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This bibliography of materials, resource aids, and bibliographies for storytellers and storytelling is the result of a study by the Storytelling Materials Survey Committee of the Children's Services Division. In addition to surveying library school curricula, the committee collected and evaluated materials (including books, periodicals, pamphlets, indexes, bibliographies, recordings, tapes, films, and film strips). The materials listed in this bibliography are those which are recommended for consideration and use. Following an introductory discussion of storytelling as a creative art, the bibliography is divided into four parts. Part I lists books and excerpts of books related to the art of storytelling, books dealing with poetry for children, and bibliographies and indexes to children's literature. Part II is devoted to pamphlets and periodical articles of interest to the storyteller. Part III covers multi-media aids for the storyteller, including books and periodical articles on the subject and lists of available recordings of stories and poetry, tapes, instructional records and tapes for the storyteller, films, and filmstrips. Part IV summarizes a survey of library school courses in storytelling offered in 17 U.S. library schools. (JB)

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Resource Aids*

PREPARED BY

Children's Services Division
AMERICAN LIBRARY ASSOCIATION

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The Storytelling Materials Survey Committee—
CHILDREN'S SERVICES DIVISION

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

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1968

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Foreword

Storytelling has long since proved its value as a means of awakening interest in and appreciation for books and reading. However . . . too often, nowadays, it is used less than in the past because of shortage of personnel coupled with the time it takes to prepare stories well. At the same time, the need today is greater than ever if the "deprived children" in various poverty pockets in America are to be reached effectively. Now, too, it appears possible we may be able to train volunteers to help us do this.

But are the materials needed for this readily recognized and easily accessible? What would be helpful which we do not have at present?

These provocative statements and questions were posed by Mrs. Sara H. Wheeler, President of the Children's Services Division of the American Library Association in 1965, in a letter which detailed the formation of the Storytelling Materials Survey Committee by the CSD board in 1965.

The following OBJECTIVES were established for the committee —

- To determine the availability of appropriate storytelling materials.
- To assess the quality of these materials.
- To survey the need for additional materials of particular use in these programs.

After consideration of the most effective procedures which could be adopted to attain these objectives, the committee established working guidelines. (a) The survey would be limited in scope, concerning itself with a study of *materials* and *library schools curricula*. (b) The materials to be evaluated would include *books, periodicals, pamphlets, indexes, bibliographies, recordings and tapes, films and filmstrips*. (c) Through careful research and evaluation of the collected materials, the committee would include in the survey only those entries which would be recommended for consideration and use. (d) Unfilled areas of concern relating to the field of storytelling would be the basis for the committee to recommend future studies.

The chairman is grateful to the committee members, who accepted their responsibilities in completing the assigned work. Despite separations caused by geographical distances and the inability to have all members present at ALA conference meetings, the committee met its commitments.

Acknowledgment is made for the excellent cooperation and dedication given by the members of the Storytelling Materials Survey Committee.

SPENCER G. SHAW, *Chairman*

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Introduction

Background for a Creative Art

Storytelling is a creative art. It does not flourish in an intellectual or spiritual vacuum. It is at its joyful best when it comes from a largesse of spirit, a sensitivity to peoples and places, and a knowledge of the body of storytelling literature.

This body of literature may be summarized as: writings about the art of storytelling; lists of stories to tell based on storytelling experience; collections of stories to tell from — the best stories and, if folk tales, the best versions; background material relating to the sources of the stories, or the sources themselves if in print and available; biographies of those who have collected folk tales or written original stories; and versions of stories expressed in other art forms such as poetry, dance, music, the cinema, and recordings.

This bibliography is the composite effort of a group of practicing storytellers and active folklorists to provide an entree into the body of storytelling literature for the experienced storyteller and, especially, for the neophyte.

When the neophyte steps out on the storytelling highway his first preparation is the reading of those books and articles that discuss the art of treading there: the antiquity of the road; fellow travelers, past and present; the methods of locomotion; and the pitfalls of the journey as well as its joys. The storyteller will do well to remember the last: joy. There may be whiplash in the challenge of walking such a road; this whiplash can be a positive force and not a paralyzing fear if joy too is kept in mind. I know of no more truly joyful experience than having to pause in a story, many-times told, to laugh freshly with the children at its humor; nor a more moving one than seeing pity and compassion in the eyes of listening boys and girls.

After an initial, thoughtful reading of the writings on the art of storytelling the neophyte moves on — to return, however, to these basic principles many times for refreshment and counsel. He moves on to those lists of stories that will help him find the story he can happily and successfully bring to life for children in the storyhour. After he has told many stories the selection of the right one for him will become instinctive based on telling and listening experience; he knows what makes a story tellable and he knows what kind of story he can best create. It is not always the stories one likes best that one can tell best. Voice quality, an overly emotional interpretation, an inability to put the spirit of the story into the telling — all these factors are understood by the storyteller in time, and from the understanding of his limitations comes the realization of his strength.

Until a background of experience, then, guides story selection, it is wise to use storytelling lists. Only those lists based soundly on the storytelling experiences of a person or an institution are to be considered. Stories on such lists have behind them many groups of children listening with attentive pleasure

to a creative storyteller. The good words have evoked their magic many times; the plots have spun their beginning-middle-end patterns with a sure sense of suspense and gratifying climaxes; the heroes and heroines have become all the children who listened to their adventures. The storyteller can relax in creating such a story, confident he has a tellable story to work with and that children have enjoyed hearing it told.

Collections of stories gathered together by storytellers are helpful to the beginner also. The stories in these collections, like those on a good list, have been told countless times, under varying circumstances, to hundreds of children. The stories tell well, and, if the storyteller has an affinity for a story in such a collection, he can tell it with ease and assurance knowing the children will listen.

After the storyteller has become familiar with the lists of stories available to him, he turns to the collections of folk and fairy tales to read the stories he has noted in the lists as tentative possibilities for his own storytelling adventure. He will discover he is directed to the older titles in this area of literature and, in this mod world, may be somewhat impatient. True, there are many collections of folk and fairy tales pouring from the presses each spring and fall. Some of these are for storytelling; many are not. The experienced storyteller recognizes the difference: wordy tales that kill any dramatic impact the stories may have by their weighty verbiage; anemic tales that, in an over simplification for easy reading, have had their lusty folk vitality sapped from them; empty tales that have not the kernel of truth within them to sustain life; elaborate versions of folk tales where all the elements are in complete disharmony with the simplicity of the stories' origin.

Experimentation with the best stories in new collections is vital if storytelling is to be a continuously developing art. It is well, however, to trust this experimentation generally to the storyteller of experience. The neophyte is best content with the fine old storytelling collections. A thorough knowledge of these collections will help him judge new ones as they are published, and the stories he learns from the older collections will stay with him all his storytelling life. He will be enriched, not impoverished, by this initial restriction of storytelling material.

Storytellers know that no story, whatever its source, can be learned and told as an entity unto itself. Wide reading of other stories collected by the same editor or written by the same author gives the storyteller a real feeling for the style involved, the use of words, the rhythm and flow of lines, and the creative spirit behind the stories. It is good to read other versions of a folk tale, or other translations, to understand why such-and-such a version is recommended as best for the storyteller by other storytellers. The telling of a story is further enriched if there is some knowledge of universal folk tale themes, of the culture that produced the story at hand, and of the collector or translator who produced it.

Any of life's experience may be poured into a story to further enrich its telling. This is particularly true of translating the emotional impact of another art form to the art of storytelling: the haunting beauty of the almost Gustave Dore settings for the cinema version of "Beauty and the Beast"; the lusty savoring of his own words and phrases by Carl Sandburg in a recorded reading of his *Rootabaga Stories*; the grace and airy delight of the good fairies' dance in the Sleeping Beauty ballet. The storyteller constantly makes these emotional translations and by doing so gives his storytelling depth and added dimension.

If the storyteller brings also to his interpretation sensitivity to the time and place and people of his story, his creative art will have still another dimension of authority and understanding.

A largesse of spirit is the benign catalyst that fuses together all knowledge and all experience and makes of storytelling a true act of creation. This bibliography can lead to knowledge and experience; storytelling itself, as well as story listening, does much to nurture the human spirit.

April 15, 1968

EULALIE STEINMETZ ROSS

THE STORYTELLER EXPLORES HIS ART IN BOOKS

To be able to create a story, to make it live during the moment of the telling, to arouse emotion — wonder, laughter, joy, amazement — this is the only goal a storyteller may have. To honor one's art. To hold for it an integrity of mind, a love and propensity for it. To build richly of experience into one's life that there may be more to give out in the telling. To establish one's place in the fellowship of spirit that there may be spiritual substance as well as intellectual enjoyment in what is shared. To keep step with a child's fancy, to abide for a little space in the Land of Faery, to know joy unrestrained and those tender secret longings that belong at the heart of childhood — these are some of the markers along the way of the storyteller. — RUTH SAWYER, "A Technique to Abolish Technique," in: *The Way of the Storyteller*, p. 148.

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Colum, Padraic. "Introduction," in *Grimm's Fairy Tales*, complete ed. Pantheon Books, 1944: pp. vii-xiv.
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Colwell, Eileen. "For the Storyteller," in *A Storyteller's Choice; a Selection of Stories with Notes on How to Tell Them*. Walck, 1963, pp. 203-208. Also in *A Second Storyteller's Choice*. Walck, 1965, pp. 143-148.
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 Part II, Chap. 4, "Over the Drawbridge and Into the Castle," pp. 114-128.
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Books to Build Background in the Art of Storytelling

... He is respected as one who has a profession: he knows the history of the places, the genealogies of the people; he has acquired a repertoire of stories and he has been trained to tell them with remarkable openings, proper pauses for the lessening of tensions, notable climaxes . . . — PADRAIC COLUM, "Introduction," in *Hibernian Nights*, by Seumas MacManus, p. xii.

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Poetry and the Art of Storytelling

. . . Certain rhymes and poems affected my mind when I was young, and continue to do so now that I am old . . . — WALTER DE LA MARE, *Come Hither*.

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THE STORYTELLER DISCOVERS HIS ART IN PAMPHLETS AND PERIODICALS

... fill your mind's eye with poetry, music, pictures, stories of every kind from the whole wide earth. The stories you learn and live are always yours and your listener's stories too for their learning and living, for stories are an extension of life, rich experience coming out of the stream of life, through you and your listeners and returning to the stream of life. — RUTH TOOZE. *Storytelling*, p. 78.

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Periodical Articles

- . . . The Storyteller brings to her audience knowledge of the folklore of the world — a great, common universal basis of understanding between peoples; a realization of the sound of good English words upon the tongue; a sharing of experience, for there is nothing which breaks down the barrier of years between children and adults as does the sharing of a story. Above all, storytelling gives children the gift of the inner eye with which they build in their imaginations the setting, the characters, the action as they gather it from the storyteller's face and expression as well as from her words . . .
— FRANCES CLARKE SAYERS, "The Reading Program in the Children's Department," in Henne, Frances; Brooks, Alice; Ersted, Ruth. *Youth Communication and Libraries*, p. 126.
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THE STORYTELLER INTERPRETS HIS ART WITH MULTI-MEDIA AIDS

Adam's Song

Iron lying still soon gathers rust,
A stagnant pool is slimy,
The harp unplucked is thick with rust,
Most things not used grow grimy.

The highway is the minstrel's home,
He's working when he's playing;
He's never lost if far he roam —
He wanders when he's staying.

I've gathered rust and dust too long,
I need the wind and rain!
I'll tell my tale and sing my song
Out on the road again!

ELIZABETH J. GRAY,
Adam of the Road, p. 279

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(All releases are Lp unless otherwise indicated)

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- Ashanti Folk Tales from Ghana*. Harold Courlander narrates the African Anansi tales & other animal stories. Folkways, 7110. 1-10".
- Asian Folk and Fairy Tales*. Told by Christine Price. CMS Records, CMS 508. 1-12". CMS Records, Inc., 14 Warren St., New York, N.Y. 10007.
- The Call of the Wild*. By Jack London; read by Ed Begley. Caedmon, TC 1219. 1-12".
- A Child's Garden of Verses*. By Robert Louis Stevenson; read by Judith Anderson. Caedmon, TC 1077. 1-12".
- The Elephant's Child, The Walrus and the Carpenter, The Jabberwocky, and selections from the Hunting of the Snark*. Read by Carl de Suze. Pathways of Sound, POS 1021. 1-12".
- English Folk and Fairy Tales*. Told by Anne Pellowski. CMS Records, CMS 504. 1-12".
- Folk Tales from Indonesia*. Told by Harold Courlander. 5 authentic tales from his book *Kantchil's Lime Pit*. Folkways, 7102. 1-10".
- Folk Tales from West Africa*. Read by Harold Courlander, author, folklorist & specialist on Africa. "The Cow-tail Switch" and other family-oriented stories. Folkways, 7103. 1-10".

- Folk Tale Records.* Produced by RCA Victor for the Division of Libraries for Children and Young People, ALA. 5-12". 78 rpm. Ruth Sawyer: "The Frog"; "Schnitzle, Schnotzle and Schnootzie." Frances Clarke Sayers: "Brer Mud Turtle's Trickery." Jack Lester: "A Paul Bunyan Yarn" and "A Pecos Bill Tale."
- Grimm's Fairy Tales.* Read by Joseph Schildkraut. Caedmon, TC 1062. 1-12". "Tom Thumb"; "The Old Man and His Grandson"; "The Frog Prince"; "The Elves and the Shoemaker"; "Sleeping Beauty"; "Rumpelstiltskin"; "Star Money"; "Rapunzel."
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- Just So Stories.* By Rudyard Kipling; Boris Karloff reads "How the Whale Got His Throat"; "How the Camel Got His Hump"; "How the Rhinoceros Got His Skin." (On the reverse side, Kipling's "Mowgli's Brothers.") Caedmon, TC 1038. 1-12".
- Let's Listen; Four Children's Stories by Contemporary Authors.* Boris Karloff reads "Petunia Beware!" by Roger Duvoisin and "The Pony Engine" by Doris Garn. Julie Harris reads "Six Foolish Fishermen" by Benjamin Elkin and "The Red Carpet" by Rex Parkin, Caedmon, TC 1182. 1-10".
- Madeline.* By L. Bemelmans; read by Carol Channing. Caedmon, TC 1113. 1-12".
- Miracles: Poems Written by Children.* Collected by Richard Lewis; read by Julie Harris and Roddy McDowall. Caedmon, TC 1227. 1-12".
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- The Pueblo Indians.* Swift Eagle tells the legend of Kuo-Haya. Sound book. Caedmon, CB 3. 1-10".
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- Tom Sawyer.* By Mark Twain; read by Ed Begley. Caedmon, TC 1205. 1-12".
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PBP 101
Millions of Cats
Mike Mulligan and His Steamshovel
Make Way for Ducklings
Hercules

PBP 102
Stone Soup
Georgie
The Story about Ping
The Red Carpet

PBP 103
The Little Red Lighthouse
The Circus Baby
Lentil
The Camel Who Took a Walk

PBP 104
Caps for Sale
Little Toot
The Biggest Bear
Andy and the Lion

PBP 105
In the Forest
Curious George Rides a Bike
The Five Chinese Brothers
Jenny's Birthday Book

PBP 106
Pancho
Johnny Crow's Garden
White Snow, Bright Snow
Magic Michael

PBP 107
Time of Wonder
A Tree Is Nice
Chanticleer and the Fox
Finders Keepers

PBP 108
Madeline's Rescue
The Little Island
Frog Went A-Courtin'
The Big Snow

PBP 109
The Tale of Peter Rabbit
Angus and the Ducks
The Miller, His Son and Their Donkey
Sing a Song for Sixpence
Queen of Hearts
Old Mother Hubbard and Her Dog
The Old Woman and Her Pig
The House that Jack Built
Hey Diddle Diddle
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The Milkmaid

PBP 111
Crow Boy
Petunia
Little Tim and the Brave Sea Captain
The Three Billy Goats Gruff

PBP 112
Blueberries for Sal
Don't Count Your Chicks
Harold and the Purple Crayon
Play with Me

PBP 113
In a Spring Garden
Attic of the Wind
Casey at the Bat
The Tale of Custard the Drago
The Owl and the Pussy-cat
Wynken, Blynken and Nod

PBP 114
Over in the Meadow
The Fox Went Out on a Chilly Night
I Know an Old Lady
Three Blind Mice

PBP 115
The Snowy Day
The Cow Who Fell in the Canal
The Happy Owls
The Three Robbers
Norman the Doorman

PBP 116
Whistle for Willie
The Tomten
Christmas in the Stable
Danny and the Dinosaur
Wheel on the Chimney

PBP 118
The Loudest Noise in the World
Fish in the Air
Journey Cake, Ho!
Sak

PBP 119
Where the Wild Things Are
Little Bear's Visit
Mr. Rabbit and the Lovely Present
Charlotte and the White Horse
They Were Strong and Good

Tapes

Caedmon Releases (See entries under "RECORDINGS," for complete bibliographical data. All tapes are 1-7" reel, mono 3 $\frac{3}{4}$ ips.):

Andersen's Fairy Tales. Read by Michael Redgrave. CT 2-1073.

Grimm's Fairy Tales. Read by Joseph Schildkraut. CT 2-1062.

Just So Stories. Read by Boris Karloff. CT 2-1038.

Miami Storytelling Festival. ALA, CSD. Miami Beach, 1956. Ann Arbor, Michigan, Audio-Visual Center, University of Michigan.

Contents: Introduction by Mrs. Eulalie S. Ross (12 min.); Mrs. Augusta Baker, "The Goat Well" from *Fire on the Mountain* by Harold Courlander and Wolf Leslau (11 min.); Marjorie Dobson, "The Peddler of Ballaghaderreen" from *The Way of the Storyteller* by Ruth Sawyer (14 min.); Shigeo Watanabe, "The Old Man of the Flowers" from *The Dancing Kettle* by Yoshiko Uchida (Japanese 9 $\frac{1}{2}$ min., English 5 min.); Mary Strang, "Nightingale" by Hans Christian Andersen from *The Art of the Story-teller* by Marie Shedlock (25 min.); Eileen Colwell, "Elsie Piddock Skips in Her Sleep" from *Martin Pippin in the Daisy Field* by Eleanor Farjeon (20 min.); Stephanie Fraser, "Miss Cow Falls a Victim to Mr. Rabbit" from *Uncle Remus: his Songs and Sayings* by Joel Chandler Harris (9 min.); Rosemarie Hohne, "The Wolf and the Seven Little Kids" from *Tales From Grimm* edited by Wanda Gag. (English, 3 min., German, 8 min.); Marguerite Dodson, "The Great Bell of Peking" from *The Golden Bird* by Katherine Gibson (28 min.); Frances Clarke Sayers, "Stories" from *The Wondersmith and His Son* by Ella Young (27 min.); "Old Fire Dragaman" from *The Jack Tales* by Richard Chase (13 min.); "The Hare and the Hedgehog" from *Told Again* by Walter de la Mare (9 min.); Final remarks (6 min.).

More Just So Stories. Read by Boris Karloff. CT 2-1088.

Poems for Children. Read by Carl Sandburg. CT 2-1124.

Rootabaga Stories. Told by Carl Sandburg. CT 2-1089.

A Child's Garden of Verses. Read by Judith Andersen. CT 2-1077.

Instructional Records and Tapes

Headstart. Office of Economic Opportunity. Washington, D.C. 3-12" records.

Telling Stories to Children. Simmons College Series: Yankee School of the Air. 27:37 min., 7½ ips tape.

Films and Filmstrips

Instructional and Informational

The Art of Storytelling. University of Michigan Extension Service, Maynard Street, Ann Arbor, Michigan. Films in Series: "Tales for the Telling"; "Of Ghosts and Goosepimples"; "Trace a Tale"; "Of Myths and Monsters"; "The Child Creates"; "The Illustrator"; "Heroes and Villains"; "From Other Lands."

The Lively Art of Picture Books. Weston Woods Studios, Weston, Conn. 06880; 1964. Sound; color; 60 min.

The Pleasure is Mutual; How to Conduct Effective Picture Book Programs. 16 mm.; color; 24 min. Westchester Library System. Available from The Children's Book Council, Inc., 175 Fifth Avenue, New York, N.Y. 10010.

Telling Stories to Children. University of Michigan, Audio-Visual Education Center, Ann Arbor, Michigan; 1963. Sound; color; 27 min.

Young Feet on the Road. Lecture by Frances Clark Sayers. Encyclopaedia Britannica Educational Corp., 425 N. Michigan Ave., Chicago, Ill. 60611. 76 frames with recorded script, on a 1-12" Lp.

Watch children looking at and listening to picture books, and you realize there is a sense of life in these books to which children are responding, and which is helping them to grow. Good picture books feed the heart and mind as well as the eyes. For they invite children to live for a moment in another world, to feel someone else's joy and sorrow, to see the familiar in a new way.

It is this vitality in good picture books that makes them an important part of a full childhood. It is this same vitality that makes them invaluable as a child's first experience with literature and art. — *The Lively Art of Picture Books* (pamphlet).

Stories on Films

Weston Woods filmstrips (Weston, Conn.):

SERIES 1

- FS 1 Georgie
- FS 2 Hercules
- FS 3 Make Way for Ducklings
- FS 4 Mike Mulligan
- FS 5 Millions of Cats (B & W)
- FS 6 The Red Carpet
- FS 7 Stone Soup
- FS 8 The Story about Ping

SERIES 2

- FS 9 Andy and the Lion
- FS 10 The Biggest Bear
- FS 11 Camel Who Took a Walk
- FS 12 Caps for Sale
- FS 13 The Circus Baby
- FS 14 Lentil
- FS 15 Little Red Lighthouse
- FS 16 Little Toot

SERIES 3

- FS 17 Curious George Rides a Bike
- FS 18 The Five Chinese Brothers
- FS 19 In the Forest (B & W)
- FS 20 Jenny's Birthday Book
- FS 21 Johnny Crow's Garden
- FS 22 Magic Michael
- FS 23 Pancho
- FS 24 White Snow, Bright Snow

SERIES 4 (Caldecott Medal)

- FS 25 The Big Snow
- FS 26 Chanticleer
- FS 27 Finders Keepers
- FS 28 Frog Went A-Courtin'
- FS 29 The Little Island
- FS 30 Madeline's Rescue
- FS 31 Time of Wonder
- FS 32 A Tree is Nice

SERIES 5

- FS 33 The Tale of Peter Rabbit
- FS 34 Hey Diddle Diddle; Baby Bunting; The Milkmaid
- FS 35 The House that Jack Built
- FS 36 The Miller, His Son and Their Donkey
- FS 37 Old Mother Hubbard and Her Dog
- FS 38 Sing a Song for Sixpence; Queen of Hearts
- FS 39 Angus and the Ducks
- FS 40 The Old Woman and Her Pig

SERIES 6

- FS 41 Blueberries for Sal
- FS 42 Crow Boy
- FS 43 Don't Count Your Chicks
- FS 44 Harold and the Purple Crayon
- FS 45 Petunia
- FS 46 Play with Me
- FS 47 Little Tim and the Brave Sea Captain
- FS 48 The Three Billy Goats Gruff

SERIES 7

- FS 49 What Do You Say, Dear?
- FS 50 Bruno Munari's A B C
- FS 51 Brown Cow Farm
- FS 52 See and Say
- FS 53 Sparkle and Spin; I Know a Lot of Things
- FS 54 A Picture Has a Special Look
- FS 55 The Wing on a Flea
- FS 56 I Read Signs

SERIES 8

- FS 61 The Snowy Day
- FS 62 The Cow Who Fell in
the Canal
- FS 63 The Happy Owls; The Three
Robbers
- FS 64 Norman the Doorman
- FS 65 Whistle for Willie
- FS 66 The Tomten; Christmas in
the Stable
- FS 67 Danney and the Dinosaur
- FS 68 Wheel on the Chimney

SERIES 9 (Songs and Rhymes)

- FS 57 Over in the Meadow
- FS 58 The Fox Went Out on a
Chilly Night
- FS 59 I Know an Old Lady
- FS 60 Three Blind Mice
- FS 73 In a Spring Garden; Attic of
the Wind
- FS 74 Casey at the Bat
- FS 75 The Tale of Custard the
Dragon
- FS 76 The Owl and the Pussy-cat;
Wynken, Blynken and Nod

Weston Woods sound filmstrips:

SET 1

- Millions of Cats
- Mike Mulligan and His Steamshovel
- Make Way for Ducklings
- Hercules

SET 2

- Stone Soup
- Georgie
- The Story about Ping
- The Red Carpet

SET 3

- The Little Red Lighthouse
- The Circus Baby
- Lentil
- The Camel Who Took a Walk

SET 4

- Caps for Sale
- Little Toot
- The Biggest Bear
- Andy and the Lion

SET 5

- In the Forest
- Curious George Rides a Bike
- The Five Chinese Brothers
- Jenny's Birthday Book

SET 6

- Pancho
- Johnny Crow's Garden
- White Snow, Bright Snow
- Magic Michael

SET 7

- Time of Wonder
- A Tree is Nice
- Chanticleer and the Fox
- Finders Keepers

SET 8

- Madeline's Rescue
- The Little Island
- Frog Went A-Courtin'
- The Big Snow

SET 9

- The Tale of Peter Rabbit
- Angus and the Ducks
- The Miller, His Son and Their Donkey
- Sing a Song for Sixpence; Queen of
Hearts

SET 10

- The Old Woman and Her Pig
- The House That Jack Built
- Hey Diddle Diddle
- Baby Bunting
- The Milkmaid
- Old Mother Hubbard and Her Dog

SET 11

- Crow Boy
- Petunia
- Little Tim and the Brave Sea Captain
- The Three Billy Goats Gruff

SET 12

Blueberries for Sal
Don't Count Your Chicks
Harold and the Purple Crayon
Play with Me

SET 13

In a Spring Garden
Attic of the Wind
Casey at the Bat
The Tale of Custard the Dragon
The Owl and the Pussy-cat
Wynken, Blynken and Nod

SET 14

Over in the Meadow
The Fox Went Out on a Chilly Night
I Know an Old Lady
Three Blind Mice

SET 15

The Snowy Day
The Cow Who Fell in the Canal
The Happy Owls
The Three Robbers
Norman the Doorman

SET 16

Whistle for Willie
The Tomten
Christmas in the Stable
Danny and the Dinosaur
Wheel on the Chimney

SET 17

The Tale of Benjamin Bunny
The Tale of Mr. Jeremy Fisher
The Tale of Tom Kitten
The Tale of Two Bad Mice

SET 20

A Picture Has a Special Look
Bruno Munari's A B C
The Wing on a Flea
See and Say

SET 21

Sparkle and Spin
I Know a Lot of Things
What Do You Say, Dear?
Brown Cow Farm
I Read Signs

THE STORYTELLER PURSUES HIS ART IN STUDY
Survey of Library Schools' Courses in Storytelling
 (As of March 1968)

- A. *Library Schools Surveyed* 40
 (*Graduate library schools accredited by the American Library Association, list available from ALA.*)
1. *Questionnaires sent* 40
 2. *Replies received* 39
 3. *Reply not received (McGill Univ.)* 1
- B. *Summary of Survey*
1. *Library Schools Offering Separate Storytelling Course* 17

NAME	AVAILABLE	NO. OF CREDITS
Catholic Univ. of America	Spring	2
Columbia Univ.	Summer	3
Drexel Institute of Technology	Fall, Summer	4 quarter credits
Kansas State Teachers College	Fall, Spring, Summer	2
Pratt Institute	Fall, Winter, Spring, Summer	2
Rutgers Univ.	Once a year	3
Syracuse Univ.	Fall, Summer (occasionally)	3
Univ. of California, Berkeley	Once a year	3
Univ. of Chicago	Spring, Summer (occasionally)	3 1/2
Univ. of Hawaii	Occasionally	3
Univ. of Illinois	Fall, Spring, alternate Summers	3 hrs. (undergrad.) 4 hrs. (grad.)
Univ. of Maryland	Occasionally	3
Univ. of Michigan	Fall, Winter, Summer (occasionally)	2
Univ. of Pittsburgh	Fall, Winter, Spring, Summer	2
Univ. of Washington	Fall, Winter, Spring, Summer	3 hrs. (F, W, S.) 2 1/2 hrs. (Summer)
Univ. of Wisconsin	Spring, Summer	3
Western Michigan	Fall, Summer (occasionally)	3

Titles of Storytelling Courses

NAME	NO. USING	TITLE
Children's Literature: Oral Interpretation	1	
Folk Literature and Its Oral Presentation	1	
Oral Narration Resources and Techniques	1	
Story Hour	1	
Storytelling	8	
Storytelling and Oral Literature	1	
Storytelling Materials and Techniques	1	
Traditional Literature and Oral Narration	2	
2. Library Schools Including Storytelling in Allied Courses.....	12	

NAME	TITLE OF COURSE
Atlanta Univ.	Children's Literature Course
Emory Univ.	Course in Children's Literature
Florida State Univ.	Children's Literature Course
Indiana Univ.	Library Materials for Children and Young Adults
	Library Services for Children and Young Adults
Rosary College	Reading Activities for Children
Simmons College	Interpreting Literature for Children
Univ. of British Columbia	Children's Literature
	Library Services for Children and Young People
Univ. of Kentucky	Children's Literature
Univ. of North Carolina	Selection of Books and Related Materials for Children
	Reading Interests and Guidance of Youth
Univ. of Southern California	Library Service to Children and Young People
Univ. of Toronto	Library Service for Children
Case Western Reserve Univ.	Group Work with Children

3. Storytelling Taught in Another Department

NAME	DEPARTMENT
Univ. of Oklahoma	Speech Dept.
Univ. of Texas	Not indicated

4. Library Schools Without Storytelling Courses

- Louisiana State Univ.
- North Texas State Univ.
- George Peabody College for Teachers
- State Univ. of New York at Albany
- Univ. of California, Los Angeles
- Univ. of Denver
- Univ. of Minnesota

Detailed Description for Storytelling Courses

Catholic University of America

Selection, adaptation, and presentation of stories for various library and community situations. Practice in storytelling.

Columbia University

The folklore and epic tales of various nations and periods, and contemporary literature most suitable for oral presentation to children. Instruction and practice in the techniques of oral presentation to children and other special audiences.

Drexel Institute of Technology

Analysis and evaluation of the folk literature of various countries as an important segment of children's literature and as a source material for storytelling. Includes the art, technique, and practice of storytelling.

Kansas State Teachers College

The study of techniques of great storytellers; a survey of the literature of folk and fairy tales, myths and fables; and an application of principles of selection provide academic background for learning the art of storytelling. Laboratory experience in conducting story hours.

Pratt Institute Graduate Library School

Selection, adaptation, and presentation of stories for children; sources of folk tales, sagas, and myths; training and practice in the art of storytelling.

Rutgers University

To provide background in traditional literature adapted for use with children and to develop skill in the use of such material in storytelling. Wide reading and annotation of examples in all areas, with concentration by the student in a selected area, and experience in oral narration. (Pre-requisite: Reading Materials for Children.)

Syracuse University

Selection and presentation of stories for children as a function of public and school libraries; source material, selection, and adaptation of stories for children of various ages; story cycles; methods of learning and practice in telling stories.

University of California, Berkeley

Historical development and critical analysis of folklore, legends, myths, and modern imaginative literature: their role in the library program for children and young adults.

University of Chicago

Introduction to the role of storytelling as one of the media of communication with which public and school libraries are concerned; examinations of the literary sources of storytelling; experience in selection and presentation of stories; adaptation of storytelling techniques to the oral presentation of literary materials for different groups and age levels.

University of Hawaii

To provide background in traditional literature adapted for use with children and to develop skill in the use of such materials in storytelling. Wide reading and annotation of examples in all areas, with concentration by the student in a selected area, and experience in oral narration.

University of Illinois

Fundamental principles of the art of storytelling including techniques of adaptation and presentation for children of various ages. Content and sources of materials; story cycles; methods of learning; practice in storytelling; planning the story hour for the school and public libraries, for recreational centers, for the radio, and television. Open to undergraduates and non-Graduate School of Library Science students.

University of Maryland

The purpose of the course is to prepare students in the art and practice of storytelling. The first portion of the course establishes, by intensive reading and class discussion, a broad foundation in the materials of oral literature. The second portion provides training and practice in the techniques of storytelling.

University of Michigan

Study of literary sources of storytelling, with particular emphasis on folk literature. Technique and practice of storytelling.

University of Pittsburgh

Training in the art of storytelling and the evaluation of material for use in presenting story hours.

University of Washington

The role of the storyteller in the past and present. Selection, preparation, and presentation from folk and contemporary literature for various groups and purposes.

University of Wisconsin

Survey of oral literature, from chanted epic through fireside folk tale to literary fairy tale, with emphasis on appropriate styles of interpretation through storytelling. Organization and techniques of the children's hour in libraries.

Western Michigan University

Underlying principles of the art of storytelling; techniques; content and sources of materials. Practice in telling stories before groups of children is provided. Planning the story hour program for various ages as a means of developing appreciation of literature and stimulating an interest in reading.

Detailed Description for Storytelling Included in Allied Courses**Case Western Reserve University**

Techniques of group work; preschool programs; storytelling, film programs in the public library, and demonstration class lessons and programs for elementary school libraries. Required of students specializing in library service to children.

Indiana University

Library Materials for Children and Young Adults includes use of materials, and storytelling is one use which is explained and techniques demonstrated.

Library Services for Children and Young Adults includes a workshop in storytelling and book talks based on explained and demonstrated techniques as a part of planning library activities and programs.

Simmons College

Emphasis on storytelling and the book talk. Preparation of book fairs and exhibits. Interpretation of the child reader to the adult and to the larger context of the library.

Texas Woman's University

Library Work with Children and Young People in the Public Library; services to youth with emphasis on storytelling and book talks.

Methods of organizing library service for children. Techniques of group

University of Toronto

work and program planning including storytelling.

SUMMARY AND RECOMMENDATION

It is inevitable that the survey will contain omissions in terms of materials and types of programs. This is understandable. It is also a positive attribute, for the art of storytelling and storytellers is not bound by conformity nor restricted within a certain pattern of development. The committee recognizes the limitations of this study and sincerely hopes that it will lead into further areas of concern.