast recommends action programs such as widespread use of children's literature to supplement reading and social studies textbooks as well as further research involving experimental studies designed to test the assumption that attitudes favorable to minority Americans are developed by readers of contemporary children's fiction about them.[1]

Dorothy Sterling,[2] writing on "The Soul of Learning," traces historically available titles dealing with Negroes in children's literature--fiction and nonfiction. She says:

> Let's play a numbers game.... There were roughly twelve thousand children's trade books issued in the seven-year period from 1960 through 1966. If we say that eighty, perhaps one hundred and twenty, dealt with the Negro in the United States, that means that at best 1 percent of the total output of books for young people are devoted to the Negro.[3]

Sterling[4] concludes her bibliographic essay:

> The fantastically difficult and yet hopeful job that confronts us teachers and writers is to provide the young with the vision of conciliation and the frame of mind intellectual materials which will make conciliation possible. And perhaps I have hit quite by accident on

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[1] Ibid., pp. 18-21.

[2] Dorothy Sterling, "The Soul of Learning," English Journal, LVII (February, 1968), 166-80.

[3] Ibid., p. 171.

[4] Ibid., p. 180.

> the significant word of the immediate future--conciliation. The concept of "soul," no matter how many ways you define it expresses Negro reaction against oppression on one hand and against assimilation or absorption on the other.

Both Larrick and Sterling agree that there is hope; and this investigator sees this hope as a shifting of goals in the years since 1954 from mere inclusion on a "color me brown" basis to Sterling's "conciliation ... as a social process ... a coming together of the antagonistic equals who resolve their antagonisms[1] on a footing of mutual respect."[2]

Judith Thompson and Gloria Woodard[3] collaborated in writing an article which also has relevance for this study. They agree with the late W.E.B. DuBois in his contention that the Negro has been forced into a role of "double-consciousness," e.g., nothing that his black world offers is worthy that fails to meet fully the criteria of his majority brother. These young writers question the attitudes which pervade much of the current fiction portraying Negroes, despite the authors' intention to achieve harmony between

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[1]That these antagonisms are recurrent in other ethnic groups is exemplified in the increasing effort of the American Indian to find identity. A study that proved of great value in this investigation was Elaine Garvin's "Analysis of the Treatment of the American Indian in Juvenile Fiction" (unpublished Master's thesis, Graduate Library School, University of Chicago, 1961) as it suggested some features of the format for evaluating children's fiction read and examined in this investigator's study.

[2]Sterling, op. cit., p. 180.

[3]Judith Thompson and Gloria Woodard, "Black Perspective in Books for Children," Wilson Library Bulletin, XXXXIV (December, 1969), 416-424.

minority and majority races. They contend that there is widespread but less obvious misrepresentation tending still to depict the majority American in the dominant role with the Negroes introduced as an afterthought. They[1] insist that:

> "Good intentions" are not enough. The writer of books about black children must understand the importance of ethnic consciousness before writing about the goal of ethnic irrelevancy. Conscious of the inequities suffered even after many blacks became just "plain" Americans, blacks today refuse to erase the "black" from black American. They refuse to make invisible that one attribute which connotes their unity, culture, heritage. Certainly, integration and assimilation are not possible until the recognition of and respect for these differences are fully realized.

In their subsequent analysis of current titles, Thompson and Woodard support their premises by indicating the subtle ways misrepresentations are achieved such as the failure to portray the family life of the Negro, success achieved through the help of the majority race, skin pigmentation supporting the "hierarchy...that white is best and extreme darkness most undesirable" and the lack of high expectations among Negroes. The writers decry the books which reinforce inferiority complexes, limit aspirations of Negroes and place acceptability as a major criterion, while, at the same time, they recognize these as existent distortions. They are aware too of an increasing trend in many books to show that these distortions are not inherent among Negroes, e.g., they are solely environmental. Positive criteria for judging books about Negroes

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[1] Ibid., p. 417.

which these writers give reinforce their beliefs:

> The better books depict black children as individuals whose identity includes name, home life, family, friends, toys, hobbies, etc. In addition, they are black, American and first-class citizens. These books lead children naturally to the conclusion that differences--in personality, abilities, backgrounds--are desirable among people.[1]

Thompson and Woodard state further:[2]

> The value of such a book 'one that presents a problem familiar to all children' is that it assures the ghetto child that he, too, is visible--that he is important enough to be reflected in that literature which has always been made to seem too cultured to admit him.

These young collaborators decry the fact that fiction for children has failed to provide identification and pride in self, ethnic group, and African heritage, such as that currently being presented to a greater degree in histories and biographies.

In an article based on his study, Shepard[3] expressed concern over the treatment of characters in popular children's fiction:

> It is the responsibility of the teacher, parent, and librarian to know some of the subtle content of books--the values approved and the traits attached to favored and non-favored characters in children's fiction. With this knowledge, books that bestow beauty, courage and fairness will be revered by today's children and passed on to the children's children.

He emphasized further the need to know the kinds of people

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[1] Ibid., p. 422.

[2] Ibid., p. 423.

[3] John P. Shepard, "Treatment of Characters in Popular Children's Fiction," Elementary English, XXXIX (November, 1962), 676.

children meet in books they read as well as the pictures of humanity they see through the lives of the heroes or the villains portrayed. He concluded that heroes and heroines tended to be clean, white, healthy, handsome, Protestant Christian, middle-class; while villains usually were ugly, physically undesirable, non-Caucasian races, most often poor.[1] This investigator considers Shepard's study supporting evidence that Negroes as one of the non-Caucasian groups have all too often appeared in the "villainous" role in children's books thus destroying the self-image for the Negro child and creating a false image of him in the eyes of his peers in other ethnic groups.

Since beginning this study, the investigator has become more and more aware of the increasing interest in this field of writing. Librarians have become explosively verbal about the effects of such writing on children. They presage changing tastes of minorities; one such change is reflected in the current status of the word "black," once a denounced stereotype. Commenting on the black experience, Binnie Tate[2] and three co-librarians reflect this emerging worthwhile dialog:

> Even in the area of evaluation, the subtle cultural biases were confirmed as our joint committee of children's librarians--two white, two black--sat down to evaluate children's books about the black experience.

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[1] Ibid., p. 672.

[2] Binnie Tate, et al, "In House and Out House; Authenticity and the Black Experience in Children's Books," Library Journal, XCV (October 15, 1970), 3595.

These four librarians expressed the belief that "implicit" racism is apparent in many ways with such stories symbolizing black and white as evil and good respectively. Goddard,[1] one of the four, points to the damaging influence on the lives of children through questionable fiction, for this literary form is generally the first they read:

> As a black librarian working with black children I have been offended countless times by books which negate and 'innocently' disparage the image of the black man in text and illustrations. Most of these books are dated in their depiction of blacks physically, mentally, and socially. I call for the removal from significant compiled booklists of irrelevant and dated books for use with children, especially black children.

Revealing a candid self-analysis, Goldner[2] also exhibits a keen perception of the "out house" and "in house" trends prevalent in this increased output of black and white writers. She observes:

> Black is beautiful--and why not? As long as slogans are defined by what I, white and making-it, know to be true. I know, because my heart is in the right place. So everything that fits my definition is acceptable and good for black kids, because I understand it.
> . . . . . .
> What hit me painfully and demoralizingly in my discussions with black librarians was to face the extent of my dogmatism.

The fourth member of this committee, white White[3] reveals herself as a product of "associations" over the years and thus is inadvertently committed to racism through "sympathy" which she

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[1] Ibid., p. 3596.

[2] Ibid., p. 3596.

[3] Ibid., p. 3597.

equates with "understanding." She writes:

> Through our sensitizing process of our conversations, I have become increasingly aware of how subtle and complex racial attitudes are. Unthinking, earnest, liberal whites are just as susceptible to implicit racial biases as the boldest bigot. Well meaning attempts at 'inter-racial understanding' are often based on assumptions that are really condescending in nature.

An interesting testimony to the Negro's increasing pride in his blackness is the study recently completed by Dorothy Broderick.[1] When her proposed doctoral dissertation was first reported in librarianship research (November, 1967) it bore the title "The Image of the Negro in American Juvenile Fiction 1827-1967." The completed doctoral dissertation registers the shifting of minority tastes as reflected in her substitution of "Black" for "Negro." Commenting on her findings in an article "Lessons in Leadership,"[2] based on her study, Broderick writes:

> In the process of working on a doctoral dissertation, there is almost always one path the researcher must follow that is not directly related to the study, but that provides illumination into the subtleties of the problem. For this writer, one such byway occurred while writing Chapter VII, "Black is not Beautiful," in "The Image of the Black in Popular and Recommended American Juvenile Fiction Books, 1827-1965".

During the period of this investigation, this writer has read many studies which have sought to establish criteria for determining worthwhile fiction for Negro children. From these frank verbal

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[1]Dorothy Broderick, "The Image of the Black in Popular and Recommended American Juvenile Fiction Books, 1827-1965" (unpublished Ph.D. dissertation, Graduate School of Library Science, Columbia University, 1971.

[2]Dorothy Broderick, "Lessons in Leadership," School Library Journal, XVII (February, 1971), 31.

evaluations has surfaced an avowed admission that the content, the character treatment, the ideals and values in books have a definitive effect upon the lives of the readers as well as the pragmatic environment in which they live. There is no concerted effort to recommend only literature that idealizes the Negro; this practice is openly condemned. There is expressed a dire need to present life as it is known to Negroes in all of its crudities and evils, but finding in these experiences some values that are good, but there is need also to present life in some of its beauty, its family warmth, its staunch dignity, finding in such situations the catalyst which will cause the reader the privilege of seeing himself as a man created by God in His image. Only a few studies are specifically cited here, but many are available which support these principles.

In summary, the several studies cited here: Morris,[1] Jeter,[2] and Fuller,[3] as well as articles based on the Broderick[4] and the Gast[5] studies point to the need for fiction for children about Negro life. Although the research is limited, professional articles increasingly stress the need for significant books for children about Negro life.

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[1]Morris, op. cit.

[2]Jeter, op. cit.

[3]Fuller, op. cit.

[4]Broderick, "The Image of the Black in Popular and Recommended American Juvenile Fiction Books, 1827-1965," op. cit.

[5]Gast, op. cit.

Chapter III

ANALYSIS OF STORIES IN THE BIBLIOGRAPHY

The evaluated and annotated bibliography includes sixty-six titles. These have been analyzed by a code containing six major items: theme, setting, characterization, attitude, outcome of the story and focus. Tables are used to indicate all data except that of attitude which is presented in the annotation where feasible.

Analysis by Theme

Ten aspects of Negro life have been treated in the books selected; they are achievement, employment, family life, integrated friendship, integration in school, life in Africa, plantation life, slavery, social acceptance, and violence. According to Table 1, ten stories show achievement, five depict employment, twelve describe family life, fifteen indicate some degree of integrated friendship, twelve tell of integration in school, two picture changes in life in Africa, two center around plantation life, three treat slavery, four consider social acceptance, while the remaining two consider violence in some form. Three themes treating integrated friendship, integration in schools and social acceptance are accountable for approximately half of the stories included.

Table 1

NEGRO LIFE IN THE STORIES

Aspects of Life	Number of Stories
Achievement	10
Employment	5
Family Life	12
Integrated Friendship	15
Integration in School	11
Life in Africa	2
Plantation Life	2
Slavery	3
Social Acceptance	4
Violence	2
Total	66

Analysis of the Stories by Setting

Setting is checked with emphasis on five types: region, community, i.e., urban/large, urban/small, rural; home indicating paternal or maternal and economic status as low, middle, and upper; and period as pre-1960 and post-1960 to present. Table 2 reveals data for settings. Geographically, the North, Northeast, and East are settings appearing in the largest number of stories, thirty-eight to be specific; the South and the Southwest together rank second with fourteen. The Far West is represented with two, and one story has both South and North as the setting. Region is unknown in

eleven stories even though the action occurs in the United States. Africa and Cuba and the Caribbean are regional settings for the other four.

The community distribution places forty-six stories in urban/large and urban/small settings; two stories are set in the suburb of large cities. Rural communities account for eleven stories while there are eleven with no designated community. Plantation and African veld were settings in two each.

The "setting" code attempts to show the pattern of family living and economic status. Forty-six stories have homes showing the presence of the father actively participating in home life, being deceased, or appearing in illustrations; eight stories suggested a maternal pattern with the remaining indeterminate, none, or plantation, i.e., the parents are mentioned but have no home life rapport with the major character. Economically, thirty-two stories suggest families with low income, four with low-middle, and seventeen that might conceivably rate middle income status. Upper income level is not evident in any of the sixty-six stories.

Wherever the stories indicate specific dates, these are listed for period, but others are described as pre-1960 and post-1960 to present. Ten of the stories show a pre-1960 time of happening while fifty have clearly discernible periods of post-1960 to present. Of those remaining, the specific dates in years appear: 1692, 1755, 1800, Civil War, and 1899; there is one unknown. Often the clue to the period centers in happenings of the stories with certain locale.

Table 2

SETTINGS IN STORIES

	Title	Region	Community	Home Type	Home Income	Period Pre 1960	Period Post
1.	Joe Bean	South	Urban/Large	Paternal	Low		X
2.	Maple Street	North	Urban/Large	Paternal	Low		X
3.	Sounder	South	Rural	Paternal	Low	X	
4.	Hurricane	South	Rural	Paternal	Low		X
5.	A New Home for Theresa	Northeast	Urban/Large	Paternal	Middle		X
6.	Patricia Crosses Town	Northeast	Urban/Large	Paternal	Low		X
7.	A Quiet Place	Northeast	Urban/Large	Paternal	Low		X
8.	Durango Street	Far West	Urban/Large	Maternal	Low	X	
9.	The Nitty Gritty	Unknown	Urban/Large	Paternal	Low		X
10.	The Case of the Cat's Meow	Unknown	Urban/Small	Unknown	Middle		X
11.	The House at 12 Rose	Northeast	Suburb	Paternal	Middle		X
12.	Ronnie's Wish	Unknown	Urban/Large	Paternal	Middle		X
13.	That Ruby	North	Urban/Large	Maternal	Low		X
14.	Bimby	South	Rural	Plantation		X	
15.	Project Cat	North	Urban/Large	Paternal	Middle		X
16.	The Empty Schoolhouse	South	Urban/Small	Paternal	Low		X
17.	A Certain Small Shepherd	Unknown	Rural	Paternal	Low		X
18.	Ladder to the Sky	East	Urban/Rural	Paternal	Middle		X
19.	Classmates by Request	East	Urban/Large	Paternal	Middle		X
20.	Gabrielle and Selena	Unknown	Urban/Large	Paternal	Middle		X

Table 2--Continued

SETTINGS IN STORIES

	Title	Region	Community	Home Type	Home Income	Period Pre 1960	Period Post
21.	Porko von Popbutton	Unknown			Middle		X
22.	A Silly Little Kid	North	Urban/Large	Unknown	Unknown		X
23.	Little Vic	South	Rural	None		X	
24.	Zulu Boy	South Africa	Veld/Drop	Paternal	Low	X	
25.	I, Momolu	Liberia	Rural/Urban	Paternal	Low		X
26.	North Town	North	Urban/Large	Paternal	Low		X
27.	Whose Town?	North	Urban/Large	Paternal	Middle		X
28.	City Rhythms	Northeast	Urban/Large	Paternal	Low		X
29.	William	Unknown	Rural	Paternal	Low/Middle		X
30.	Zeeley	Unknown	Rural	Paternal	Middle		X
31.	Jazz Country	Northeast	Urban/Large	Paternal	Low		X
32.	Evan's Corner	Northeast	Urban/Large	Paternal	Low		X
33.	Free as a Frog	Northeast	Urban/Large	Paternal	Low		X
34.	The Soul Brothers and Sister Lou	North	Urban/Large	Maternal	Low		X
35.	Tessie	Northeast	Urban/Large	Paternal	Low		X
36.	New Boy in School	South	Urban/Large	Paternal	Middle		X
37.	A New Home for Billy	Unknown	Urban/Rural	Paternal	Low		X
38.	Goggles	North	Urban	Unknown			X
39.	A Letter to Amy	Unknown	Urban	Maternal	Low		X
40.	Peter's Chair	North	Urban	Paternal	Middle		X
41.	The Snowy Day	North	Urban	Paternal	Unknown		X

Table 2--Continued

SETTINGS IN STORIES

	Title	Region	Community	Home Type	Home Income	Period Pre 1960	Period Post
42.	Whistle for Willie	North	Urban	Paternal	Unknown		X
43.	Jennifer, Hecate, Macbeth, William ...	Unknown					X
44.	Not Over Ten Inches High	Northeast	Urban/Large	Paternal	Low	1755	
45.	Corrie and the Yankee	South	Plantation	Paternal	Low	Civil War	
46.	Joe and the Fawn	North	Rural	Paternal	Middle		X
47.	I Should Have Stayed in Bed	Unknown	Urban	Paternal	Middle		X
48.	Four Leaf Clover	Unknown					
49.	Julia's Decision	South/North	Urban/Large	Maternal	Low		X
50.	The Valentine Box	Northeast	Suburb	Paternal	Middle		X
51.	The Little Brown Hen	South	Rural	Paternal	Low	X	
52.	Martin Luther King, Jr.	South	Urban/Large	Paternal	Middle	X	
53.	The Good Morrow	North	Urban/Rural	Paternal	Low		X
54.	Tituba of Salem Village	Northeast	Urban/Large		Low	1692	
55.	Lions in the Way	South	Urban/Small	Paternal	Low	X	
56.	Roosevelt Grady	Northeast	Rural	Paternal	Low	X	
57.	Stevie	Northeast	Urban/Large	Paternal	Low		X
58.	The Voyage of the Long Black Schooner	Cuba	Urban			1899	
59.	Who Wants Music on Monday	South	Urban				X

Table 2--Continued

SETTINGS IN STORIES

Title	Region	Community	Home Type	Home Income	Period Pre 1960	Period Post
60. Where Were You That Year	South	Urban	Paternal	Low/Middle	X	
61. The Cay	Caribbean	Urban/Rural				X
62. What Mary Jo Shared	North	Urban/Large				X
63. Harlem Summer	Northeast	Urban/Large	Paternal	Low/Middle		X
64. Lillie of Watts	Far West	Urban/Large	Paternal	Low		X
65. And What of You Josephine Charlotte?	South	Plantation		Low	1800	
66. Counting Carnival	Unknown	Urban	Unknown			X

Analysis by Characterization

This code provides a checklist for ascertaining some characteristics of the Negroes appearing in the sixty-six stories suitable for elementary and junior high school students. Broadly stated, these are sex and age, type of role of Negro, method by which characters are introduced, e.g., direct or indirect approach, and physical description as realistic or unrealistic. Two tables were set up to show these characteristics, Tables 3 and 4. Table 3 shows sex and age using the categories male and female, each of which has three levels: Adult, adolescent and child. Of the sixty-six stories, all except ten have adult males as characters; nineteen have male adolescents as characters, and thirty-nine have male children. Fifty-one of the stories feature female adults, sixteen portray females in adolescent roles and twenty-three stories have female children. More of the stories contain characters in the male category at each age level than female.

Table 4 reflects characterization as to role, methods of introduction and physical description. In fifty-nine stories, Negroes have both major and minor roles or a minor role of importance. In the stories where they have a minor role, the illustration may be the sole way of identifying them. Under methods of introducing characters the indirect approach is used in six of the stories; the characters are introduced by inference and symbolic suggestions.

Table 3

NEGRO CHARACTERS BY SEX AND AGE LEVELS

	Title	Male			Female		
		Adult	Adolescent	Child	Adult	Adolescent	Child
1.	Joe Bean	X	-	X	X	-	-
2.	Maple Street	X	-	X	-	-	X
3.	Sounder	X	-	X	X	-	-
4.	Hurricane	X	-	X	X	-	-
5.	A New Home for Theresa	X	-	-	X	-	X
6.	Patricia Crosses Town	X	-	X	X	-	X
7.	A Quiet Place	X	-	X	X	X	-
8.	Durango Street	X	X	-	X	-	X
9.	The Nitty Gritty	X	X	-	X	-	X
10.	The Case of The Cat's Meow	X	-	X	-	-	-
11.	The House at 12 Rose Street	X	X	-	X	X	X
12.	Ronnie's Wish	X	-	X	X	-	-
13.	That Ruby	X	-	X	X	X	-
14.	Bimby	X	-	X	X	-	X
15.	Project Cat	X	-	-	X	-	X
16.	The Empty Schoolhouse	X	-	-	X	X	X
17.	A Certain Small Shepherd	X	-	X	X	-	-
18.	Ladder to the Sky	X	-	X	X	-	X
19.	Classmates by Request	X	X	X	X	X	X
20.	Gabrielle and Selena	X	-	X	X	-	X
21.	Porko von Popbutton	-	X	-	-	-	-
22.	A Silly Little Kid	-	-	X	-	-	-
23.	Little Vic	-	X	-	X	-	-
24.	Zulu Boy	X	X	-	X	-	-

Table 3--Continued

	Title	Male			Female		
		Adult	Adolescent	Child	Adult	Adolescent	Child
25.	I, Momolu	X	X	-	X	X	-
26.	North Town	X	X	-	X	-	-
27.	Whose Town?	X	X	-	X	X	X
28.	City Rhythms	X	-	X	X	-	-
29.	William	X	-	X	X	-	-
30.	Zeely	X	-	X	-	X	X
31.	Jazz Country	X	-	-	-	X	-
32.	Evan's Corner	X	-	X	X	-	-
33.	Free as a Frog	X	-	X	X	-	X
34.	The Soul Brothers and Sister Lou	X	X	-	X	X	-
35.	Tessie	X	X	X	X	X	-
36.	New Boy in School	X	-	X	X	-	-
37.	A New Home for Billy	X	-	X	X	-	-
38.	Goggles	-	X	X	-	-	-
39.	A Letter to Amy	-	-	X	X	-	X
40.	Peter's Chair	-	-	X	X	-	X
41.	The Snowy Day	X	-	X	X	-	-
42.	Whistle for Willie	X	-	X	X	-	-
43.	Jennifer, Hecate Macbeth ...	-	-	X	X	-	X
44.	Not over Ten Inches High	X	X	X	-	-	-
45.	Corrie and the Yankee	X	-	-	-	-	X
46.	Joey and the Fawn	X	-	X	X	-	-
47.	I Should Have Stayed in Bed	X	-	X	X	-	-
48.	Four Leaf Clover	X	-	-	X	X	X

Table 3--Continued

	Title	Male			Female		
		Adult	Adolescent	Child	Adult	Adolescent	Child
49.	Julie's Decision	X	-	-	X	X	X
50.	The Valentine Box	X	-	-	X	-	X
51.	The Little Brown Hen	X	-	X	X	-	-
52.	Martin Luther King, Jr.	X	-	X	X	-	X
53.	The Good Morrow	X	-	-	X	-	X
54.	Tituba of Salem	X	-	-	X	-	-
55.	Lions in the Way	X	X	-	X	X	-
56.	Roosevelt Grady	X	X	-	X	X	-
57.	Stevie	X	-	X	X	-	-
58.	The Long Black Schooner	X	X	-	X	-	-
59.	Who Wants Music on Monday?	X	-	-	-	-	-
60.	Where Were You That Year	X	X	-	-	X	-
61.	The Cay	X	-	-	-	-	-
62.	What Mary Jo...	X	-	-	X	-	-
63.	Harlem Summer	X	-	X	X	-	-
64.	Lillie of Watts	X	-	X	-	-	-
65.	And What of You Josephine...	X	X	-	X	X	-
66.	Counting Carnival	-	-	X	-	-	-

In The House at 12 Rose Street,[1] the author uses the indirect approach by inference. For example, "'Guess you're going to have new neighbors,' Dave said, jumping the step. Streth's eyes narrowed. 'I heard something bad about this' he said quietly.'" Later, the author indentifies the family as Negro.

Table 4 also shows physical description as realistic or unrealistic; this is used to distinguish between a normal, natural description or one that is stereotyped. In all except eight stories, descriptive language and physical appearance fall in the category of realistic meaning acceptable in contemporary terms of evaluation; the dialogue, role and appearance are representative of the period, community, and home. In the stories judged unrealistic, certain parts may be realistic, but the author or illustrator is guilty of some unnecessary stereotype. In William,[2] e.g., "'Will-yam," shouted Mrs. Slader. 'Get up out of that dust in your brand new school clothes. And what are you twins doing in your bare feet, for lands sake? I've a mind to whop you all.'"

In Patricia Crosses Town[3] constant reference to skin color in a manner that suggests inferiority mars the effectiveness of the story. "'They're not as black as I am,' she whispered." Then, too,

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[1]Mimi Brodsky, The House at 12 Rose Street. "An Archway Paperback"; (New York: Washington Square Press, 1969), p. 20.

[2]Anne Welsh Guy, William. (New York: The Dial Press, 1961), p. 27.

[3]Betty Baum, Patricia Crosses Town. (New York: Alfred A. Knopf, 1965), p. 14.

Table 4

NEGRO CHARACTERS BY ROLE, INTRODUCTION, AND DESCRIPTION

	Title	Role		Introduction		Realistic	
		Major	Minor	Direct	Indirect	Yes	No
1.	Joe Bean	X		X		X	
2.	Maple Street	X		X		X	
3.	Sounder	X		X		X	
4.	Hurricane	X		X		X	
5.	A New Home for Theresa	X		X			X
6.	Patricia Crosses Town	X		X			X
7.	A Quiet Place	X		X		X	
8.	Durango Street	X		X		X	
9.	The Nitty Gritty	X		X		X	
10.	The Case of the Cat's Meow		X	X		X	
11.	The House at 12 Rose Street		X		X	X	
12.	Ronnie's Wish	X		X		X	
13.	That Ruby	X		X		X	
14.	Bimby	X		X		X	
15.	Project Cat	X			X	X	
16.	The Empty Schoolhouse	X		X			X
17.	A Certain Small Shepherd		X		X	X	
18.	Ladder to the Sky	X		X		X	
19.	Classmates by Request	X	X	X		X	
20.	Gabrielle and Selena	X		X		X	
21.	Porko von Popbutton		X		X	X	
22.	A Silly Little Kid	X		X		X	
23.	Little Vic	X	X	X		X	
24.	Zulu Boy	X	X	X			X
25.	I, Momolu	X		X		X	
26.	North Town	X		X		X	
27.	Whose Town?	X	X	X		X	
28.	City Rhythms	X	X	X		X	
29.	William	X		X			X
30.	Zeeley	X		X		X	
31.	Jazz County		X	X		X	
32.	Evan's Corner	X		X		X	
33.	Free as a Frog	X		X		X	
34.	The Soul Brothers and...	X	X	X		X	

Table 4--Continued

	Title	Role		Introduction		Realistic	
		Major	Minor	Direct	Indirect	Yes	No
35.	Tessie	X	X	X		X	
36.	New Boy in School	X		X		X	
37.	A New Home for Billy	X		X		X	
38.	Goggles	X	X	X		X	
39.	A Letter to Amy	X	X	X		X	
40.	Peter's Chair	X	X	X		X	
41.	The Snowy Day	X	X	X		X	
42.	Whistle for Willie	X		X		X	
43.	Jennifer, Hecate, Macbeth, William McKinley and Elizabeth	X		X		X	
44.	Not over Ten Inches High	X	X	X			X
45.	Corrie and the Yankee	X	X	X		X	
46.	Joey and the Fawn	X	X	X		X	
47.	I Should Have Stayed in Bed	X		X		X	
48.	Four Leaf Clover	X			X	X	
49.	Julie's Decision	X	X	X		X	
50.	The Valentine Box	X		X		X	
51.	The Little Brown Hen	X		X		X	
52.	Martin Luther King, Jr.	X	X	X		X	
53.	The Good Morrow	X		X		X	
54.	Tituba of Salem Village	X	X	X		X	
55.	Lions in the Way	X	X	X		X	
56.	Roosevelt Grady	X	X	X			X
57.	Stevie	X	X	X		X	
58.	The Long Black Schooner	X	X	X		X	
59.	Who Wants Music on Monday?		X		X	X	
60.	Where Were You That Year?	X	X	X		X	
61.	The Cay	X		X			X
62.	What Mary Jo Shared	X	X	X		X	
63.	Harlem Summer	X		X		X	
64.	Lillie of Watts: A Birthday Discovery	X		X		X	
65.	And What of You, Josephine Charlotte?	X	X	X		X	
66.	Counting Carnival		X	X		X	

in this story several of the illustrations are questionable. Despite these obvious instances of stereotype, the story manages to have appeal for the motivation to overcome obstacles.

Analysis by Outcome

Provision for determining the outcome of the stories is made by contrasting two ideas, i.e., achievement oriented, meaning the characters are trying something new, are learning, or are striving for something; success or failure is the ultimate result, and non-achievement oriented indicating their having no noticeable goals. Table 5 shows that the characters in fourteen of the stories lack a clearly defined achievement goal. Changes just seem to happen as in That Ruby.[1] "When Miss Keith asked us to tell something about ourselves, she (Ruby) wouldn't say anything . . .. She just said, 'My name is Ruby Johnson!'" Of the fifty-three stories in which characters are achievement oriented, all had success to some degree except those in five of these; in two, some of the characters succeeded while others failed, and in two, failure was the logical result. In Ronnie's Wish[2] the child "wished he weren't so little." His size remained the same but he learned that it had its advantages.

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[1]Margery W. Brown, That Ruby. (New York: Reilly & Lee, 1969), p. 22.

[2]Jeanette Perkins Brown, Ronnie's Wish. (New York: Friendship Press, 1959), p. 3.

Table 5

OUTCOME OF STORIES

	Title	Achievement Success	Achievement Failure	Non-Achievement Oriented
1.	Joe Bean	X		
2.	Maple Street	X		
3.	Sounder		X	
4.	Hurricane		X	
5.	A New Home for Theresa	X		
6.	Patricia Crosses Town	X		
7.	A Quiet Place	X		
8.	Durango Street	X		
9.	The Nitty Gritty	X	X	
10.	The Case of the Cat's Meow			X
11.	The House at 12 Rose Street	X		
12.	Ronnie's Wish		X	
13.	That Ruby	X		X
14.	Bimby			X
15.	Project Cat	X		
16.	The Empty Schoolhouse	X		
17.	A Certain Small Shepherd			X
18.	Ladder to the Sky	X		
19.	Classmates by Request	X		
20.	Gabrielle and Selena			X
21.	Porko von Popbutton			X
22.	A Silly Little Kid	X		
23.	Little Vic	X		
24.	Zulu Boy	X		
25.	I, Momolu	X		
26.	North Town	X		
27.	Whose Town?	X		
28.	City Rhythms	X		
29.	William	X		
30.	Zeely	X		
31.	Jazz Country			X
32.	Evan's Corner	X		
33.	Free As a Frog	X		
34.	The Soul Brothers and Sister Lou	X		

Table 5--Continued

	Title	Achievement Success	Achievement Failure	Non-Achievement Oriented
35.	Tessie	X		
36.	New Boy in School	X		
37.	A New Home for Billy	X		
38.	Goggles	X		
39.	A Letter to Amy	X		
40.	Peter's Chair		X	
41.	The Snowy Day			X
42.	Whistle for Willie	X		
43.	Jennifer, Hecate, Macbeth, William ...	X		
44.	Not over Ten Inches High	X		
45.	Corrie and the Yankee	X		
46.	Joey and the Fawn	X		
47.	I Should Have Stayed in Bed	X		
48.	Four Leaf Clover			X
49.	Julie's Decision	X		
50.	The Valentine Box	X		
51.	The Little Brown Hen	X		
52.	Martin Luther King, Jr.	X		
53.	The Good Morrow	X		
54.	Tituba of Salem Village			X
55.	Lions in the Way	X	X	
56.	Roosevelt Grady	X		
57.	Stevie			X
58.	The Long Black Schooner	X		
59.	Who Wants Music on Monday?			X
60.	Where Were You That Year?	X		
61.	The Cay	X		
62.	What Mary Jo Shared	X		
63.	Harlem Summer	X		
64.	Lillie of Watts			X
65.	And What of You, Josephine Charlotte?	X		
66.	Counting Carnival			X

Analysis of Attitudes

Attitudes constitute a difficult area to isolate; the code attempts to determine attitude of the author toward Negroes, Negroes toward Negroes, Negroes toward Non-Negroes, Non-Negroes toward Negroes. No table was used to measure these attitudes, but the annotations, where applicable, mention the positive or negative attitudes. Contrived experiences presented by the author frequently indicate subtle bias. In several stories changes in prejudice patterns are indicated. Improvement in language and themes, portrayal of Negroes in major and minor roles reinforce the idea of change. Both Negro and white characters in stories with integration as a theme display healthy and unhealthy attitudes; usually these begin with rejection and end with acceptance, by whites. One story is unique in the reversal of this bias pattern; the major character, a white adolescent, encounters rejection from Negroes in the beginning, but wins acceptance in the end. Most of the stories show how personal attitudes regarding racial discrimination improve with understanding. Authors skillfully show the winds of change in the two stories about contemporary Africa.

Analysis by Focus

Focus, or background, of the stories is grouped in five areas: sports, school, family, vocation, miscellany. Table 6 indicates the manner in which the stories are grouped by background. Five of the stories feature some form of sports; thirteen have school as a

Table 6

ANALYSIS BY FOCUS

Focus of Stories	Numbers
Sport	5
School	13
Family	29
Vocation	10
Miscellany	9
Total	66

background; twenty-nine touch family life in some noticeable way; ten suggest the vocation of the character, and the remaining are grouped in miscellany because it is not possible to categorize the focus point.

Summary

The sixty-six stories analyzed by the code reveal: (1) in aspects of Negro life treated, integrated friendship and school integration are portrayed most frequently; (2) settings of stories are in large cities of the North and homes depicted reflect the paternal emphasis but of low income status; (3) male characters appear more often than female or they appear together; (4) Negroes are portrayed in major roles and are introduced in the story by direct approach; (5) characters achieve success more often than failure; (6) attitudes of author and/or characters tend toward racial rapport although some experiences are contrived; and (7) school and family furnish the background for most of them.

Chapter IV

AN ANNOTATED BIBLIOGRAPHY OF SELECTED BOOKS FOR CHILDREN ABOUT NEGRO LIFE

The books in this bibliography are arranged in alphabetical order by the author's surname, followed by title, place, publisher, and date. The annotation is a separate paragraph after each title; usually annotations are long in an attempt to give the flavor of the stories. When feasible, the attitudes of author and/or characters are delineated. No effort is made to present a balanced list in the sixty-six titles chosen, but themes represent a cross section of Negro life as it is presented in books for readers in elementary and junior high grades.

Angle, Nan Hayden. Joe Bean. Illustrated by Velma Isley. New York: The Seabury Press, 1967.

Joe Bean, a Negro boy, receives a rather severe sentence for a first offense, i.e., breaking a showcase window to report the owner's cruelty to an old horse Joe loves. Joe is put on probation under the supervision of Probation Officer Tipper, and through Mr. Tipper's treatment of Joe the reader sees how understanding law enforcement prevents resentment of the law from developing. Mr. Tipper appeals to Joe's interest in horses through involvement with his own family; furthermore, he treats objectively an apparent misunderstanding that arises between Joe and his son, who is teaching Joe to ride and to joust. Mr. Tipper keeps the horse interest alive despite his placement of Joe with a Negro foster family, the Bensons. Giving love and understanding, the Bensons help Joe become more secure. When Joe's probation ends, he chooses to return to the home of his sister and brother-in-law to share in his nephew's upbringing.

_____. Maple Street. New York: The Seabury Press, 1970.

Margaret watches sadly as Betty Kemp, her best friend, moves from Maple Street because the neighborhood is deteriorating. Later, when a poor white family from the South rents the vacated apartment, Margaret's gesture of friendship is rebuffed by the daughter who looks down upon Negroes. Rather than withdrawing, Margaret seeks involvement in community activities to counteract loneliness. Assisted by Officer Gage, Margaret petitions the city to convert an unsightly corner lot into a park; she helps the neighbors befriend the poor white family beset with problems, and she visits Betty, her Negro friend, who treats her condescendingly. These experiences help Margaret to assess her values, as well as those of her family friends, with whose help she determines to restore Maple Street to its former tree-shaded beauty. The author skillfully depicts rejection by Margaret's poor white peer and her snobbish acceptance by her Negro best friend.

Armstrong, William H. Sounder. Illustrated by James Barkley. New York: Harper & Row, 1969.

Woven into an intricate pattern is the suffering of a Negro sharecropper driven to steal one winter night for his hungry wife and children and of his faithful Sounder, a mixture of Georgia hound and bulldog. The telltale odor of sausage and ham betray the father who is arrested and sentenced to years of hard labor for the theft, depicting typical Southern justice of the period. As his master is taken away, the faithful dog tries to attack the white sheriff only to be crippled by a shotgun blast. The father is moved from labor camp to labor camp until he, crippled by a quarry blast, is allowed to return home. Miraculously, then, master and dog, live to hunt together briefly again. The story accents the love of family for one another, the ability of a young boy to accept mature responsibility and delineates memorably man's inhumanity to man.

Ball, Dorothy Whitney. Hurricane: The Story of a Friendship. New York: Bobbs-Merrill Company, 1964.

Davey, a white boy, lives alone with his grandfather, whom he calls Pop, on an isolated Florida farm. Neither Davey nor Pop questions his friendship with Luke Washington, a Negro, until Mike, Davey's cousin, refuses to eat with Luke. Pop forbids Davey to associate with Luke further, but the two boys remain friends. A knifing occurs in the town; knowing that Luke owns a switchblade knife, Davey, certain of Luke's innocence but uncertain of the townspeople's reaction, warns Luke and they hide in

the swamp. Later, they learn that Mike committed the crime. Pop rejects Mike as no good and accepts Luke as a worthwhile friend for Davey. Loosely connected incidents mar the story style, but an accurate picture of positive/negative racial relationships typical of Southern communities surfaces, particularly that of Davey's role as Luke's protector.

Baum, Betty. A New Home for Theresa. New York: Alfred A. Knopf, Inc. 1968.

When her devoted mother dies, Theresa moves from her ghetto home to an integrated project to live with foster parents. She takes along her late mother's scraggly plant as her sole link with the past. As the plant thrives on the scientific care received from Theresa's foster father, so does Theresa respond to the love and understanding of her foster parents. She in turn serves as a catalyst in achieving interracial harmony when she encounters prejudice in a dual role, that of white toward Negro and of maternal hostility toward white. Avoiding any attempt to moralize, the author leaves the reader to make his own evaluation.

_____. Patricia Crosses Town. Illustrated by Nancy Grossman. New York: Alfred A. Knopf, Inc., 1965.

Busing to achieve integration is the theme of this story involving Negro Patricia and several friends who go across town to a predominantly white school. Lucy Mae Oliver, a middle class Negro, is more confident than Jo-Jo, the boy in the trio, who shares Pat's fear of rejection. Experiences of the three vary from rejection by most of the white students to acceptance by a few, but Pat's teacher, Mrs. Klein, discovers Pat's interest in acting and uses it to involve the impulsive girl in activities that gradually engender confidence. Sarah, a white girl, is friendly; but to test her sincerity, Pat invites her to attend the party she plans for her father's homecoming from the hospital. Sarah attends the party with another white friend, Debby; however, both girls fail to tell their parents of the trip across town, thus verifying Pat's feeling that Sarah is a school friend only. Phony dialect tends to detract from the story's effectiveness; but, the varied characterizations succeed in portraying realistic reactions of both groups.

Blue, Rose. A Quiet Place. Pictures by Tom Feeling. New York: Franklin Watts, Inc., 1969.

Matthew moves from one foster home to another where he finds little privacy for reading; he comes to depend on the library for a quiet place to read. A new foster home

gives him a greater sense of belonging as well as a family, i.e., Mom and Dad, a baby brother and an older sister. But even here, he finds it difficult to read and continues to frequent the library. Learning that a bookmobile is to replace the library when it closes for construction of a new building, he seeks a new quiet spot. He finds a hill in the park and enjoys it, knowing that cold weather offers still another problem. However, his need is less urgent, for the Negro family brought together by the Walters, whose own sons have grown up and moved away, receive their love and the understanding that displaced ghetto children need.

Bonham, Frank. Durango Street. New York: E. P. Dutton and Co., Inc. 1965.

Set in a California slum reminiscent of Watts, this story depicts poverty and gang wars rather than poverty and riots. Rufus Henry, Negro on parole from the reformatory, violates his parole by joining a gang to survive. Fatherless, he worships Ernie Brown of the Cleveland Corsairs, and Alex Robinson, social worker, tries to reach Henry through this interest. Rufus Henry fights his way to the top of gangland, but he finally accepts Robinson's challenge to help transform the gang's destructive program into a constructive one. All problems are not solved, but the story suggests hope for ways of combatting the vicious circle of frustration which confronts Negro ghetto youth in the day-to-day efforts to survive.

_____. The Nitty Gritty. Illustrated by Alvin Smith. New York: E. P. Dutton and Co., Inc., 1968.

Daydreams of life away from Dogtown, the Negro ghetto of a large city, offers Charles Matthew an escape route from the life he detests. Charles' father sees no future in education, but Mr. Toia, his English and homeroom teacher, thinks Charles has a flair for writing and encourages him to complete high school as the first step toward a writing career. Wavering between these two, Charles turns to a favorite Uncle Baron to provide the means for his actual escape from Dogtown and becomes an easy prey for his uncle's get-rich-quick plan. It is Mr. Toia who helps Charles face his disillusionment when his uncle leaves him to what is almost certain arrest for illegal cockfighting, the plan that fails. Struggling with painful emotions, Charles returns to school determined to develop his talent for writing. Skillfully, the author exposes the problems of the poor in their interdependence, but unfortunately, presents both Negro males, Charles' father and his Uncle Baron, in the customary stereotype. Instead, the white male provides the image for Charles to emulate.

Bonsall, Crosby. The Case of the Cat's Meow. New York: Harper & Row, 1965.

Four small boys play detective when they try to solve the mystery of missing Mildred, Snitch's pet cat. Inquiries around the neighborhood and several plans fail to uncover Mildred. When they locate her, they find kittens too, enough for each boy to have one. The illustrations show a Negro boy and three white ones in this warm story of children at play.

Brodsky, Mimi. The House at 12 Rose Street. Illustrated by David Hodges. New York: Abelard-Schuman, Ltd., 1966.

The Myers family welcomes the Negro Franklin family as next door neighbors in suburban Oaktown, but other residents see them as a threat to their way of life. Bobby Meyers, elated at first to have Will Franklin as a friend, begins to think that friendship costly when a group of boys attacks him because he refuses to intimidate Will. Even worse, Bobby's friends ostracize him, especially his best friend Stretch. However, adults in the community, refusing to yield to panic-selling, achieve racial harmony because of their mature actions. Will Franklin is accepted as a Scout and a Negro family is allowed to live with dignity because of the courage and understanding of some of their white neighbors.

Brown, Jeanette Perkins. Ronnie's Wish. Illustrated by Jean Martinez. New York: Friendship Press, 1959.

Ronnie, a little Negro boy, wants to be big, but everywhere he goes he is too little. As Ronnie waits for his mother at the gate of the Children's Zoo, Mr. Johnson, his neighbor, asks Ronnie to go into the zoo with him; adults must be accompanied by children to enter. They have a wonderful time; Ronnie is just the right size for all of the attractions, while Mr. Johnson, who is too big, enjoys them vicariously. When they leave, Mr. Johnson gives Ronnie a small box containing a little turtle and thanks his mother for permitting Ronnie to go with him to the zoo. Ronnie is proud to be little!

Brown, Margery W. That Ruby. New York: Reilly & Lee, 1969.

Ruby, a Negro, is a sixth grader who learns the meaning of friendship during her year in Room 412. A defiant child, older than her classmates, she is a troublemaker. Bonnie Jean, another Negro, more secure, particularly resents Ruby, whom she suspects of stealing her clown pencil, a favorite gift from her grandfather. Some light is shed on Ruby's belligerent behavior when she brings her late father's cook book to share during Book Week. A chef, her father had taught her to cook. Now, she cares for her siblings while her mother works. Despite these problems, Ruby wins the

arithmetic contest for the class, saves many lives during a fire in her tenement home, and prepares a home-cooked dinner for Bonnie Jean's uncle. Interracial friendship is apparent as Celeste, a white girl, assisted by her family, helps Ruby find acceptance during the year. Ruby joins the Scouts but foregoes summer camp to attend school when Miss Keith promises to help her skip the seventh grade. Plausible racial relationships depict growing understanding between white and Negro characters.

Burchard, Peter. Bimby. New York: Coward-McCann, Inc., 1968.

Bimby, a young slave in the Sea Islands, leads a somewhat sheltered life until that fateful day when old Jesse, his closest friend, chooses an "accidental death" rather than face the possibility of the slave block. Old Jesse, believing that Bimby's mother should have told the boy that his father had run away, often hints such to him. After the accident, Bimby forces his Ma to tell him the truth about his Pa, and he, too, chooses a bid for freedom. The tale reveals the kindness of some slave owners and the cruelty of others; it also shows how slaves like Busky, the cook's helper, are used to keep other slaves in line, a technique highly discernible in race relations of Negro and white today.

Burchardt, Nellie. Project Cat. Illustrated by Fermin Rocker. New York: Franklin Watts, Inc., 1966.

An integrated housing project which bans pets is the setting for involving Betty Delaney, a Negro, and her interracial friends in their rescue of a stray cat from the project maintenance man. When they discover that the cat is to have kittens, they circulate a petition, present it to the Mayor and the City Council, and win permission to keep pets in the project. Betty, formerly dominated by her best friend Ellen, a white girl, gains self-confidence that enables her to enjoy the friendship with security. A warm story, it reflects the author's understanding that good and bad qualities are typical of people, not exclusively of ethnic groups.

Carlson, Natalie Savage. The Empty School house. Illustrated by John Kaufman. New York: Harper & Row, 1965.

Lullah, a Negro, and her friend Ellen, a white, are pupils at the parochial grade school in Louisiana, which is integrated without hostility. Later, when outside racists stir up violence and St. Joseph is left empty, Lullah decides to return but is injured by a bomb. Shamed by the violence, most of the parents have their children return to school. Emma, the fourteen-year-old sister of Lullah and a dropout, tells the story; she accepts as a fact her inferiority by

identification of her employment as a "scrub girl at the Magnolia Motel." The suggestion that skin pigmentation accounts for Lullah's achievement is discordant. Problems of integration presented in the story have their counterpart in real life today.

Caudill, Rebecca. A Certain Small Shepherd. Illustrated by William Pene DuBois. New York: Holt, Rinehart and Winston, Inc., 1965.

Jamie's mother dies when he is born, leaving him mute. His father and family never doubt that Jamie will talk, but as he grows older he becomes frustrated and belligerent. At Christmas when all the other children rehearse for the play, Jamie throws a tantrum because he cannot sing. The teacher gives him a part as a small shepherd; his sister makes a colorful robe, and his father a staff for the boy. Disappointed when the snow forces cancellation of the program, the children are surprised to see a couple at their door during the storm. Their father, learning that no one had given them shelter, houses them in the warm church. The next morning he takes his family to see the new born babe; Jamie hurries home to don his robe and returns with an orange for the babe and a gift for the mother. In a clear, strong voice, he speaks his first words, "Here's a gift for the child." This beautiful story reveals the author's compassion for all people; the illustrations let the reader see that Jamie brings his gift to a Negro babe.

Chandler, Ruth Forbes. Ladder to the Sky. Illustrated by Harper Johnson. New York: Abelard-Schuman, Ltd., 1959.

Chip, a seventh grader, shares family responsibility when his father's health forces him to give up his city job and move to a flower farm in a white community in Massachusetts. Confronted with hostility from some families and acceptance by others, the Negro family copes with these varying attitudes until they experience what seems an insurmountable problem. The friendly families come to their rescue, proving that friendship transcends color boundaries. Some episodes seem somewhat contrived but the story has warmth especially as it provides the setting for young people to grow toward maturity.

Coleman, Hila. Classmates by Request. New York: William Morrow and Co., 1964.

Carla Monroe, whose father is active in city planning, joins several of her friends in integrating all Negro Lincoln High School; there she meets Ellen Randall, the daughter of school teacher integrationist George Randall. Brought together as classmates, the two girls gradually become friends. The story exposes the mockery of segrega-

tion, for these two families living worlds apart have daily awareness of one another through Ellen's Aunt Hattie who works for Carla's family. The author explores real political, sociological as well as romantic problems and uses sound adult values on both sides to help adolescents handle these problems in a realistic manner.

Desbartes, Peter. Gabrielle and Selena. Pictures by Nancy Grossman. New York: Harcourt, Brace & World, Inc., 1968.

Best friends for most of their eight years, Gabrielle and Selena, white and Negro respectively, seem to know what each is thinking before saying it. They decide to exchange families, but their parents trick them into returning home as each finds the other's home less pleasing than her own. Humorous, the story is refreshingly free of problems. Humanistic attitudes of the parents are evident.

DuBois, William Pene. Porko von Popbutton. New York: Harper & Row, 1969.

Hockey is the favorite sport at Coolidge School for Boys from the President to the youngest student, and everyone wishes to defeat their Canadian rival school this year. When his Negro roommate, the regular goalie, is eliminated, Porko, two-hundred and fifty pounds at thirteen years, shoots into the undefended net to score the only goal of the game. Coolidge fans are wild! Porko is a hero; when he returns considerably thinner the next term, it is understandable that he lords it over his new nervous roommate. Competitive sports is the emphasis in this integrated school setting, not racial discord.

Feinstein, Joe. A Silly Little Kid. Austin, Texas: Steck-Vaughn Company, 1969.

Henry tags after Larry, who is bigger and older, because he wants to be like Larry. However, Henry's curiosity about the world around him annoys Larry, who tries to lose him. For awhile Henry goes his way but catches up with Larry on the library steps. When Larry refuses to go into the library with him, Henry decides he does not wish to grow up doing "nothing" like Larry. Illustrations show Henry to be a Negro and Larry a white boy.

Gates, Doris. Little Vic. Illustrated by Kate Seredy. New York: Washington Square Press, 1968. (First published in 1950)

The story of a horse and a Negro, Pony Rivers, who loves him, is one with appeal for most children. An added dimension is that Pony succeeds as a jockey, a vocation limited by size and race. The boy's love of Little Vic begins before the horse is born and remains steadfast.

After an accident on the track, Pony loses his nerve; one night to test his nerve, he steals Little Vic from his stall and rides him. During the ride Pony races the horse to warn some campers of a flash flood, thereby saving their lives. Later, he convinces Little Vic's new owner that the horse can win the handicap. Pony's determination and strength of character are emphasized. When prejudice is introduced in the story, it is treated positively so that the characters display a growing understanding between Negro and white.

Goldie, Fay. Zulu Boy. Illustrated by Tessie Beaver. New York: St. Martin's Press, 1968.

Umfaam, a Zulu boy, goes to the dorp in the service of Baas Ferriera, Cattle Inspector, to help his father Sezulu provide for the family. Three months of drought in the veld damages crops and cattle; furthermore, it sends young men of the tribe, including Umfaam's brother Tanyana, to work in Johannesburg. It is there Umfaam has hoped to work, but he finds friends at the dorp and adjusts. Mutna, a boy his age, and Lembe, an old teacher, keep the young boy from being lonely and help him to bridge the gap between old tribal ways and the modern South Africa without sacrificing respect for the wisdom and dignity of tribal life. The author gives the reader a lucid look at the patterns of prejudice, but projects the "winds of change" as inevitable.

Graham, Lorenz. I, Momolu. Illustrated by John Biggers. New York: Thomas Y. Crowell Company, 1966.

A remote Liberian village, Logay, is the setting of the story of a father, Flumbo, and his son, Momolu. They do not know what their fate will be as they paddle their canoes toward Cape Roberts to take ten bags of rice, the fine imposed for their fighting the government soldiers while they are guests in their home. Flumbo's stubborn insistence that he hates soldiers leads to their imprisonment at the soldiers' barracks. There they learn many things, and Flumbo learns to respect the soldiers as his Liberian brothers. Momolu returns with his father to Logay, but he knows one day he will read and will master the ways of "civilization." Attitudes of Negro toward Negro in positive and negative treatment appear throughout the story.

_____. North Town. New York: Thomas Y. Crowell Company, 1965.

When his family moves North to avoid prejudice and harassment, Dave Williams has a difficult time adjusting to an integrated high school. He discovers much of the same bigotry and violence that he experienced in the South, and he almost loses faith in himself. But his father's illness forces him to accept responsibility and to appreciate the

loyalty of his friends. The story is somewhat pat in its development, repeating a rather overworked theme, but is highly relevant for today.

_____. Whose Town? New York: Thomas Y. Crowell Company, 1969.
Jumped by a group of white boys, David Williams is helped by Negro friends. Later, a tragedy occurs and one of David's friends dies as an aftermath of the ugly incident. Subsequently, life for David is a succession of mounting frustrations which affect his father and spill over into the community. Soon no one is certain whose town it really is. Negro/white relations, once considered "good" are strained. Racial hostilities center around Negro youth in a Northern city as they interact with other ethnic groups in search of understanding.

Grifalconi, Ann. City Rhythms. Illustrated by the author. Indianapolis, Bobbs-Merrill Company, Inc., 1965.
Jimmy Peters, a Negro boy, suddenly becomes aware of the many city sounds and is puzzled when his father describes these as a rhythm or beat that "makes you want to move faster and get things done." Summer with its activities offers Jimmy an opportunity to discover what his father means by "city beat," and he shares this knowledge with his interracial friends. The story reveals the resourcefulness of children who play in city streets.

Guy, Anne Welsh. William. Illustrated by Ernest Crichlow. New York: Dial Press, 1961.
Uprooted from the friendly relationships of his old school, William, a Negro, fears rejection by students in the integrated school. Events which follow, at first, tend to reinforce his fears, e.g., the missing class fund of twenty dollars with evidence pointing to William as the culprit. However, the author removes the stigma from William when Cynthia confesses that she took the money to tease her friend Jennifer and decides later to keep it. William is accepted by his peer group, but the story is less effective because of artificial dialog, i.e., "whop you" and of subtle stereotype when his teacher urges William to attend the skating party and suggests that he can kindle and tend the fire.

Hamilton, Virginia. Zeely. Illustrated by Symeon Skinner. New York: Macmillan Company, 1967
Her grandfather's farm in a middle western community is the favorite summer spot for Elizabeth and her brother, Negro children who live with their parents in the city the rest of the year. When Elizabeth decides to change her identity this eventful summer, she enters the land of fantasy

and insists that her brother join her. As she watches her farm neighbor, tall and stately, walk down the road, she decides that she is a Watusche queen, and the action of the story centers around her the summer long, as Elizabeth finds it more and more difficult to separate day dreams from reality. Actually, it is Zeely, her Watusche queen, who shocks Elizabeth into the realities of her world and of her role as a swineherd. At summer's end Elizabeth's "Watusche" queen relates the story of her life to the girl and helps her to take the first steps toward maturity.

Hentoff, Nat. Jazz Country. New York: Harper & Row, 1965.

Discrimination in reverse appears in this story of Tom Curtis, a white boy who seeks acceptance in the top echelon of Negro jazz circles. He discovers that barriers exist between Negroes and whites and that jazz reflects the individual's way of life; it is not readily mastered by one who lives an "easy" life. Both positive and negative racial attitudes abound with the story portraying greater rejection of whites by Negroes. Tom wins the approval of Moses Godfrey only to learn that Moses' son Fred resents his father deeply. Finally, Tom decides to give himself time to try other things such as college to determine if jazz is really what he wishes to do. Mary Hitchcock's hostility, her husband's patience with Tom, and Tom's positive attitude reinforced by that of his father blend into a brew that young people can savor.

Hill, Elizabeth Starr. Evan's Corner. New York: Holt, Rinehart and Winston, Inc., 1967.

More than anything else, Evan wants a place of his own. The understanding in this Negro family is evident when they give him a corner in the two-room apartment that is his very own.

Hodges, Elizabeth Jamison. Free as a Frog. Illustrated by Paul Giovanopoalos. Reading, Mass.: Addison Wesley Publishing Co., 1969.

Johnnie thinks that he can do nothing others can admire. His sister Vinnie dances, and his classmates share interesting things. One day Johnnie finds a frog, puts it in a jar and takes it to school where he shares it with his friends. But at home he notices that his frog seems lifeless. Johnnie's mother suggests that the frog wants to be free. Johnnie takes the frog back to the pond and releases it, then he, too, feels free of insecurity. Illustrations show a Negro family.

Hunter, Kristin. The Soul Brothers and Sister Lou. New York: Charles Scribner's Sons, 1968.

In her search for self, Louretta Hawkins discovers that her blackness has new meaning, e.g., deep spirituality, warm family relationship, and a rich cultural heritage. Also, she has an intense love of music, and it becomes the valve by which she releases all pent-up frustrations resulting from her confrontations with prejudice. Melodrama permeates the story and events move at a rapid pace to have the characters mature and become a successful singing group.

Jackson, Jessie. Tessie. Illustrated by Harold James. New York: Harper & Row, 1968.

A Harlem teenager, Tessie Downs, wins a scholarship to exclusive Hobbe School to become the first Negro student. She misses the friends she leaves at Cullen Junior High, and her mother wants Tessie to return there, because she thinks the standards at Hobbe are too high. However, Tessie's father encourages her and urges her to make her own decision. She decides to stay, makes new friends, keeps the old ones and meets the scholastic standards at Hobbe, thus becoming a successful "roundtrip traveler from Harlem to Hobbe."

Justus, May. New Boy in School. Illustrated by Joan B. Payne. New York: Hastings House Publishers, Inc., 1963.

Lennie Lane remembers his seventh birthday as the day his family arrives in Nashville, Tennessee, from Newton, Louisiana, where he leaves all his friends. He remembers, too, his first day as the only Negro in an all-white class and has a warm feeling for Terry who offers him friendship. The story depicts the initial success of token integration in a southern city.

_____. A New Home for Billy. Illustrated by Joan Balfour Payne. New York: Hastings House Publishers, 1966.

Upset when Billy's friend is hurt while playing in the street, Billy's father decides to move his family from the crowded apartment in the ghetto. He and Billy drive into the country in search of a home and find just the right place. How Billy's father, a painter, and his mother, a seamstress, make the rundown house a home is a story depicting democracy at work. Heartened by the enterprise of the young Negro family, neighbors lend their support in making the house shipshape, and harmonious interracial living is a reality.

Keats, Ezra Jack. Goggles. New York: Macmillan Company, 1970.

When two small Negro boys find lenseless goggles, the excitement begins as they are forced to dodge older boys

who try to take their goggles from them. Their dog gets into the act when he hides in a pipe holding the goggles, thus helping the small boys to keep their treasure.

_____. A Letter to Amy. New York: Harper & Row, 1968.
Peter invites all boys to his birthday party except someone special, Amy. He is happy when she arrives in time to eat some of his birthday cake. Charming pictures indicate an interracial group of children.

_____. Peter's Chair. New York: Harper & Row, 1967.
When his father paints his blue bed pink for his new baby sister, Peter decides to run away and take his chair with him. Growing tired, Peter attempts to sit in the chair only to discover that it is too small. A wiser little boy, Peter returns home to share the family love with Susie. Pictures portray Negro characters.

_____. A Snowy Day. New York: Viking Press, 1962.
A small Negro boy enjoys a big snow which contrasts beautifully with the brown of his skin. As he plays alone in the snow, Peter discovers all the magic of snowflakes that one cannot pocket and save.

_____. Whistle for Willie. New York: Viking Press, 1966.
If you have ever tried whistling, you appreciate Peter's efforts; more than anything Peter wishes to whistle. He tries to whistle for his dog indoors and out-of-doors. He succeeds and Willie comes running, as Peter uses his new found skill. The pictures show that he is a Negro, but the theme is universal.

Koningsberg, E. L. Jennifer, Hecate, Macbeth, William McKinley, and Me, Elizabeth. New York: Atheneum Publrs., 1967.
The humorous escapades of two lonely fifth graders living in a middle class suburb, one a Negro and the other white, center around witchcraft and provide a setting for their blossoming friendship.

Levy, Harry. Not over Ten Inches High. Illustrated by Nancy Grossman. New York: McGraw Hill Book Company, 1968.
Eleven-year-old Crispus Plunkett, a chimney sweep in Boston during the year 1755, is a lonely child until he finds a dog. The stray dog becomes his constant companion, but a city ordinance banning dogs over ten inches high threatens their happiness. A glimpse of the historical period and the compassion of a judge for a Negro child make this a rewarding story.

Levy, Mimi Cooper. Corrie and the Yankee. Illustrated by Ernest Crichlow. New York: Viking Press, Inc., 1959.

Corrie, a young Negro girl, proves her courage when she leads a wounded Yankee escapee through Confederate lines to safety; she sees her father, a free slave scout for the Union Army during her trip. Given the choice of remaining with her father in camp or of returning to the plantation where she can learn to read, Corrie chooses the latter. A reversal of the usual slave and Yankee relationship is that Negro child helps the Yankee soldier.

Lewis, Mary. Joey and the Fawn. Illustrated by H. Tom Hall. New York: Ives Washburn, Inc., 1967.

Refreshingly different, this story depicts a secure Negro family living close to nature; their most pressing problem is that of helping their young son Joey overcome his fear of deer that feed in the orchard. When Joey finds the fawn his father tells him he has seen, he and the fawn become friends and he forgets his fears.

Lexau, Joan M. I Should Have Stayed in Bed. Illustrated by Syd Hoff. New York: Harper & Row, 1965.

Everything goes wrong for Sam; he puts his shoes on the wrong feet, and because he is late for school, his best friend Albert leaves him. His teacher scolds Sam, making the day worse. When he goes home for lunch, Sam decides to start the day over by getting in bed and getting up on the "right side." The author shows harmonious racial relationships by pictures, for Sam is a Negro boy with interracial friends.

Lipkind, William and Mordvinoff, N. Four Leaf Clover. New York: Harcourt, Brace & World, Inc., 1959.

Two little boys, one white and one Negro, experience a different kind of "luck" when they find a four-leaf clover; their antics are the theme of this delightful picture book. Uninhibited by race consciousness, these two children enjoy their play.

Livant, Rosa. Julie's Decision. New York: Ives Washburn, Inc., 1969.

Isolated in Georgia with Gram, servant in the home of a white family, fifteen-year-old Julie has to make a difficult decision when Gram dies. Her trip North to live with her "irresponsible" mother is so disappointing that it almost forces her to make the other choice of returning South as servant to Gram's white family. However, the need of her neglected half-sister and of her flighty mother helps Julie to make a mature decision to remain with her family. The story describes the problems of Negro with Negro; it

also shows varying attitudes of whites, i.e., the "stay-in-your-place" attitude of Gram's white family and the humanistic interest of Julie's new-made interracial friends of the project.

Lovelace, Maud Hart. The Valentine Box. Illustrated by Ingrid Fitz. New York: Thomas Y. Crowell Company, 1966.

Janice, Negro, a newcomer at Oak Grove School, dreads the Valentine Party because she thinks no one has a Valentine for her, but things turn out differently. Returning to school after lunch, she sees Margaret, a white classmate, lose her Valentines in the wind and snow. While the two girls retrieve the Valentines, even one that lands on a snowman, they begin a promising friendship. The teacher helps Janice through this difficult period by asking her to serve as Postman, and to Janice's surprise she receives three Valentines, one of which is a snowman drawn by Margaret.

Martin, Patricia Miles. The Little Brown Hen. Illustrated by Harper Johnson. New York: Thomas Y. Crowell Company, 1960.

A Negro boy living on a farm has various delightful adventures as he searches for his missing pet brown hen as well as for a suitable birthday present for his mother. When he finds his hen, he discovers baby ducks the hen hatches and decides to give the ducks to his mother to weed her strawberry patch. The warmth of Negro family life appears as the theme of this simple story.

Millender, Dharathula H. Martin Luther King, Jr.; Boy with a Dream. Illustrated by Al Fiorentino. New York: The Bobbs-Merrill Company, 1969.

"I Have a Dream" are words familiar to many boys and girls in the United States. The life behind that dream is that of the late Martin Luther King, Jr., a Negro. His short life begins in Atlanta, Georgia, with a ministerial heritage and ends in Memphis, Tennessee, as a minister with a non-violent plea for justice. In between are pictures of the racial segregation he encounters as a child at play and in the community; the family love of personal dignity; the rejection of violence as a solution to problems, and the devotion of parents, wife, children, and friends who share the dream. This fictionalized biography describes the events which fashion the man who receives the Nobel Prize for Peace.

Norris, Gunilla B. The Good Morrow. Illustrated by Charles Robinson. New York: Atheneum Pubs., 1969.

"Give it a chance," urges Josie's mother, who wants her daughter to live without fear. But from the very begin-

ning, it seems that the planned integrated camping experience is a failure; Josie, a Negro girl, expects rejection and Nancy, a white girl, dreads parental rejection because of an expected sibling. They are antagonistic from the moment they meet on the camp-bound bus. Each discovers the other's secret fear; their animosities increase until they fight. Both decide, separately, to run away but meet in the woods, lost and frightened. When the search party finds them, they see two girls whose shared hardships give them respect for each other and the potential for a budding friendship, on the good morrow.

Petry, Ann. Tituba of Salem Village. New York: Thomas Y. Crowell Company, 1964.

The Salem Witch Trials and the events leading up to them appear in this story with historical realism as portrayed skillfully through the lives of Tituba and John Indian, a slave couple. Brought to America from the Island of Barbados by Reverend Samuel Parris, who wants a church in Boston, the slave couple find life strange and the climate cold. However, they adjust; Tituba cares for the minister's sickly wife, their shy daughter and sly niece while John Indian works in the village to supplement the family income. Tituba cooks, cleans, gardens, nurses and learns the art of weaving from a white neighbor Samuel Conklin, with hands later accused of witchcraft by Abigail, the Parris's niece. Jailed with others accused of practicing witchcraft, Tituba miraculously escapes hanging; eventually, Samuel Conklin buys her because she has "good hands ... good strong hands of a weaver." Indignity suffered by slaves permeates the book, yet that theme shares its ugliness with the hysteria of witchcraft.

Rodman, Bella. Lions in the Way. Chicago: Follett Publishing Company, 1966.

Eight Negro students from all-Negro Carver effect token integration of all-white Fayette in southern Jameson after several years of court litigation. Committed to accepting the court decision, the community plans the transfer of students carefully. However outside agitators fan latent animosity, hostility grows, riots follow with resultant injury to a white minister and bombing of the school. Then, adults face the seriousness of affairs in their community. Paralleling the actual happenings in a southern town five years after the 1954 Supreme Court Decision, the story is honest and realistic, as it explores characteristic prejudice patterns.

Shotwell, Louisa R. Roosevelt Grady. Illustrated by Peter Burchard. New York: Grossett & Dunlap, Inc., 1963.

The story is that of Roosevelt Grady, son of a Negro migrant family and his desire for a home in one place so that he may attend "regular" school. Friendship with Man o'War, a worker for another crew, enables Roosevelt to make secret plans to achieve his wish. Roosevelt's father has the same idea and finds a job with a place for the family to live. Although projecting courage, family unity and ambition and facing readily the inequities of American society, the author mars the story with the stereotyped ending which presents the myth that substandard living is satisfying to Negroes.

Steptoe, John. Stevie. New York: Harper & Row, 1969.

"One day my momma told me, 'You know you're gonna have a little friend come stay with you.'" These words begin the story of a Negro child's resentment of a foster brother whom he considers a pest because he breaks his toys and claims his mother's attention. Negro children identify with Robert in his reaction to Stevie, but the story transcends ethnic boundaries, as all children resent the "happenings" in this colorful picture book. To the ghetto Negro child, however, this story has special appeal, for each "sees" himself.

Sterne, Emma Gelders. The Long Black Schooner. Chicago: Follett Publishing Company, 1968.

The fictionalized account of the incident of the Amistad voyage in 1839 depicts the successful mutiny of kidnapped African slave cargo against the Cuban crew and the slave masters Montez and Ruin. Cinque, the slave leader permits no unnecessary killing and he bargains with Montez to pilot the ship and return them to Mandi, their home. Then follows the voyage of the long black schooner when the slaves, ignorant of navigation, are steered to America by Montez; there they are imprisoned. Only the help of abolitionists, non-abolitionists and finally that of ex-President John Quincy Adams enables these free men to return to their homeland, thus giving reality to the promise of the Declaration of Independence.

Stolz, Mary. Who Wants Music on Monday? New York: Harper & Row, 1963.

The racial involvement in this story concerns a southern Negro David and his two roommates. One is Vincent who comes from an American family whose perceptive family relationships centered around his sisters Cass and Lotta and their parents delineate nothing to account for his unprejudiced acceptance of the Negro. The other is Enoch, with an English background and an obviously prejudiced

father, who displays no prejudice toward David. Through the author's skillful treatment of human relationships the reader recognizes problems that affect people of all ethnic origins.

Strachan, Margaret Pitcairn. Where Were You That Year? New York: Ives Washburn, Inc., 1965.

Polly Masterson, a University of Washington coed, hears some fellow students describe their SNCC activities in Mississippi relating to the Freedom Vote in 1964 and decides to join the movement despite parental objection and danger to her romance with her boy friend Hank. When Polly reaches Mississippi, she finds conditions more frightening than she anticipates. An orientation course includes techniques and information she needs if arrested on trumped-up charges; these prove useful later. Stationed near Jackson, Polly teaches classes, sets up a small library and helps to register Negroes. The dedication of the Negro and white workers to their venture despite regional violence presents a vivid picture of young idealism at work.

Taylor, Theodore. The Cay. Garden City, New York: Doubleday and Company, 1969.

This story reveals the dignity of an old sailor Timothy as he helps a young boy blinded during a shipwreck as well as by racial prejudice adjust to the inconvenience of an isolated island and to him. It irks Phillip that he must obey the old sailor's instructions without question, but he later develops admiration for the uneducated but knowledgeable Timothy who eventually sacrifices his life to save that of Phillip.

Udry, Janice May. What Mary Jo Shared. Chicago: Albert Whitman & Company, 1966.

Mary Jo, a Negro girl, has a difficult time finding something to share at "show and tell" time; whatever she thinks of someone else has. Finally, she decides on something very special; she brings her surprise to school and shares her father. Pictures are interracial and middle class values are evident.

Vroman, Mary Elizabeth. Harlem Summer. New York: Berkeley Highland Publishing Corp., 1967.

Montgomery, Alabama, to Harlem, New York, is a "far piece" in distance and in customs. To young John, who spends the summer working in the ghetto and living with relatives, it is a period of complexities, of maturation, and of poverty; but there is also dignity in the lives portrayed. The author suggests that change is shortening the distance between the two places. As a whole the story avoids cynicism typical of similar stories by "letting the

sun shine through."

Walter, Mildred Pitts. Lillie of Watts; a Birthday Discovery. Illustrated by Leonora E. Prince. Los Angeles: Ward Ritchie Press, 1969.

Watts, a ghetto of Los Angeles, is the locale of this story, and Lillie, a Negro, is its heroine. The birthday Lillie had looked forward to is marred by a series of unfortunate incidents. She ruins her best outfit at school, frightens the cat Mama is keeping and wanders half the night in search of him; but she discovers the warmth and understanding of her family. Altogether, her natal day ended on a happy note despite all the problems.

Witheridge, Elizabeth P. And What of You, Josephine Charlotte? Drawings by Barbara McGee. New York: Atheneum Press, 1969.

Josephine Charlotte is a wise slave girl in the 1800's, living on a northern Maryland farm. Often called "Miss Biggety" by the other slaves, she enjoys being Miss Sarah's personal maid; she is treated well, is taught to read, to sew, and is close to her young mistress. But her young mistress' impending marriage to Mr. Harry poses a threat to Josephine's security. Willie, a slave whom Josephine dislikes, makes her insecurity greater by telling her that the master wants them to marry. Events climax because Josephine loves George, a slave belonging to Mr. Harry; she decides to run away after the wedding rather than marry Willie. A near tragedy of her abduction by slave runners is averted, her mistress gives Josephine her freedom and plans for her future marriage to George develop. Attitudes of Negro toward Negro are both positive and negative, as are those of white toward slave.

Ziner, Feenie and Galdone, Paul. Counting Carnival. New York: Coward McCann, Inc., 1962.

Beginning with one child, progressing to twelve, children of all ages and races gather and form a parade.

Chapter V

SUMMARY AND CONCLUSIONS

This study had a dual purpose: one, to analyze the portrayal of Negro life in a selected group of fiction books for children published from 1959 to 1970, and two, to compile an evaluated, annotated bibliography of such titles. In this chapter, findings concerning the sixty-six books included in the bibliography are discussed, and certain conclusions are drawn relative to the treatment of Negro life in them.

Ten aspects of Negro life are presented in the books, but themes covering integration in school and integrated friendship seem to be the most popular ones. Authors show white acceptance of Negroes but rarely reverse the idea; this fact reinforces the existing pattern of integration, e.g., Negro schools are closed most often. In the settings, the North is recurrent as a geographical region of the United States, and urban communities are frequent scenes of action. The father image emerging in many of the stories is significant because he is assuming economic responsibility for the family even though incomes remain low. Middle income families appear, but there are no upper income homes portrayed. Contemporary periods outnumber historical settings, and most of that action is post-1960.

Findings about characterization reveal that male and female

adult Negroes have more major and/or minor-important roles; at least sixty of the stories have children in such roles. This fact is due, possibly, to the elementary level of most material that is included. Negro boys appear in approximately one-half of the stories while Negro girls are characters in only one-third of the stories. Authors tend to use the direct approach in introducing Negro characters by description, illustration, the environment, title of the book, language, or job description. Only seven stories introduce the character by reference or symbol, a method known as the indirect approach. Authors rarely describe Negro characters in a demeaning manner, but some of the stories had one or more instances of stereotyped dialogue or illustrations; this may represent the remains of some ethnic bias or ignorance of actual cultural traits.

When achievement was contrasted with non-achievement, the stories presented characters with worthy goals in which they succeeded; however their ambition related to school, sports, music, friendship, survival and reform from crime with an almost complete absence of desire to pursue scientific or economic goals. Individual Negro characters succeeded by overcoming obstacles, but stories failed to consider the achievements of the race as a whole. The value of books showing individual achievement lies in the increasing numbers of books on this theme.

Overall attitudes portrayed emphasize harmonious race relations more often than racial conflict, but the books stressing the latter tend to face issues honestly. Both Negro and white authors

are trying to portray Negro characters with whom children can identify as children.

Four conclusions may be drawn from this study: (1) Negro life is increasingly visible in children's fiction published between 1959 and 1970, but the themes are repetitive; (2) racial friendship is presented more often than racial conflict; (3) more books depicting Negro achievement in more varied occupations are essential, and (4) even though Negro and white authors are trying to portray Negro characters with whom children can identify, as more young Negro writers use their special insights and write, more authentic images of Negro life will emerge.

The research results of this paper are, of course, limited. Indeed, it is apparent that many additional questions have been raised and need both explanatory and experimental analysis. In particular, certain areas of study would be useful as "second stage" research:

1) A comprehensive content analysis of the complete publishing output in fiction for children portraying Negro life during the last decade. The present study was limited both in coverage and techniques of analysis. It is recognized that several important works were unavailable to the author and that the degree of analysis was restricted.

2) A qualitative and quantitative analysis of books about Negro life published at the picture book/primary level.

3) A qualitative and quantitative analysis of books about Negro life for older children.

4) A comparison of the results of analysis #2 and analysis #3 to determine if racial attitudes of animosity or friendliness are more prevalent in books for older children than in books for younger children.

5) An analysis of publishers' output in these areas, i.e. fiction for children about Negro life, in order to ascertain their awareness of changing trends.

6) An analysis of available fiction for children about Negro life to determine the extent of occupational themes as described by the young Negro as contrasted to the white author. (Similar studies could deal with locale, economic status, educational and social opportunities, etc.)

7) An analysis of available fiction for children about Negro life to determine if the authors are increasingly portraying major problems in the life of the American Negro, e.g. integration, professional opportunities, educational deficiencies, etc.)

The above suggestions deal directly with forms of content analysis and are, as such, largely descriptive in nature. Eventually, it is hoped that sufficient background data would be gathered so that the effect of these varied literary patterns could be measured. Such a step, however, must build upon a clear awareness of what presently exists and this study has directed itself to that question.

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APPENDIXES

APPENDIX A

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APPENDIX B

INSTRUMENT OR CODE USED IN THIS STUDY

AUTHOR

TITLE

PLACE OF PUBLICATION

PUBLISHER

YEAR PUBLISHED

THEME

SETTING
- Region: Northeast, North, South, Midwest, Farwest, Other
- Community: Urban, Large/Small; Rural, Other
- Type of Home: Paternal, Maternal, None
  Income - Low, Middle, Upper
- Period: Pre-1960, Post 1960 - Present

CHARACTERIZATION
- Sex and Age of Characters: Male and/or Female Adult, Male and/or Female Child under 13 Years, Adolescent
- Type of Role of Negro: Main, Minor
- Method by Which Characters Are Introduced
- Physical Description: Realistic, Unrealistic

ATTITUDE: One Sided, Many Sided, Positive, Very Positive, Negative
- Author
- Negro toward Negro, Negro toward Non-Negro, Non-Negro toward Negro

OUTCOME OF STORY: Success, Failure
- Achievement Oriented (Child Trying Something New, Learning, Striving for Something), Non-Achievement Oriented

FOCUS: Background
- Family
- Sports
- School
- Vocation