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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)
For Storytellers
and
Storytelling

Bibliographies, Materials, and
Resource Aids

PREPARED BY
Children's Services Division
American Library Association
For Storytellers and Storytelling

Bibliographies, Materials, and Resource Aids

PREPARED BY
The Storytelling Materials Survey Committee—
CHILDREN'S SERVICES DIVISION

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

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1968

AMERICAN LIBRARY ASSOCIATION
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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 bibli-
ography 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.

Complete Books Related to the Art of Storytelling

Bryant, Sara C. Stories to Tell to Children. Houghton Mifflin, 1905 (o.p.).
Dolman, John, Jr. The Art of Reading Aloud. Harper, (o.p.).
Shedlock, Marie. The Art of the Storyteller, 3rd ed. Dover, 1951. (Also in paperback.)

Excerpts from Books Related to the Art of Storytelling

Arbuthnot, May H. Children and Books, rev. ed. Scott, Foresman, 1964:
Chap. 10, "Old Magic," pp. 252-253;
Chap. 12, "New Magic," pp. 326-337;
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.


Fenner, Phyllis. The Proof of the Pudding; What Children Read. Day, 1957:
Chap. 6, "Not to Fairy" Folk and Fairy Tales, pp. 48-64.
Chap 16, "I Could Listen to Stories the Rest of My Life." Stories to Read and Tell, pp. 192-211.


"Give Us Wings," pp. 1-5;
"Perrault's Fairy Tales," pp. 5-10;
"Hans Christian Andersen," pp. 92-105;
"The Brothers Grimm," pp. 152-157;


Part I, Chap. 1, "The Deepest Roots," pp. 3-12;


Smith, Lillian. The Unreluctant Years; a Critical Approach to Children's Literature. ALA, 1953:
Chap. 4, "The Art of the Fairy Tale," pp. 44-63;
Chap. 5, "Gods and Men," pp. 64-79;
Chap. 6, "Heroes of Epic and Saga," pp. 80-95.

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.

Arbuthnot, May H. Children and Books, 3rd ed. Scott, Foresman, 1965:
- Chap. 5, "Mother Goose and the Ballads," pp. 76-116;


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Eastman, Mary. Index to Fairy Tales, Myths and Legends, 2nd ed. Faxton, 1926.
—. Index to Fairy Tales, Myths and Legends, Supplement. Faxton, 1937.
—. Index to Fairy Tales, Myths and Legends, Second Supplement. Faxton, 1952.


"Storytelling," pp. 183-201;
"Folktales, Myths and Legends," pp. 201-226;


Subject and Title Index to Short Stories for Children. ALA, 1955.
Subject Index to Poetry for Children and Young People. ALA, 1957.
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.

Pamphlets

American Folklore and Its Old World Backgrounds, by Carl Carmer. F. E. Compton Co., 1000 North Dearborn St., Chicago 10, Ill. (free).
Family Reading and Storytelling, by Margaret E. Martignoni. The Grolier Society, 1954.
For the Storyteller, ed. by National Recreation and Park Association Committee, 8 West Eighth St., New York 11, N. Y.
How to Tell a Story, by Ruth Sawyer. Reprint from Compton's Pictured Encyclopedia. F. E. Compton, Chicago 10, Ill. (free).
Let's Read Together: Books for Family Enjoyment. Children's Services Division, ALA, 50 East Huron St., Chicago 11, Ill. c1964.
Once Upon a Time. Rev. ed. by Picture Book Committee of the Children's and Young Adult Section of the New York Library Association, New York Public Library.
"Stories to Tell," in We Read, selected lists of Children's Books and Readings, prepared by the Children's Services Division, ALA. Office of Economic Opportunity, 1966, pp. 7-13 (o.p.).


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.


Beard, Sarah A. "Notes from Massachusetts," Top of the News 5:23 (May 1949).


Burnside, Frances E. "Here's a Story! Jackson Preschool Cooperative Story Hour," Top of the News 14:20-3 (March 1953).


Compain, R. "Let the Students Be Story Tellers," Grade Teacher 84:122-4 (Nov. 1966).


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Kelly, Elizabeth H. "We Invited 2,573 . . . and Most of Them Came!" *Top of the News* 5:22 (May 1949).


13


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——. "Pre-School Group Gathers for a Picture Story Hour," Top of the News 8:8 (May 1952).


——. "Summertime and Books," Top of the News 16:52-6 (March 1960).


"Storytelling Around the World. A Symposium; Parts 1-5," Library Journal 65:285-289 (April 1, 15, 1940); 379-381 (May 1); 484-487 (June 1); 574-577, 624-627 (July-Aug. 1940).
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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For the Youngest — Stories, pp. 5-6;
Christmas — Stories, p. 23;
Poetry, pp. 25-26;
Stories, pp. 27-28;
The Literary Tale, pp. 29-31;
For the Storyteller, p. 31.

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Leaf, Harriet W. “Committee on Radio Broadcasts and Recordings,” Top of the News 1:3 (May 1949).
Leaf, Harriet W. "Radio Broadcasts and Recordings (Committee)," *Top of the News* 1:2 (June 1944); 1:3-4 (Oct. 1944); 2:5 (Oct. 1945).


Okun, Lillian. *Let's Listen to a Story; Radio Scripts for Children*. Wilson, 1959.


**Recordings — Recorded Stories and Poetry**

(All releases are Lp unless otherwise indicated)

*Andersen Fairy Tales*. Text by R. P. Keigwin; read by Michael Redgrave. Caedmon, TC 1073. 1-12".

*Ashanti Folk Tales from Ghana*. Harold Courlander narrates the African Anansi tales & other animal stories. Folkways, 7110. 1-10".


*The Call of the Wild*. By Jack London; read by Ed Begley. Caedmon, TC 1219. 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".


"How Fear Came" from The Jungle Books. By Rudyard Kipling; read by Boris Karloff. Caedmon, TC 1100. 1-12”.

I Met a Man. Read by the author, John Ciardi. Pathways of Sound, POS 1031. 1-12”.

Joel Chandler Harris’ Uncle Remus Stories. Told by Morris Mitchell. Vol. 1, Pathways of Sound, POS 1028. 1-12”.

The John Masefield Storytelling Festival. Toronto Public Library. 1-12”.


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 McDowell. Caedmon, TC 1227. 1-12”.


Negro Poetry for Young People. Anthology read by Arna Bontemps; includes poems by Countee Cullen, Paul L. Dunbar, Langston Hughes, and others. Complete text included. Folkways, 7114. 1-10”.

Norse Folk and Fairy Tales. Told by Anne Pellowski. CMS Records, CMS 507. 1-12”.

Oscar Wilde Fairy Tales. Told by Basil Rathbone. Caedmon, TC 1044. 1-12”.

Padraic Colum Reading from His Irish Tales and Poems. Folkways, FL 9737. 1-12”.
Poems for Children. Read by Carl Sandburg. Also discusses for children "What Is Poetry?" Caedmon, TC 1124. 1-12".


The Reluctant Dragon. By Kenneth Grahame; read by Boris Karloff. Caedmon, TC 1074. 1-12".

Rootabaga Stories. Told by Carl Sandburg. Caedmon, TC 1089. 1-12".


The Second John Masefield Storytelling Festival Record. Produced by J-Mar Electronics Ltd. for the Toronto Public Libraries. 1-12".


The Three Little Pigs and Other Fairy Tales. Boris Karloff reads "The Three Bears"; "The Three Little Pigs"; "Jack and the Beanstalk"; "The Old Woman and Her Pig"; "Henny Penny"; "Hereafterthis"; "The Three Sillies"; and "King of the Cats." Caedmon, TC 1129. 1-12".

Tom Sawyer. By Mark Twain; read by Ed Begley. Caedmon, TC 1205. 1-12".

Tom Sawyer Adventures with Injun Joe. Read by Ed Begley. Caedmon, TC 1165. 1-12".

Treasury of Nursery Rhymes, Vol. 1. Sung and read by Christopher Casson. Spoken Arts, 857. 1-12".

Treasury of Nursery Rhymes, Vol. 2. Sung and read by Christopher Casson. Spoken Arts, 885. 1-12".

The Ugly Duckling and Other Tales. By Hans Christian Andersen; read by Boris Karloff. Caedmon, TC 1109. 1-12". "The Shepherdess and the Chimney Sweep"; "The Princess and the Pea"; "The Collar"; "Clod Poll"; and "The Fir Tree."

Uncle Bouqui of Haiti. By Harold Courlander; read by Augusta Baker. Folkways, 7107. 1-10".

Walter de la Mare Reading. Caedmon, TC 1046, 1-12".

E. B. White's Stuart Little. Read by Julie Harris. Pathways of Sound, POS 1036, 1037. 1-12".

Weston Woods Releases, Weston, Conn. (Each 12" Lp contains the stories listed):
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
Baby Bunting
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 Dragon
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!

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 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.

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 Ballaghadereen” from The Way of the Storyteller by Ruth Sawyer (14 min.); Shiggo Watanabe, “The Old Man of the Flowers” from The Dancing Kettle by Yoshiko Uchida (Japanese 9 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 Dragusan” 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.

Instructional Records and Tapes


Telling Stories to Children. Simmons College Series: Yankee School of the Air. 27:37 min., 7⅛ ips tape.

Films and Filmstrips

Instructional and Informational


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.


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-Courting
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 Hec 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 18
A Picture Has a Special Look
Bruno Munari's A B C
The Wing on a Flea
See and Say

SET 19
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

<table>
<thead>
<tr>
<th>NAME</th>
<th>AVAILABLE</th>
<th>NO. OF CREDITS</th>
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<tbody>
<tr>
<td>Catholic Univ. of America</td>
<td>Spring</td>
<td>2</td>
</tr>
<tr>
<td>Columbia Univ.</td>
<td>Summer</td>
<td>3</td>
</tr>
<tr>
<td>Drexel Institute of Technology</td>
<td>Fall, Summer</td>
<td>4 quarter credits</td>
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<tr>
<td>Kansas State Teachers College</td>
<td>Fall, Spring, Summer</td>
<td>2</td>
</tr>
<tr>
<td>Pratt Institute</td>
<td>Fall, Winter, Spring, Summer</td>
<td>2</td>
</tr>
<tr>
<td>Rutgers Univ.</td>
<td>Once a year</td>
<td>3</td>
</tr>
<tr>
<td>Syracuse Univ.</td>
<td>Fall, Summer (occasionally)</td>
<td>3</td>
</tr>
<tr>
<td>Univ. of California, Berkeley</td>
<td>Once a year</td>
<td>3</td>
</tr>
<tr>
<td>Univ. of Chicago</td>
<td>Spring, Summer (occasionally)</td>
<td>3½</td>
</tr>
<tr>
<td>Univ. of Hawaii</td>
<td>Occasionally</td>
<td>3</td>
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<tr>
<td>Univ. of Illinois</td>
<td>Fall, Spring, alternate Summers</td>
<td>3 hrs. (undergrad.)</td>
</tr>
<tr>
<td>Univ. of Maryland</td>
<td>Occasionally</td>
<td>3</td>
</tr>
<tr>
<td>Univ. of Michigan</td>
<td>Fall, Winter, Summer (occasionally)</td>
<td>2</td>
</tr>
<tr>
<td>Univ. of Pittsburgh</td>
<td>Fall, Winter, Spring, Summer</td>
<td>2</td>
</tr>
<tr>
<td>Univ. of Washington</td>
<td>Fall, Winter, Spring, Summer</td>
<td>3 hrs. (F, W, S,)</td>
</tr>
<tr>
<td>Univ. of Wisconsin</td>
<td>Spring, Summer</td>
<td>3</td>
</tr>
<tr>
<td>Western Michigan</td>
<td>Fall, Summer (occasionally)</td>
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26
### Titles of Storytelling Courses

<table>
<thead>
<tr>
<th>NAME</th>
<th>NO. USING TITLE</th>
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<tbody>
<tr>
<td>Children's Literature: Oral Interpretation</td>
<td>1</td>
</tr>
<tr>
<td>Folk Literature and Its Oral Presentation</td>
<td>1</td>
</tr>
<tr>
<td>Oral Narration Resources and Techniques</td>
<td>1</td>
</tr>
<tr>
<td>Story Hour</td>
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<tr>
<td>Storytelling</td>
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<tr>
<td>Storytelling and Oral Literature</td>
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<tr>
<td>Storytelling Materials and Techniques</td>
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<tr>
<td>Traditional Literature and Oral Narration</td>
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### 2. Library Schools Including Storytelling in Allied Courses

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

### 3. Storytelling Taught in Another Department

<table>
<thead>
<tr>
<th>NAME</th>
<th>DEPARTMENT</th>
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</thead>
<tbody>
<tr>
<td>Univ. of Oklahoma</td>
<td>Speech Dept.</td>
</tr>
<tr>
<td>Univ. of Texas</td>
<td>Not indicated</td>
</tr>
</tbody>
</table>

### 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

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 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.