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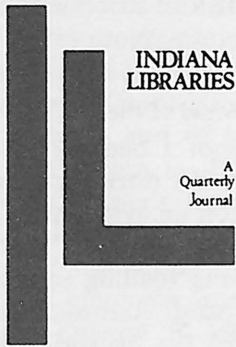
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EDITORIAL

When I graduated from library school I became a children's librarian. Since I had been a library storyteller during my junior and senior years in college, and since I had been an avid reader of books and user of public libraries since early childhood, I was not unaccustomed to the world of books, summer reading programs, and standard library programs. As a previous camp counselor and a preliminary education student, I was aware of the psychological needs of youth. My own interests in the underprivileged had led me to take college courses in social work and political science. At that moment in time I wanted to share the best literature with children, to give them new knowledge and freedom, and to comfort them. I worked for a large library system. Much like the girl in *Tim Tit Tot*, I could tell all the stories I wanted to tell, create all the programs for the underprivileged I wanted to do, and order all the books I wanted to have until the day of reckoning came. It was the sixties, and library funding was at its height.

In the beginning of the seventies I moved to West Lafayette, Indiana. Since I was most familiar with outreach programming and with public library administration, I approached the two public libraries about possible work. I quickly learned that 1) story hours were all the programming either sought to maintain, 2) professional children's librarians were too expensive to hire and 3) book budgets were restrictive. I left the real world in despair and headed for the ivory tower of academie. Since the seventies seemed traditional I hoped to inspire those future librarians and teachers I met to move against the times and to bring innovation in children's programming to libraries. I knew that there would be other professors doing the same.

In 1979 Pauline Wilson leaned out of her ivory tower at the University of Tennessee and asked, "Are children's librarians *book people* rather than *child people*? Is the role of the children's librarians that of literary critic or otherwise? . . . Would it not be more correct to say the business of children's librarians is the development of children through the use of the library materials and programs?" (*School Library Journal*, February 1979, 24).

It does not take long to realize that Indiana's services for children have changed. Our librarians are not simply book people, they are child people interested in pursuing the individual development of the child. The call for manuscripts about children's and young adult services brought in a flurry of contributions which showed how diverse programming was throughout the state. That diversity is reflected in this issue.

Mavis Jean Canon's solid understanding of folklore, of children's editions of tales, and of their possibilities as lode for puppeteers is shared in "Puppets as Tellers of Tales." Her practical suggestions concerning children's uses of the tales will help the librarian not already involved in participation programming. Ann Spenner writes of extending the toddler program down to beginning walkers, and changing the emphasis from the storyhour to the one-on-one sharing experience. Eugene R. Sanders presents a lively account of his personal experiences in setting up a library Dungeons and Dragons Club for young adults. His report shows that game playing should be considered an essential ingredient in young adult programming. Keith Boehme and Sue Weller's article proves that children with special needs can be reached and suggests that professionals outside of librarianship should be called upon as consultants in library program planning. And finally, Barbara Kasper and Robert Smith's research report on library services to rural children in Indiana and Kentucky is a noteworthy research design which ascertains that the overall program service levels for a specific library clientele can be measured. All of these articles underscore the concept that Indiana children's services stress the development of children by planning carefully constructed programs which depend not on the use of excellent books alone, but upon designing activities which complement the abilities and the interests of these young patrons.

Unlike my early years as a children's librarian, today's professionals cannot hope to create all the programs they would want nor can they afford to buy all the books available. Perhaps that's for the best. Reflected in this issue is the concept of specialization in programs based upon community needs and librarian expertise. Because of this expertise and because of the philosophical approaches being used, I am convinced that quality service demands quality professionals. I am equally convinced that children's and young adult librarians should be expensive to hire because as public relations experts and as programming innovators they are worth every penny they get.

PUPPETS AS TELLERS OF TALES:

Why and How to Use Traditional Stories

Marvis Jean Canon

Twenty-five years ago as a new English teacher I was surprised to observe that some of my bright Minneapolis suburban high school students had a good sense of story while others with equal ability approached literature mechanically and with little interest. Since then as a teacher, librarian, and parent I have become convinced that young children need the authority of a storyteller and the security of the structured folktale to build an understanding of literature of the past and also to develop a basis for coping with less structured contemporary literature.

Folktales have been an important part of the heritage of every country. Survival alone indicates their significance for people everywhere. This is an excellent starting point for introducing literature of all kinds. The framework shows a child story development. Realistic and imaginative elements which will reappear in all of his future reading can also be found in the tale. The ageless quality of the folktale has such appeal that entire classes frequently respond with applause.

Mavis Jean Canon graduated from the University of Minnesota Graduate Library School. She is currently Librarian at the Laboratory School, Indiana State University, Terre Haute.

I had originally assumed that most children would know what I considered to be old favorites. I now know that not only "Rumpelstiltskin" or "Rapunzel" get children to ask, "Where do you find such good stories?" but "Red Riding Hood" in its original form is often not known. What has happened to the story tradition?

As Heinrich Boll said in his *Irish Journal*, "Folklore is something like innocence; when you know you have it, you no longer have it."¹ Perhaps this is what has happened to our American culture. Too often traditional traits, whether in crafts or in storytelling, have been commercially exploited and the real traditions lost in the process. Cartoons, television, movies, and cheap fiction have taken themes and characters from traditional stories and changed them to suit popular demand for the sensational or the sentimental. It would seem that authentic tales would soon disappear, leaving today's child only with distortions of tradition.

In addition to helping a child become aware of cultural traditions and the themes and structure of literature, the tale is also significant in developing an understanding of his/her own personality. This important aspect is discussed in Bruno Bettelheim's *The Uses of Enchantment*.² Bettelheim believes that adults should become aware of the importance of fairytales in exposing young children to the virtues of good and evil in a setting that is future oriented. He warns, however, against explaining to the child why any story is so enchanting. It is this special quality of illusive enchantment that becomes the best teacher and permits a young child to develop his own reasoning. It is an independent experience without need of a didactic and moralistic adult who is trying to teach him the ways of the world.

Puppets and Folklore

Recently efforts have been made to counteract the disappearance of traditional stories. Artists preserve specific tales through illustrating children's books. Traditional storytellers and puppeteers are again appearing in many United States towns and cities. International arts festivals feature life-sized street puppets as well as stage performances. The International Puppet Festival, which was held for the first time in the United States in Washington D.C., was given nationwide publicity on the PBS television presentation, "Here Come the Puppets." While the popular Muppets chief puppet, Kermit, does little to further traditional storytelling, he is becoming a classic bit of folklore in his own right. Puppetry for adults is also coming to the American scene through such companies as the Rose and Thorn Puppet Theater, the Pangolin Puppets, and the Heart of

the Beast Puppet Theater in Minneapolis.³ These companies, in the tradition of the ancient Egyptians, American Hopi Indians, and Orientals, consider puppetry a serious art form.

While these special groups provide an increasing audience with the best in oral tradition, countless other non-professional puppeteers are performing as well. *The Puppetry in Education News*⁴ of San Francisco reports bi-monthly many school and community involvements. Nevertheless, most children will not benefit from traditional puppetry, or even hear folktales, unless librarians realize the value of folklore.

Developing a systematic plan for presenting folktales is not as complicated as it may seem because of the number of books available in most school libraries. And once an overall plan is outlined, the next step is incorporating a puppetry program. The plan should begin with a basic tale selection following examples from all folktale types. Charlotte Huck's chapter on traditional literature in her *Children's Literature in the Elementary School*⁵ makes a plan for systematic coverage easy. During our library storytime, I introduce all types of international tales to children in the nursery classes through the third grade. By the fourth grade, children are ready to participate in a puppetry program with an appreciation for folktales.

Familiarity with the best known tales will be a starting point for the puppet program because each puppeteer and each child in the audience can relate to the story. Then everyone can evaluate the humor of the interpretation and changes in story by plan or mistake. Careful organization is necessary for a puppet program for enthusiasm and growth to be guaranteed. The demands for participation can make any librarian want to flee unless certain decisions are made in advance.

The complexity of the many craft books on puppet making, equipment, and techniques can confuse anyone who does not have the creative ability to decide what is possible for his or her school. The craft approach also can distract from the purpose of presenting a simple tale. It is easier to use the storyteller approach with careful selection of tales for story hour puppet shows.

A wide variety of characters, plots, and motifs should be considered in selection. Folktale characters are stereotypic and, therefore, suitable for puppets who cannot change a happy or fierce expression. The qualities of good and evil become a basis for understanding more complex characters in literature. Folktale plots are simple and direct. Conclusions come quickly and provide good action stories for puppetry. Special motifs involving magic, trickery, and transformation have great appeal for children.

Select about twenty tales representing characters, plots, and motifs from the four basic folktale categories for starting a first year puppet program. Having a choice is important for children. Our University School fourth, fifth, and sixth graders presented the following basic tales as a first, and very successful, year: THE CUMULATIVE OR FORMULA TALE: "Gingerbread Boy," Henny Penny," and "Old Woman and Her Pig." ANIMAL TALES: "Three Billy Goats Gruff," "Little Red Hen," "Bremontown Musicians," "Who's in the Rabbit House," *Aesop's Fables*—"Rabbit and the Tortoise" and "Lion and the Mouse." JOKES AND ANECDOTES, NUMB-SKULL TALES: "Lazy Jack," "Get up and Shut the Door," "Clever Elsie." ORDINARY TALES WITH SPECIAL MOTIFS: "Jack and the Beanstalk" (giant killers), "Red Riding Hood" (monster), "Rapunzel" (captivity), "Tinder Box" (magic object), "Rumpelstiltskin" (supernatural helper), "Frog Prince" (transformation), "Stone Soup" (trickery), "Snow White and Rose Red" (transformation).

Writing Puppet Plays

As a further expansion of the program, children have also written original scripts, which generally have folk motifs, and presented literary tales such as Wanda Gag's *Funny Thing* and James Thurber's *Great Quillow*.⁶

After basic tales are chosen for production, the question of obtaining scripts surfaces. While it is true that many folktales should be in any children's library, the fact remains that actual scripts are limited. Some plays are available, of course, but most are either too complex, have distorted versions of the traditional story, or are out of print. Play books such as *Dramatized Folktales of the World*, a collection of fifty non-royalty one act plays of story adaptations, is still in print, but is not primarily designed for puppetry. The following plays, however, from that collection are usable: "The Musicians of Bremontown" (German), "One Wish Too Many" (Holland), "Peter and The Wolf" (Russian), "Stone Soup" (Russian), and "Stolen Tarts" (England).⁷

During my futile search, I located many scripts in the St. Paul, Minnesota, Public Library which have been collected from years of successful productions. Seeing these adaptations gave me the incentive to begin adapting tales.

In deciding which tales to adapt, one must check stories for short conversational dialogue. Descriptive and narrative paragraphs should be suitable for a child who can use a puppet as a narrator in

front of the stage. This serves as a fill-in between conversation parts much like the Mr. Interlocketer of the old minstrel shows, and has become a choice role.

Unless one has read a great number of tales, judging authenticity can be difficult. I have found two basic adaptable and accurate collections of tales suitable for puppetry to be Wanda Gag's *Tales from Grimm*⁸ and *More Tales from Grimm*⁹ (still in print from Coward). Her rare combination of authenticity and simplification of language has not become dated even though it was written decades ago. Wanda Gag remains one of the best storytellers for children.

The most impressive contributions to the preservation of the folktale today are the numerous individual books of illustrated tales. Of all the current author/illustrators who can serve the puppeteer, I believe the Zemachs are among the best. *Nail Soup*¹⁰ and *The Three Sillies*,¹¹ for example, make excellent productions. Every year new books appear which offer excellent puppet show potentials. Anne Pellowski's Polish story, *The Nine Crying Dolls*, is a valuable new tale.

The Ready to Read series by Macmillan now includes folktales such as *Wiley and the Hairy Man*.¹³ These renditions are simply written and can be done by the youngest puppeteer.

Stith Thompson, the noted folklorist, has published one of the best collections of tales as a source for an expanding program. *One Hundred Favorite Folktales*.¹⁴ available now in paperback, contains tales from Ireland to India and is written with much dialogue.

When a script is ready, tack it to the inside of the stage on hooks. Even though the puppeteer will probably know most of the lines after a few rehearsals, I encourage following the script to keep the flavor of the tale's origin. Occasional ad libs, however, should not be discouraged. In fact, one of the most important aspects of the program is the casual attitude of the adult involved. No performance can be a failure if it contains the element of enchantment; all works into the fabric of weaving a tale.

Along with the selection of scripts must come the collection of a cast of puppets. About fifteen animals and an equal number of characters can be purchased to cover most basic needs. While most department stores have limited puppet selections, many ordering sources are listed in Nancy Renfro's *A Puppet Corner in Every Library*.¹⁵ This book is also one of the best sources for answering the basic questions of puppetry.

Props and scenery can be left entirely to the children for each production. Illustrations on wide sheets of paper take care of any needed publicity or scenery. With a storytelling emphasis, the imagination dominates since traditional storytellers use no props. Obviously a stage is needed. I recommend beginning with three sides of a tall

box or packing crate. Eventually you should be able to acquire a portable stage. Many designs are available and are discussed in Renfro's book.

Play Practice

A few words must be said about rehearsals. Most of the plays can be presented in five to ten minutes. Longer tales should only be done by children who have had previous experience. Given the duplicated scripts, children are eager to practice the plays and can initially rehearse alone. Most stories require few rehearsals with a supervisor. The directed rehearsal need only point out basic speaking problems and puppet actions. A structured tale and script provides guidance in itself. However, all children need some supervision. With one year of special effort on the part of a librarian, I believe adults will become interested in supervising and also in expanding a collection of puppets.

Each time a play is performed it gets better. Enthusiastic audiences are a great encouragement for continuing the program. Audiences are not hard to find in any school, but a scheduled library storytime or part of a summer reading program are logical times for repeated performances. Children do want to perform for wider audiences. Eventually they will want to participate in special programs. Plans for a puppet festival should be considered. But my recommendation remains: keep it basic and simple. With the guaranteed success of the old tales, not much can go wrong.

When at the end of your first year of puppet shows, the shy child corners you and says, "When do I get to do it?" and a group of sixth grade boys, who earlier pretended not to care, approach you and insist on having their turn, you will know it was worth it!

Notes

¹ Boll, Heinrich. *Irish Journal*. Lelia Vennewitz, trans. New York: McGraw, 1967.

² Bettelheim, Bruno. *The Uses of Enchantment*. New York: Alfred A. Knopf, 1976.

³ Steele, Mike. "Twin Cities Puppetry is Not Kid Stuff" *Minneapolis Tribune, Picture Section*. January 25, 1981, 6-9.

⁴ *Puppetry in Education News*, 164 27th Street. San Francisco, CA 94110.

⁵ Huck, Charlotte S. "Traditional Literature," *Children's Literature In the Elementary School*. New York: Holt Rinehart and Winston, 1976.

⁶ See Gag, Wanda. *The Funny Thing*. New York: Coward-McCann, Inc., 1929 and Thurber, James. *The Great Quillow*. New York: Harcourt Brace Jovanovich, 1944.

⁷ Kamerman, Sylvia, ed. *Dramatized Folk Tales of the World*. Boston: Plays, Inc. 1971.

⁸ Gag, Wanda. *Tales from Grimm*. New York: Coward, 1936.

⁹ Gag, Wanda. *More Tales from Grimm*. New York: Coward, 1947.

¹⁰ Zemach, Harve. *Nail Soup*. Chicago: Follett, 1964.

¹¹ Zemach, Margot. *The Three Sillies*. New York: Holt, Rinehart, Winston, 1963.

¹² Pellowski, Anne. *The Nine Crying Dolls*. Philomel Books in cooperation with U. S. Committee for UNICEF. New York: Putnam, 1980.

¹³ Bang, Molly. *Wiley and the Hairy Man*, adapted from an American folk tale. New York: Macmillan, 1976.

¹⁴ Thompson, Stith. *One Hundred Favorite Folktales*. Bloomington, Indiana: Indiana University Press, 1975.

¹⁵ Renfro, Nancy. *Puppet Corner in Every Library*. Austin, Texas: Nancy Renfro Studios. 1978.

CYPD LOGO CONTEST

The Children's and Young People's Division of ILA needs a logo. The winning entry will be featured on official correspondence, displays, etc., first prize will be one year's paid membership to ILA and CYPD.

For more information and an entry form write to Susan Kern, Bedford Public Library, 1323 K Street, Bedford, IN 47421. Entries must be submitted by January 1, 1983.

The Skunk Sunk With a Plunk in the Moat
Where the Boat Would Not Float
or
Providing Appropriate Pre-literate Services for Children:
The Case Against Basic Readers for Toddlers

Ann Spenner

My thesis is simple and not, I feel, especially radical: most children are normal. Even those who display exceptional talents or are labeled "gifted" early in life appear on the whole to be striving toward normalcy. Why, then, when an advertisement for a play-group at the library is run, do parents expect reading lessons for their very small children? A firm hand attached to a patient librarian must guide the proud parent past the basic readers and into the play corner.

"Play is the work of the child" might be a hackneyed phrase by now, but remembering that a new crop of parents springs like dragon's teeth from the soil of library patrons almost yearly, it remains a sentence of truth which can ring (at intervals) loud and clear, over the (muffled) din of children at quiet play in the children's area.

Ann Spenner has a masters degree in library media instructional development from Purdue University, and is currently completing a second masters in early childhood development. Ms. Spenner is a Children's Librarian at West Lafayette Public Library.

The Play Corner

Of course, picture books, board books, cloth books, and some trick books which have been carefully reinforced before processing are intermingled with the toys on the shelves of our play corner. Crayons, too, and (gasp) coloring books are within grasp of small fingers, as well. How have the children managed *not* to scribble in the library materials while doing a fine job of using up coloring books and scrap paper at a fast clip? I'm not sure, but I can attest firmly that it is not a miracle. It goes back to the main thesis that children are, on the whole, normal; they can tell the difference between coloring books and the other kind. And, more important, they enjoy manipulating both.

As for toys in the library environment, for the faint of heart and traditional of mind, one can recommend limiting the collection to those toys which echo or suggest a literary theme. For instance, three gradations of bears and a yellow haired doll might be considered; undoubtedly, other examples spring immediately to mind. Children, too, will be thinking of other uses, other possibilities, inherent in the toys and other materials provided. Less structured toys such as blocks and carpet squares will be utilized to carry out many different themes, some literary, some not so literary, but of obvious importance to the child. Three sizes of bear and a Goldilocks will not always be used to act out a folktale (even in variation). A mixture of open-ended, less structured play materials and better-defined elements, such as small figures and wheeled vehicles, yields maximum play possibilities in the library play corner. The literary themes will come naturally as the child's repertoire of story experiences is expanded. Those stories which are the dearest to young children appear to fulfill some developmental need. They should be considered a top priority for retelling upon request since they are satisfying to the child at many different levels.¹ Eventually, new favorites will supplant the old. In the meantime, the library play corner can provide one place where current favorites can be played out and discussed.

Toddler Playgroup at the Library

Initially, our playgroup at the library grew as a response to a perceived need in the community. Since all ages are welcome to join our story hours, the toddlers and nursing babies often attended with their sisters and/or brothers. Always sensitive to expanding relevant services, we observed that younger siblings seemed to enjoy the more social aspects of our story hours. Using simple inquiry, we found that many of the parents of toddlers who visited our library were eager to meet together one morning a week for an hour play session. Toddlers were defined as walkers since anyone who was still crawling might

be in danger of being stepped on or fallen over. One parent or other responsible adult was expected to stay with the little ones during the playgroup. These were our only requirements.

Luckily, our playgroup numbers have remained stable, not mushrooming to the extent that registration is required, nor falling off to the point of extinction. On an average playgroup morning, four toddlers and five adults (including me!) may be observed sitting on the floor in the play corner interacting with each other, our play materials and books, and with the general environment.

All of the old arguments for playgroups hold true here: parents have a chance to exchange information about the care and feeding of their charges, developmental concerns may be aired, adults are available for conversation (a real plus for anyone who has been closeted with a small child for any length of time), children have a chance to be around other children and to interact with not-so-familiar adults. From the view point of the library, advantages are manifold. Increased library usage and an awareness of library services result from playgroup participation. Children and parents feel more at home in the library earlier. If the age range on a particular day more closely approaches two than one, a literature experience may be attempted. Some of the children may already have had stories read to them at home. When this is the case, their enthusiasm is infectious and the carefully chosen picture book is bound to be a success.

“Reading” a picture book to toddlers involves talking and pointing and looking. It involves exploring what is on the pages and verbalizing. In this communication process not only is the reader challenged to hold the attention of the listeners, s/he also is challenged to select highly appropriate materials, ones which contain information specifically attained or attainable by the child. The sort of book I tend to choose in the toddler playgroup falls in the previously mentioned categories: picture books, board books, cloth books, and trick books, all close at hand on the play corner shelves, easy to reach and to share with the toddlers and their parents. Sometimes one of the children will hand me a book to read. Having only appropriate books close at hand controls the selection process.

Eventually, children in the toddler group become such good listeners that they are ready to participate in our preschool story hour. The transition can be gradual or sudden. Some parents choose to continue with the toddler group for some time after the child has been attending story hour; others make a clean break. In either case, certain similarities in our programming make the change less traumatic.

Preschool Story Hour

We hold an open story hour for half an hour every Friday at 10:30 and 1:30. The ratio of adults to children is usually one to three. I like to think that our parent population comes to story hour to pick up ideas to use during the week.

Our format for story hour roughly follows that suggested by Vardine Moore.² Although our schedule of show-and-tell, story, tell-and-draw or flannel board, finger play or moving to music followed by book selection, is fairly common, I am no longer surprised when parents ask if we "just read stories" at our preschool sessions. Parent education is indeed part of the responsibility shouldered by the children's librarian!

Backing Away From The Basics

Bruno Bettelheim and Karen Zelan³ have hit upon many weaknesses found in the American basic reader and point out that it is a dismal attempt to dupe young readers. Taking their tack, we try to steer well-meaning parents away from our small collection of basic readers, recommending excellent picture books as viable, preferable, alternatives for pleasure reading. If some of the words in a given picture book are too difficult for the child, an available adult can aid in interpretation. Many times, the illustrations are helpful in this regard, too. This is no secret to a visually literate pre-reader. Given the excellent resources available in even a modest Children's Department, a basic reader should seldom be the first choice for reading/listening experiences.

Children who graduate from our library programs should continue to find books and literature fascinating. An early exposure to excellence within the library sphere will go a long way in assuring this outcome.

It is our goal to give the youngest patrons only the tastiest morsels so that as they grow toward adulthood they will bring home the Bacon (and other literary giants).

Notes

¹ For a deeper understanding of this concept, see Bettelheim, Bruno. *The Uses of Enchantment: The Meaning and Importance of Fairy Tales*. New York: Knopf, 1976.

² Moore, Vardine. *Pre-School Story Hour*. New York: Scarecrow, 1966.

³ Bettelheim, Bruno, and Zelan, Karen. *On Learning to Read: The Child's Fascination with Meaning*. New York: Knopf, 1982.

Dungeons and Dragons in a Public Library

Eugene R. Sanders

If you are a librarian involved in developing programs for young adults, you might consider establishing a Dungeons and Dragons game club in your library. Michigan City Public Library has had a Dungeons and Dragons club for nearly a year. Though the game has been both criticized and praised by our local media, the club is still extremely popular with young adults from grade school all the way to sophomores in college.

The popularity of the game is nationwide. Dungeons and Dragons or D&D was created by TSR Games of Lake Geneva, Wisconsin and founded in 1974 on just \$1,000. Today the game has over half a million players in the United States and grossed about 20 million dollars in 1980. TSR is even working on an electronic version with Mattel.¹

The success of Dungeons and Dragons seems in part to be that it contains the elements of fantasy, adventure, and combat that young adults relish in fantasy literature and films. The game is not confined to historic reality, but rather a mythic fantasy that draws on such volumes as *Arms and Armor* and the *Welsh Wars of Edward I* as well as fantasy fiction.²

People Magazine described D&D as making "Monopoly seem crass, chess two-dimensional and the latest electronic brain-testors coldly mechanical." The reason for this is the extra dimension in

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the game that allows players to use their imaginations and ingenuity freely.³ This fantasy role playing game takes place in the minds of anywhere from two to eighteen players per game and can last for a few hours or go on for weeks and even months. Players assume the roles of such fantasy characters as fighters and magicians. The role-playing aspect requires that the players pretend they are the characters in their imagination while playing the game. Thus, the player becomes an actor, "vicariously acting out heroic deeds, fighting great battles or just fleeing to fight at some other time."⁴

In *Dungeons and Dragons*, the players have many kinds of variables to manipulate. They have the options of negotiating, fighting or fleeing from the monsters they encounter. The group leader, called a *Dungeon Master* or *DM*, offers the players a great variety of spells, weapons, and goods to take with them and use on their journey.⁵

The *Dungeon Master* holds a position that calls for special creativity and imagination. The *DM* is part actor, playwright, and referee, constructing a detailed fantasy world through which the players must travel. In leading the group through their journey by describing each scene of the adventure, the *DM* tells the characters what they see and allows them to choose a course of action. The *DM* may use scenarios of his own or pre-packaged scenarios called modules, leading the players through one adventure or a campaign of on-going adventures.⁶

Forming a Club

The idea to start a library game club came when I attended a meeting with other librarians. Young adult programming was being discussed; people mentioned that young adults are a hard audience to reach. Their afterschool hours are spent in school activities, part-time jobs, or in socializing with friends. Their specific interests and attitudes seem to change from year to year, and historically most of them have not been receptive to using public libraries as anything except a place to study for school assignments.

One librarian from the South Bend Public Library mentioned that young adults are very interested in the *Dungeons and Dragons* game, and that if a library were to hold the game, young adults would turn out in record numbers to play. He said that the Roger B. Francis branch of his library system had held some game playing sessions and that *The Griffon*, a book and game store nearby, did the same thing on a weekly basis.

Our *Dungeons and Dragons* game club actually started by my placing a news release in the paper, asking interested players to come to the library to discuss the formulation of a club. At the first meet-

ing, twenty young adults showed up. They ranged from grade school students to college sophomores. Since I didn't really know how to organize the club, I put the question to the group. I asked them whether they wanted to learn D&D through a series of lectures or just play the game. Some of the older and more experienced players replied that the best way to learn the game is to actually play it, and that most game players would rather play than hear a lecture on how to play. We then discussed how the library meeting room could accommodate a Dungeons and Dragons game playing session.

At our next meeting the room was set up with three groups of tables and chairs to accommodate the players. As they came in, the three senior members, who were the DMs, assigned the players to groups based on level of experience. One DM was responsible for training the new players, another took the intermediate players, and the third led a game for the advanced players.

Because of the length of time the games take, we held the sessions on Sundays and each one lasted four hours. During that time young adults of various ages would sit down and play the game as equals. When the older players were asked if they minded having younger players in their games, one older player said that age was not a factor in playing Dungeons and Dragons. He said that younger players can be as interesting to play as the older players. It all depends on the player's maturity of imagination and intelligence. Another older player was asked if he minded associating with players much younger than himself. He said that he enjoyed teaching the game to the younger players and supervising their adventures.

At times while the group met, interested parents would come in and ask questions about the game. After I would explain its principles most parents would be amused and/or interested. Some of the other parents who already knew about the game would sit down to play with their children in the sessions.

Due to scheduling limitations at our library, we were only able to accommodate the D&D players for one Sunday a month. Some players wanted to have more playing time, so to strike a compromise, the DMs and myself encouraged players to use the monthly sessions as a place to meet and find new players. Players themselves could form groups that would meet on a fairly on-going basis at the players' homes. A list of players' phone numbers was kept by myself and passed out to young adults who were looking for a Dungeons and Dragons group.

After a few months of conducting our Sunday sessions we found our membership had grown to nearly fifty players. At this point I asked the senior members if the group would consider another activity, such as a contest. One member was familiar with the Dungeons and Dragons tournaments, the kind held at Lake Geneva,

Wisconsin, where TSR is located. He explained that the tournaments were similar to our game playing sessions. The only difference was that all players in the tournament would play one adventure. Winners of the contest were determined by points acquired from figuring out codes and clues, slaying monsters, and/or retrieving treasures. Prizes could be awarded to individuals scoring the highest points or to the groups that score the highest.

Tournament in the Library

All of the members were excited about holding a tournament, so I lost no time in making preparations. For prizes, I asked for and received three five dollar gift certificates from the game store in South Bend that also sold D&D equipment. We started at 9:00 AM on a Saturday in January and had at least forty young adults lined up outside the library doors fifteen minutes ahead of that time. From 9:00 AM until 9:30 AM we held a registration session, where players signed up for the game and the DMs did some last minute checking of their notes for the adventure. Once the tournament began we had interested on-lookers wander in and ask me questions about the game. We also had a news reporter and photographer from the Michigan City *News-Dispatch* observe the session. The reporter wrote a favorable story about the game and included three good-sized photos of the young adults playing. Other publicity the club garnished included a half hour session on a radio show and another write-up of its activities in a local news magazine.

Just when it seemed that everything was going well, we read an editorial in the *News-Dispatch* about Dungeons and Dragons entitled "Controversial Game." The editorial pointed out several criticisms. One dealt with the idea that some people can become too absorbed in the game. The editorial cited the popular case of the 16 year old college freshman who disappeared and later committed suicide. His "acquaintances attributed his disappearance to his immersion in D&D." Another criticism accused the game of being "financially entrapping," citing that instruction booklets cost between \$10 and \$15 and that those who find themselves "caught up in the game spend more money on additional pieces and manuals." Finally, it was brought up that the game emphasizes demons and demonic thinking and "involves children in such negative thought patterns as hate, deception and conniving."⁷

The effect the editorial had on the Dungeons and Dragons Club, other than rankling some of the members, was minimal. As for other members of the community, I heard little or no bad comments about the game. I received no nasty phone calls from their parents, demanding that the game be disbanded or that the library should have better sense than to hold such a game. Instead, I received calls from mothers

asking what the game was about and whether it was safe for their children to play. My reply to them was that the game was about as harmful as reading science and fantasy literature or watching TV adventure movies. The game involves acting out a fantasy adventure, something that young adults and children have done in the form of cops and robbers or cowboys and Indians.

A more favorable review of the D&D controversy appeared in the nearby South Bend paper called the *South Bend Tribune*. In the article, two educators came out in favor of the game.

Linnea Vacca, English professor at St. Mary's College in Mishawaka, Indiana, who worked with world renowned child psychologist Bruno Bettelheim during his writing of *The Uses of Enchantment*, lauded the game for its "collaborative enterprise."⁸

"As our kids play it, it is the enactment of a hero quest against evil," said Penny Jameson, the other commentator who is a professor of child psychology and development at St. Mary's.⁹

For normal, healthy young adults, Jameson said, D&D can be used to play out conflicts. She said Bettelheim suggests that playing out inner tensions is potentially useful and that any child who allowed the game, or any other means of withdrawal, to take over his ego is very fragile with deeper personal problems.¹⁰

In an article that appeared in the *Christian Science Monitor*, people who supported the game praised it for employing group dynamics and for its mental challenge. A teacher in a Massachusetts public high school encourages the forming of D&D groups during school hours and says that "it is no worse than chess and better than monopoly." The director of a Boston area summer camp has said that its use of group dynamics has helped make solitary children into a group. In a program for gifted children in Arizona, some teachers feel it requires more imagination and cooperation than structural lesson plans.¹¹

Perhaps the only negative effect the *News-Dispatch* editorial had on the progress of the club was to cause the Michigan City Public School System to take our flyers advertising game session meeting dates, out of the schools. A school official told me that the game was controversial and that the schools didn't need any additional problems.

However, our publicity of club activities did continue. The local radio stations and newspapers still carried our announcements and the Catholic high school in Michigan City allowed our flyers to be distributed to their students at the school. Perhaps our most effective way of advertising came through word of mouth. Many of the club members would either tell their friends about our activities or would distribute flyers to them.

Most members seemed to agree that the negative editorial helped to boost interest and attendance in the club. As we continued to hold game sessions to a full house, at times the club seemed to take on the romantic air of an underground organization, indulging in a recreational pastime frowned upon by the adult world.

The editorial caused the library director and me to take a good look at the club. We decided it was not too controversial for us to hold. Those members of the community who might have opposed the club were not organized or overly vocal and did not demand that the club be shut down. The game also has the benefits of being intellectually stimulating for young adults and fun for them to play. The existence of a Dungeons and Dragons game club provides an outlet for this interest, as well as providing a place for people to learn how to play; it is providing a community service that brings young adults into the library to indulge in an imaginative pastime. Instead of using a library to primarily read materials, young people are using the library as a place where they create their own stories.

Notes

¹ Smith, Geoffrey. "Dungeons and Dollars," *Forbes*, September 1980, 138.

² *Ibid.*

³ Mills, B. K. "If Students' Tails Are Dragon and Their Minds in the Dungeon Lately, Blame Gamesman Gary Gygax," *People*, January 14, 1980, 65.

⁴ "Your Personal Invitation to Adventure: Understanding Dungeons and Dragons and Advanced Dungeons and Dragons Fantasy Adventure Games," TSR Hobbies, Inc.

⁵ Mills, 65.

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⁷ "Controversial Game." *News-Dispatch*, February 13, 1981, 2.

⁸ Francis, Deanna. "Spell of Dungeons and Dragons," *South Bend Tribune*, February 23, 1981, 21.

⁹ *Ibid.*

¹⁰ *Ibid.*

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The Severely Retarded Child in the Library

Keith Boehme and Sue Weller

The public library can play a role in the life of a severely retarded child. Language can be stimulated through the reading of books and the labeling of pictures. The sense of vision can be aided by the use of slides and films. Auditory awareness can be enhanced by the variety of records available. And, as a public facility, the library can affect the social life of a severely retarded child by providing an atmosphere of acceptance for the child and their family.

We would like to share experiences of a Special Education Teacher and a Children's Librarian, who incorporated the services and physical boundaries of the public library into the lives of a small classroom of severely retarded children.

The key to success in incorporating the public library into the experience of the severely retarded child is carefully planned visits.

Keith Boehme taught a class for severe and profoundly mentally handicapped children, ages five through eighteen from 1973 through 1981 in the Richmond, Indiana Community Schools. He is presently employed by the Cincinnati, Ohio Public Schools.

Sue Weller has been a Children's Librarian at Morrison-Reeves Library since 1974. She was appointed Head of the Boys' and Girls' Department in 1981.



The class gathers to listen to a flannelboard story presented by Sue Weller.

In order to begin the planning, both the teacher and the librarian should be familiar with the children's needs so that the library experience will be meaningful. In our particular case, familiarity was established through the teacher's daily contact with the children and the librarian's weekly contact through bookmobile service provided at the school.

Descriptively, the six children we worked with varied in age from five to eighteen years. According to the Alpern-Boll Developmental Profile,¹ the children had the following levels of development: physical (large and small muscle coordination, etc.)—2.7 years; self-help (eating, dressing, etc.)—2.8 years; social (interpersonal relationships)—2.4 years; academic (intellectual abilities)—1.9 years; communication (expressive and receptive language)—1.6 years.

This description generally indicated that the library could aid these children in the following ways: stimulating self-help skills by having the children take care of their personal needs in a public place, e.g. using the restroom, removing boots and coats, etc; developing social skills through the meeting of other children and adults; encouraging intellectual growth by the child absorbing the total experience and thus laying the basis for new concepts; stimulating expressive language by the child responding to new situations; and finally, stimulating receptive language through the listening experiences of records, books, slides and flannelgraphs.

During the pre-visit planning session, we established the agenda and traced the route that the children would take during their library visit. While following the route, we made decisions as to the

order and content of activities and the physical movements required so that each experience could be accentuated. For example: Should we use the stairs or the elevator? What should be the length of each record selection? After listening to records, should we work with puzzles or listen to a story? Which medium should be used in storytelling—slides, flannelboard, or book presentation?

The agenda was used consistently during return visits to enable the children to gain a sense of security during the library field trip. Two forty-five minute visits were scheduled at the public library during the school year, usually in the fall and in the spring. The agenda that we used is as follows:

1. Upon arrival, the librarian greets the children in the Boys' and Girls' Department. The children hang up coats, remove boots, etc.
2. The children go to the phonograph listening area. Headphones are worn by the children while a contrasting variety of brief musical selections are played, e.g. marching band, symphonic, lyrical. These have been selected by the teacher and librarian during the planning session.
3. The children leave the listening area and go the lower level of the library, usually by elevator. Storytelling activities presented here include a slide showing of picture book illustrations with an oral or musical accompaniment, flannelboard stories, fingerplays and movement exercises.



Before leaving the library, a child and his mother check out books to take with them. Parent involvement in the library is strongly encouraged.

The children have been the most receptive to the flannel-board presentation of the book, *Roar and More* by Karla Kuskin (Harper, 1956) where they can participate by mimicking animal sounds. Another successful story time incorporates slides of the illustrations in *The Little Drummer Boy* by Ezra Jack Keats (Macmillan, 1968) with musical accompaniment.

Note: The storyteller should not expect a quiet, spell-bound audience. The children usually respond with verbal sounds and physical movements.

4. The visit resumes in the Boys' and Girls' Department where the children spend about fifteen minutes in the Toddler Corner. Here they can play with puzzles, blocks, wooden toys and stuffed animals. There is also an opportunity for interaction with other children here.
5. The children go to the picture book section and choose from a group of books which have been pre-selected by the teacher and librarian and placed on a shelf where the children can reach them. These books are based on the children's interests and usually contain simple, clear-cut drawings or photographs and are usually accompanied by short, simple texts. Examples of books which have been used in classroom are listed in the bibliography.
6. The children take their books to the circulation desk for checking out on their teacher's library card. This routine enables the children to interact with other library staff members and to observe other library patrons checking out materials.

Morrisson-Reeves Library has offered special services for the mentally handicapped in the community since 1965. Weekly book-mobile service is provided for a public and a private school serving ages one through sixteen in the classroom, and for post-school adults in a sheltered workshop. Many of the educable and trainable mentally handicapped students have participated in programs at the library. Now, the public library has extended service for severely retarded children. Thus it is serving everyone in the community.

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Library Access for Children in Rural Areas

Barbara Kasper and Robert Smith

According to available information, children use libraries in large numbers. In 1949 a landmark study of the nation's public libraries showed that forty to forty-five percent of the library circulation was juvenile titles. This study by Berelson demonstrated that "children use the public library in greater proportion than do others, but as clients of the library make disproportionately heavy demands upon library facilities."¹ Twenty years later a study of the Maryland Baltimore-Washington metropolitan area and a study of the Chicago urban area found that the public library had not changed from the earlier findings by Berelson.² In significant statewide surveys conducted in California, Illinois, Ohio, and Wisconsin during the past five years, nothing was found to deny the original premise that children do indeed make heavy demands upon public library facilities.³

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Spanning the seventies, three studies were conducted in Indiana regarding libraries and children. The Wilder study in 1970 queried children and young adults in selected communities about their feelings toward their public library. It indicated that students in overwhelming majorities found the staff of their public libraries to be very or moderately helpful.⁴ A few years later Woolls compared the role of the school library with the role of the public library in selected communities. This study recommended that no "single library collection can or should attempt to meet all the needs of elementary school students."⁵ A 1979 statewide survey of Indiana public libraries by Kasper showed that most libraries offered children summer reading programs (78%), preschool story hour programs (63%), and other story hour programs (48%).⁶ These Indiana studies attest to a positive attitude towards libraries by children, the importance of a variety of library resources for children, and the emphasis on programming for children in the state's public libraries.

Libraries offer children many educational, social, and recreational opportunities. Since the early thirties, the American Library Association (ALA) has written and rewritten standards for public library service. The 1964 publication of *Standards for Children's Services in Public Libraries* included the following areas for consideration: administration, personnel, services, materials, and physical facilities.⁷ These standards were qualitative in nature; they identify children as being from infancy to approximately thirteen years of age. In the years following, there have been no additional national standards published for children. In the eighties many believe that children have a right to have access to: 1) a variety of books and materials of quality with professional assistance and 2) a variety of programs including story hours, summer activities, reading programs, and storytelling.

Some library systems are able to provide a variety of programs for children which include toddler story hours, film programs, television participation programs, and craft activities. In addition to these activities, trained personnel are available to serve children. The Kasper study found that communities with high income levels and high educational levels provided more public library services to children. If wealthier library communities are offering varied activities and resources for children, a study of less wealthy library communities should demonstrate the opposite results.

Using Indiana and Kentucky as models, a study was conducted to test this theory. Each researcher selected a county in his/her state for comparison and examination. The two counties were selected because of their low family income levels and other similar socioeconomic characteristics. The populations of these counties show identical median age levels and approximately the same median family

income levels. Differences include only fifty-six children in total population between the ages of five and seventeen. (See Table 1)

The total 1980 population differs by 142 persons. (See Table 2) The difference in square mile area is fourteen, and the population density is different by only one person per square mile. (See Table 2) Both counties maintain extremely high unemployment levels—well above their state averages. (See Table 1) Their educational levels are also low. One county had 25% high school graduates with only 32% at the eighth grade level or higher. The other was lower: 25% high school graduates and 25% at the eighth grade or higher. In addition to these characteristics, the counties are both rural with very small communities.

When the counties were visited, the authors discovered the necessity of protecting the identity of these areas. Their local pride rejected the portrait "poor counties." Since the purpose of this study was to examine library services and resources for children and why they vary from area to area, the authors quickly agreed not to identify the counties by name.

Many people assume that children in rural areas use the library even more than children in urban areas where more activities compete for their attention. When the community served by the library is smaller as in the rural areas, people generally know each other. With this knowledge and the sense of community pride, one might assume that people would feel more welcome in the library and therefore make greater use of its resources and services.

Table 1
Socioeconomic Comparison of Counties

	County A	County B
Median age of population	30	30.7
Median family income	\$13,250	\$13,100
Per capita income	\$ 5,643	\$ 4,315
Percentage of unemployment in labor forces	21.1	19.9
Population in ages 5-17	2,238	2,294

Table 2
Geographic Comparison of Counties

	County A	County B
Land area (sq. miles)	312	298
Total population	9,820	9,962
Population density (sq. mile)	32	33

The services a library offers can be evaluated by comparing them to library standards. However, in recent years ALA has begun emphasizing the importance of total community library service that requires planning by public libraries, schools, and all community agencies concerned with children.⁸ A new publication of measurements for services includes a list of twelve output measures.⁹ Many of these output measures do not relate well to our selected counties.

Personal observations from on-site visits to the two libraries showed that library circulation statements could not be verified. One library counts its circulation according to how many estimated people might read the books checked out of the library, while the other used only the number of books circulated. Program attendance seemed as unreliable as circulation statistics. Attendance is estimated for both, and does not give a clear indication as to the exact number of children attending each type of program or the age range of the attendees. Registration counts are not separate for children and adults, so those statistics are not available.

Although the counties are similar in size and other socio-economic characteristics, the similarities end when library services are examined. The differences include the total number of library facilities and the number of library personnel trained to serve children. Each county contains one public library facility with trained personnel; however, one system has a bookmobile with a tri-weekly schedule of stops to schools and local communities. One county has two elementary buildings, one middle school, and one high school (four school facilities) with three trained librarians for all; whereas,

the other county has five elementary schools and one building for the upper grades (six school facilities) with only one trained librarian for the upper grades. (See Table 3)

Both public library systems provide programming for children. One county holds weekly programs in the summer, bi-weekly programs during the rest of the year, and semi-weekly or weekly programs for children in the Head Start. The other library holds monthly story hours. Library records indicate comparable attendance at each program event. Both systems encourage school visits; one system loans equipment and materials (films and filmstrips) to the school system. The children's materials budget for one system is greater than the total materials budget (both adult and children) in the other system. (See Table 4)

Table 3
Public School Libraries

	County A	County B
No. of elementary schools	5	2
Full-time librarians	None	1
No. of middle schools	None*	1
Full-time librarians	None*	1
No. of secondary schools	1*	1
Full-time librarians	1	1

*Combined facility (middle school and high school).

All of the advantages—more trained personnel, more programs, bookmobile service, and a larger materials budget—are in the same system. If two counties similar in socioeconomic characteristics offer very different library services and resources to their children, there must be another, heretofore, unaccounted factor. The “library advantaged” system receives assistance from the state (Kentucky) in greater proportion to its total budget than does the other system. The state aid provides the public library with bookmobile service, a greater materials budget, and additional personnel. The bookmobile

which travels to schools and local communities brings library resources to many children who would not otherwise be able to gain access to materials. Children who do not live within walking distance of the library must depend upon their parents for transportation and in a rural area this number includes the majority of the children.

This case study of a rural county in Indiana and a similar rural county in Kentucky found that the level of children's library services can substantially differ among rural areas. The study also indicates the importance of supplemental state support in providing adequate and effective library services to children in rural areas.

The communities on which the study focused are proud of their unique rural characteristics and their library systems. Yet, the level of their library services to children are indicative of the priority assigned to them by their respective state governments.

Table 4
Public Libraries

	County A	County B
Professional librarians	1	1
Library assistants/clerks	2	2
Current annual allocation for children's materials	\$3,300 ²	\$3,750 ¹
Bookmobile service to schools	None	Tri-weekly
Regular children's library activities	Monthly	Weekly in summer, bi-weekly in school year
Children's book collection	4,000	10,000
Children's nonprint media collection	150	243

¹\$500 local allocation, other funds from state.

²Combined budget for adult and children's materials.

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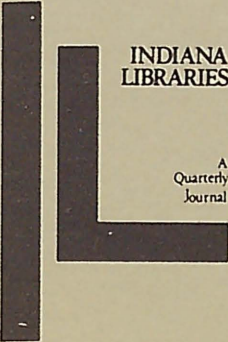
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Theme	Issue	Manuscript Deadline
The Planning Process	Spring 1983	December 1, 1982
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