CULTURAL BIAS IN ENGLISH LANGUAGE ARTS CURRICULUM AND ITS
EFFECT ON AFRICAN AMERICAN AND SPANISH-SPEAKING ENGLISH
LANGUAGE LEARNERS IN A MUNICIPAL SCHOOL

A Dissertation

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Abstract

Many rightly assume that textbooks prior to 1970 in the United States were not culturally responsive to African Americans, and that assumption includes that some research has been conducted on culturally responsive textbooks and African Americans since the Civil Rights Act of 1964. However, even in today's 21st century market, textbook editors and publishers continue to manufacture textbooks that now include African Americans and other ethnicities, but only occasionally in roles that build up the cultural capital of those people groups. In the 21st century there is an urgent need for culturally responsive teaching, ''an approach that empowers students intellectually, socially, emotionally, and politically by using cultural referents to impact knowledge, skills and attitudes'' (Ladson-Billings, 2007), and we are lagging terribly. Gay (2010) charged that all students experience home to school discontinuities throughout their schooling experiences, and such discrepancies are considered more pronounced for ethnically and culturally diverse students, such as Hispanics and other English language learners (Gay, 2010; Muhammad, 2012). For these students, home to school cultural discontinuity emerges from cultural bias found in teaching culturally irresponsive texts. As a way of historically tracking this lack of cultural insensitivities through the ages, we will compare literature textbooks from the 1960s, the 1980s, and the year 2000, alongside a present day (2012) textbook to note how far multiculturalism in academic texts has advanced. Additionally, we will begin to explore how these culturally responsive, and

irresponsive, texts effect the cultural capital of African American and Spanish-speaking

ELL students will be examined.

Dedication

This is dedicated to my hopelessly devoted husband, Lambert Morgan: a God-fearing man, a compassionate counselor, a staunch supporter, a loving dad, a Marine Corps Officer (Ret.) and the best of friends. I love you and thank you. Webeus.

Also, in loving memory of our two fur babies who both went to Heaven, as all dogs do, during my studies here at Ole Miss: our 11-year-old Gunner, a gentleman's gentleman and the best of the Boxer breed that God ever created; and Bailey, our 22-month old English Bulldog—so like her mother, a fierce fairy princess with super hero powers on the outside, but such a fragile flower on the inside. Thank you both for sharing your time here with us. We love and miss you both!

List of Abbreviations and Acronyms

CCCS   Common Core State Standards

ELA   English Language Arts

ELL   English Language Learner

(may be used interchangeably with ESL in this study)

ESL   English as a Second Language

GPA   Grade Point Average

IRB   Institutional Review Board

NCLB   No Child Left Behind

ME   Multicultural Education

NAME   National Association for Multicultural Education

TSRQ   Teacher-Student Relationship Quality

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CHAPTER ONE

Introduction

A Brief History of Curriculum Reform: Power, Policy, and Politicians

Hartman does an excellent job of evaluating just how the curriculum wars began and why they continue. The culture wars are most probably a stable fixture in modern America, but a fluid fixture as well that will both create change in the academic curricula of our country and fight against that change as our population becomes more culturally diverse (Hartman, 2013). Of course, evolution of both the curriculum and culture wars can be paralleled to the history of our country and we must understand and use that history to move forward in our diverse society. Edgar (2012) is a proponent of learning from history. He puts forth that those in leadership positions, both policy makers and educators, must recognize the fallacies and worthy practices utilized in the past. And through a meaningful grasp of these principles, future theorists and educators can impart insightful teaching practices resulting in greater student learning. He states that "understanding the events that have arisen allows us the ability to understand the need for differential learning comprehension" (Edgar, 2012, p. 1).

Historically, one of the first groups that grasped a need for comprehensive learning, if not yet differential learning, was the Protestant elite who set up the common school system, led by Horace Mann, in the 19th century. They believed that such institutions

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provided training for the poor and working class. As such, those who criticized the invasiveness of compulsory education often did so out of class hostility (Cremin, 1961). Resistance to public education began to take on more conservative overtones in the 20th century, when the school curriculum slowly but surely merged with the progressive curriculum innovated by John Dewey and a cohort of prominent pedagogues at Columbia University's Teacher's College (Hartman, 2013). Progressive education was a secular movement that sought to distance the national curriculum from the ecumenical Protestantism of Mann's common schools (Marsden, 1980). An increasing number of schools stopped requiring mandatory Bible reading, and some even began to teach Darwin's evolutionary science instead of creationism, a trend that sparked the 1925 Scopes Monkey Trial in Dayton, Tennessee (LaHaye, 1983). What made "politically correct professors and higher-education administrators threatening was that they dominated the means of advancing through American's white-collar hierarchy. In 1960, there were about 3.5 million Americans enrolled in universities; by 1970, this number had more than doubled to around 7.5 million" (Fraser, 1999, p.113). The size of faculties grew proportionally. Historian James Livingston effectively relates this demographic explosion on the nation's college campuses to what he describes as the debates about the potential for the American Dream (Livingston, 2009**).** By the 1970s, Livingston contends, those who would find themselves sharing in the promise of that dream would have been the same ones who had been enabled by access to a college education (Livingston, 2009). To this extent, class resentment aimed at intellectuals made sense, in a misplaced sort of way, since intellectuals indeed held the levers to any given individual's future economic stability (Noguero, 2008).

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A similar, but much earlier, demographic explosion in secondary education helps to explain the politicization of the public school curriculum: the percentage of American teenagers who graduated from high school increased from 6 per cent in 1900 to 88 per cent in 2000 (Neuhaus, 2007). One of the most remarkable features of twentieth-century American history is the success the nation had in getting its young people into its schools. "Attending state-run schools became constitutive of American modernity; to American modernity's discontents, the schools became the crux of their anxieties" (Finn, 1996, p. 88). The post 1960s curricula allowed Americans liberty to articulate wide-ranging responses to the disconcerting, and at times, alarming, cultural and moral changes expressed in the final decades of the twentieth century (Zimmerman, 1996). For conservatives, the curriculum wars were a vehicle that allowed them to stand in the middle of the secular, liberal values of modern America and yell, "Stop!" (Hartman, 2013, p.129).

For example, the "enormous cultural changes made during the 1960s, gave life to a protracted period of relentless cultural conflict" in the United States (Hartman, 2013, p. 118). Both the civil rights and feminist movements, happening almost simultaneously, shifted the silhouette of the nation's racial and sexual landscapes, and they were met in kind by counterattacks (Edgar, 2012). Additionally, Courtwright (2010) termed the liberalization that overtook the nation, "a moral counterrevolution." The post 1960s culture wars, as with earlier eras of cultural conflict, were often fought in the arena of educational battles. This was not only because the school curriculum continued to serve as a crucial means of cultural reproduction, (Cremlin, 1961), but also because the schools, as the government institution Americans most entered into on a regular basis,

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were thought to be in the frontline "of secularist forces so feared by millions of conservatives" (Hartman, 2013, p. 119). The culture wars of post 1960s were over what books American children should read in school, what history they should be taught, and what Americans should learn about human origins. It was about a clash of cultures between a conservative movement that viewed recent cultural changes with misgiving and educators who wrapped their liberal curriculum designs in a cloak of professionalism (Edgar, 2012). In 1994 former Secretary of Education, William Bennett charged that a seemingly harmless curriculum reform put forward by the Clinton administration, outcome-based education, was in fact a "Trojan horse for social engineering" Livingston, 2009, p. 102). Bennett followed the lead of other conservative Christians who contended that outcome–based education was a "means to smuggle secular humanism" into the schools (Hartman, 2013, p. 118). Curriculum battles such as these allowed conservatives to articulate their discontent with the larger liberalizing moral landscape, although it rarely satisfied them, or lived up to their moral high ground (Neuhaus, 2007).

Since passage of President George W. Bush's administration of the bipartisan *No Child Left Behind* in 2001(2002), student scores on standardized exams are increasingly tied to teacher and school evaluations, upon which rewards and punishments are meted out (Casper, 2014). President Obama's *Race to the Top* (2009), "further codifies high-stakes testing by allocating scarce federal resources to those states most aggressively implementing so-called accountability measures" (Neuhaus, 2007, p.182). As a result, the liberal curriculum is effectively rendered mute, since standardized tests largely measure cognition, not retention. And yet, many conservatives have joined forces with liberals in opposing N*o Child Left Behind*, (2002), and *Race to the Top*, (2009), (Hartman, 2012).

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Few Americans, conservative or not, want their own children's educations weighed down by too much testing, even if they disagree on what's best for other people's children This is an ironic development, since conservative anxieties about the liberal curriculum and neoconservative concerns about standards have long been mutually reinforcing (Neuhaus, 2007; Edgar, 2012). But, this new alliance, which brings together conservatives and liberals against the testing regime, highlights the older and equally ironic alliance between religious conservatives, who sought to reassert local control, and neoconservatives, who worked to command the federal educational establishment (Livingston, 2009). Both groups wanted to reverse the liberal curriculum, but the means by which the neoconservatives succeeded in doing so alienated many of their previous Christian right allies.

Subsequently, in the Bush administration, neoconservative educational thinkers, a branch of right winged conservatives, again presented outcome-based education, the target of so much conservative venom, as a way to accentuate "excellence," as opposed to "equity" (Hartman, 2013, p. 123). For them, outcome based education simply meant that educational progress was to be measured by what students produced (outcomes) rather than by what resources were put into schools (inputs). Chester (1995) contended that conservatives were wrong to oppose it, though he made this argument with an important "devil lurks in the details" qualification, contrasting his vision with how liberal educators in the Clinton era implemented it (Hartman, 2013, p. 121). Others lamented that instead of being able to itemize the basic skills and knowledge that well-adjusted children should be able to demonstrate in core academic subject, the data put forth was only able to measure social attitudes, ideological positions, and interpersonal relationships (Williams,

2012). In other words, although neoconservatives were mostly aligned with Christian conservatives against liberal curriculum reform; however, they were far from being on one accord in their approaches to instituting a consolidated conservative curriculum (Neuhaus, 2007). They shared some basic ideas of conservatism, but they were different in many ways as well. Neoconservatives pushed for a set of centralized, federal educational reforms and Christian conservatives, in contrast, sought to break all ties with a federal educational establishment that they deemed hopelessly secular (Edgar, 2012). But in spite of their contradictory means of obtaining them, conservatives of all types, tapped into a tried and true conservative American tradition of resisting curriculum reform. Prior to the 20th century, such resistance was not always clearly conservative (Courtwright, 2010).

Have conservatives been successful in their efforts to stop the upward trajectory of the liberal's curriculum? Unquestionably, there is no one true answer to that. Yet, "in terms of moral content, conservatives have seemingly lost" (Neuhaus, 2007) Save for a few recent "symbolic victories, such as in Texas, where religious conservatives on the state board of education revised the history standards to reflect their values, the American curriculum continues to reflect a post -1960s moral paradigm: secular, relativistic, and culturally liberal," (Williams, 2010, p. 71). Sensing defeat, many conservative curriculum warriors have abandoned the battlefield by joining the Christian day school and homeschool movements (Hartman, 2012). But while losing the struggle for conservative content, conservatives are winning the battle for educational form, as neoconservative arguments about standards have become the new national paradigm (Simon 2009).

Moreover, before the first decade into the 21st century was over, there was a huge push towards the educational philosophy termed Every Child Can Learn (ECCL), which was the basis of the Student Success Act (2015), and was designed to prevent or intervene early in a child's education (K-5). Its "goal was to ensure that virtually every child in a high poverty school will finish third grade with grade –level reading skills" (www.2.ed.gov/pubs, para. 6). Racial and socioeconomic achievement gaps continued to remain sizeable, in spite of these reform efforts (Jacob & Ludwig, 2008). Furthermore, charter school, as a rule seems to be producing better achievement outcomes than traditional public schools (Carney et al., 2006). Additionally, statistical evidence has shown that some of the accountable policies have had a number of unintended consequences that harm low-income minority students, and this includes too much of a concentration on teacher-directed instruction, a too diligent focus on low level skills, a diminished curriculum, a resurgence of pre-Civil Rights legislation type marginalization and exclusion of low-performing students, and teaching to "bubble students" on the cusp of proficiency (Noguero, 2008; Darling-Hammond, 2007).

Therefore, recognizing the value and need for consistent learning goals across states, in 2009 several state school chiefs and governors coordinated a state-led effort to develop the Common Core State Standards (CCSS). These standards were the collaborative efforts of teachers, school chiefs, administrators, and other education reform experts, and the standards were touted as "providing a clear and consistent framework for educators across the nation" (Corestandards.org, 2009).
Likewise, the Common Core is "informed by the highest, most effective standards from states across the United States and countries around the world" (Corestandards.org,

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2009). Common Core State Standards "define the knowledge and skills students should gain throughout their K-12 education to graduate high school prepared to succeed in entry-level careers, introductory academic college courses, and workforce training programs" (Corestandards.org, 2009). Furthermore, a shift from state standards to CCSS is said to be more than just an "embrace of rigor;" it is a move from teaching facts to teaching thinking. In keeping with the more student-centered model of CCSS, teachers today are defining themselves less often as dispensers of knowledge and more as facilitators of critical thinking, reasoning, and argumentation" (Fisher & Frey, 2014). The vision of CCSS is to teach strategies that include practices for reading comprehension, but move beyond that to individual responses of higher order thinking on the part of the student. The ability to think critically, to teach students how to think critically, empowers them for decisions making beyond the classroom (Hollenbeck & Saternus, 2013). Although teaching students to think critically in a culturally irresponsive setting, and by reading culturally irrelevant texts, may be hindering students more than helping them.

Statement of the Problem

English Language Arts (ELA) curriculum is the means through which our children at the secondary level begin to integrate all that they have previously internalized and start to formulate their own ideas about the power of the written word (Hudley & Mallinson, 2014). It is during this time that they begin to pull away from the political, religious, and social ideas of their parents and create new meanings for themselves. As they stand on the cusp of this new season, at the brink of academic intelligence and maturation, they look for symbols and speech patterns, fiction and nonfiction that is relevant to their stage of life (Milner, 2015). Throughout the years,

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literature textbooks have reflected the society around them. In the United States, textbooks have marched its population of readers through integration, segregation, war abroad, civil rights, and terrorism on the home front; and yet, the players in these significant historical moments in our history are lacking in our literary frameworks (Atwell, 2008). This nation is a creative and diverse one, but that is not reflected in the textbooks that students are asked to respond to in public schools today. As students struggle to form opinions about themselves and others, there is a need to feel that, culturally speaking, they are of worth and their words and opinions matter enough to be published, read, shared, and understood not only by themselves, but by other people groups (Noguero, 2008). In the 21st century, there is still a lack of substantial African American and Latino readings that mirror the population of those people groups in this country. Subsequently, African Americans and Latino students feel a decreased sense of worth and power as their cultural capital declines because of these literary slights and academic absences (Ladson-Billings, 2010).

Purpose Statement

The purpose of this study is to evaluate textbooks from the previous decades (1960's through present day) and see how the cultural bias in English Language Arts curriculum has changed in the years since the *Brown vs. Board of Education* decision in 1954 beyond the *Civil Rights Act of 1964*. Additionally, we will assess how the current bias found in English Language Arts textbooks effect the cultural capital of African American and Spanish speaking English Language Learners in a municipal setting in the southeastern United States.

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Research Questions

1.To what degree is textbook bias due to the Eurocentric normativity — i.e., white-centeredness —of the authors?

2. In what ways can editors put forth a more culturally sensitive representation in our literature texts?

Significance of the Study

Although there are many studies on why African American children and Latino children do not perform well on district, state, and national exams in their elementary years, there is a dearth of research on middle school students and their reading habits, or how their curriculum affects them in any way (Hudley & Mallinson, 2014). Furthermore, by the time these children become high school aged, that rare instance of culturally relevant curriculum research done in middle school has become nonexistent in high school. There is a void where there should be research on how the English Language Arts curriculum may be lowering the cultural capital of our African American and Spanish-speaking English language Learners in their secondary school years (Noguera, 2008). The nation's deepening ethnic texture, interracial tension and conflict, and the increasing percentage of students who speak a first language other than English, make multicultural education imperative in the 21st century. According to Muhammad (2012), student population shifts include moves from public, and some suburban schools, that have historically been over 75% Caucasian in the 1980s, that then became closer to 50% Caucasian and 50% other ethnic backgrounds in the 1990s, and now have become 40%, or less, Caucasian population with 60% of the school population being African-American, Hispanic-American, Asian-American, and other ethnic backgrounds (Milner,

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2015). However, more than 80% of the nation's public school teachers are white and we can be sure that most all teachers now in the classroom and in teacher education programs are likely to have students from diverse ethnic, racial, and religious backgrounds (Nieto, 2006). Furthermore, nearly 70% of all educational curricula to teach our increasingly multicultural students are still being written by white males (Milner, 2015; Gay, 2010). How is this possible? How can our multicultural students find a voice in a curriculum that ignores their history?

Several collegiate and other academic texts have recently demonstrated proof of cultural bias across quite a few content areas (Loewen, 2007; American Psychological Association, 2003; Gay, 2010). And Milner (2015), agrees that the United States is infamously known for creating secondary and college level subject curricula that is shaped by and caters to the cultural capital of the predominately White majority in this country. Furthermore, a great deal of the materials, when focused on the values and beliefs of the majority group in the U.S., can easily be viewed as highlighting the authority and power of this group (Loewen, 2007). In that same text, Loewen also posits that in textbooks, the White experience in America is often glamorized at the expense of the history of other ethnically and racially diverse groups, such as the histories of Native Americans and Blacks being distorted or not mentioned at all. Additionally, in secondary English textbooks, there are smatterings of multicultural readings available: a poem here, and a short story there; but all of the major works slated for in-depth study come from dead white men (Ladson-Billings, 2007; Gay, 2010; Muhammad, 2012). Often, it seems that the differences between editions seem to be correlated to design instead of a change

in content. And when it comes to viable multicultural content, textbooks seem to have less each year (Casper, 2014).

With that in mind, to close the gap between teaching about culture inside and outside the global classroom, rethinking how we think about culture is of utmost importance (Blell, 2014). In light of this noted cultural bias within secondary textbooks and classrooms, the purpose for my research is to review literature textbooks published in the 1960s, the 1980s, the 2000s, and the year 2010, to evaluate how much of the cultural bias found in the readers prior to full school integration in the South (late '70s & '80s) is still present today. Through face-to-face interviews, taped group sessions, and emailed mini interviews the researcher will explore if the selected students and/or colleagues are aware of/recognize cultural bias in their texts and determine if they feel that their cultural capital is decreased because of that bias.

Limitations of the Study

1. This study has a small sample due to the relatively small selection population within this school.

2. The teachers who presented the population of students to select from may be biased.

3. The students may respond with a teacher-pleasing answer rather than from their own experiences or truth.

4. The adult participants may try to predict the outcome of the study and thus respond to their questions in a certain way.

5. This research should not be generalized since this study is limited to a small sample of high school students in one municipal school.

Delimitations of the Study

    1. This research was restricted to student participants who were honors students in high school English.

    2. A single municipal school in the southeastern United States was the sole focus for this research.

    3. The number of participants was small to make analysis of the qualitative data more manageable.

Terms and Definitions

    The following operational definitions are provided to ensure uniformity of meaning and a collaborative understanding of these terms throughout the study. These terms may be used to describe background information, to relate to the significance of the research, and to identify research concepts under investigation.

African American: Any American formerly referred to as of the Black race. (African American and Black may be used interchangeably in this study by the researcher.)

Brown vs. Board of Education Supreme Court decision handed down in 1954 that "separate educational facilities are inherently unequal." This made separate public schools for blacks and whites unconstitutional (http://www.civilrights.org/education/brown, 2016).

Civil Rights Act of 1964: This act was signed into law by President Lyndon Johnson on July 2, 1964, prohibited discrimination in public places, provided for the integration of schools and other public facilities, and made employment discrimination illegal. This document was the most sweeping civil rights legislation since Reconstruction (https://www.ourdocuments.gov/doc., 2010).

Common Core State Standards: These learning goals outline what a student should know and be able to do at the end of each grade, K-12. The standards were created to ensure that all students graduate from high school with the skills and knowledge necessary to succeed in college, career, and life, regardless of where they live in the U.S. (http://www.corestandards.org/about-the-standards/, 2009).

Cultural Bias: The act of judging others based on the personal interpretations that you have established as your own cultural norms.

Curriculum Bias: Usually occurs in at least one of seven ways in texts:

1. Invisibility: under representation in a text.

2. Stereotyping: establishing rigid roles or attributes to a particular group.

3. Imbalance and selectivity: Presenting only one interpretation of an issue, situation or group of people; restricts the knowledge of students regarding the varied perspectives that may apply to a particular situation. Through selective presentation of materials, textbooks may distort reality and ignore complex and differing viewpoints. As a result, millions of students have been given limited perspectives concerning the contributions, struggles and participation of certain groups in society (www.tfa.org, 2010).

Cultural Capital: Those tangible and intangible aspects of a person's life (skills, talents, clothing, education) that may cause him to feel a successful part of a group, or as an outsider to a group.

English Language Learner: Any person whose native tongue is not the language of the country he now finds himself; having to learn English as a second language to communicate effectively in the society in which you find yourself.

Honors Student (for the population of students in this study): Having an ACT score of 19 or above, and /or a grade point average of 3.0 or above. This student must also have an 85% attendance rate.

Hispanic: refers to any person of Latin American descent who is fluent in Spanish, but also includes any American born person who has Latin ancestry and may or may not be fluent in Spanish. This term may be used interchangeably with Latino in this study, although the researcher recognizes this may be controversial.

Multicultural: The term multicultural, as mentioned in this research, will not only speak to those living beyond the borders of the United States, but also to any people group living within the United States that share common cultural verbiage, dialects, traditions, mores and religious beliefs (Gay, 2010). So, for these research purposes, even though African Americans and people of the Appalachian Mountains, and natives of Alaska, have always been in America and have not migrated from other lands, they are considered a culture unto themselves and outside of the mainstream culture of White America (Chapman, 2010).

Multiculturally responsive: Closely linked with multiculturalism in that they both seek an equal and equitable education for all students regardless of their race, sex, or socioeconomic status

Multiculturally irresponsive: Being insensitive to the probable differences in traditions and cultural upbringings of others outside of your own race/ethnicity.

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Summary

Salient points in Chapter One focus on the need for research of curriculum bias in secondary English Language Arts textbooks and its effects on African American and Spanish-speaking English Language Learners in urban settings. As the nation becomes more and more ethnically diverse, it is imperative that we understand how the knowledge we pass along to our students, through our language and literature, as truth may be negatively impacting their own sense of self-worth via a decreased cultural capital. The purpose of this study is to evaluate textbooks from the previous decades (1960's through present day) and see how the cultural bias in English Language Arts curriculum has changed in the years since the Brown vs. Board of Education Act in 1954 beyond the Civil Rights Act of 1964. Additionally, we will assess how the current bias found in English Language Arts textbooks effect the cultural capital of African American and Spanish speaking English Language Learners in an urban setting in the southeastern United States.

Organization of the Study

This study is organized into five chapters. Chapter One includes an introduction to the study, statement of the problem, purpose statement, research questions, significance of the study, limitations, delimitations, definitions of terms, organization of the study, and a summary. Chapter Two provides a review of related research in the secondary educational field on curriculum bias as it relates to most core subjects, since there is very little that relates directly to English Language Arts. The literature review also includes how culturally insensitivities can affect the cultural capital of deaf students and those who may be mentally impaired, just as a matter of note and because the

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research on secondary students in specifically English courses is very scarce. Chapter Three includes the researcher's methodology, design of the study, the setting, the sample, and the participants; as well as information on validity and reliability, procedures and data analysis. Chapter Four will be reserved for the analysis, interpretation, and transcription of the data collected during the study. Chapter Five then will discuss the findings of the study. It will speak to the possibility of generalizing this study, limitations encountered during the study, and what further research needs to be done in the area of curriculum bias and English Language Arts curriculum in the secondary classroom.

CHAPTER TWO

Literature Review

Historical Context of Education for Blacks and Hispanics

During the Civil Rights Movement and the legislation leading up to it, Blacks wanted an equal opportunity at education—the possibility for a life beyond their parents' mostly agricultural and domestic service ones (Pelligrino, Mann, & Russell, 2013). At that time, the initial struggle was for the *opportunity* to learn and to learn what the white children were learning. As Gary Orfield, co-director of the *Harvard Civil Rights Project* observes*,*

> The African American struggle for desegregation did not arise
>
> because anyone believed that there was something magical
>
> about sitting next to whites in a classroom. It was, however,
>
> based on a belief that the dominant group would keep control
>
> of the most successful schools and that the only way to get full
>
> range of opportunities for a minority child was to get access to
>
> those schools. (Orfield, 2016, para 4)

However, that crusade quickly changed to: now that we are here, we want to learn more about ourselves, crave to learn more about our cultures, and need to learn more about our own histories (Brown & Brown, 2010). Although the White teachers of that time, in those newly desegregated schools, often thought of the cultures and language backgrounds of

children of color as deficient, parents and community leaders of color began to demand that the curriculum reflect their communities (Chapman & Hobbel, 2010).

Primarily, the 1954 ruling overturned a previously held 1896 *Plessy v. Ferguson* decision that maintained "separate but equal" public facilities, including public schools. There were nearly sixty years between the *Plessy v. Ferguson* and the *Brown v. Board of Education* decisions, and here we are again, sixty years removed from the *Brown v. Board of Education* judgment (Edgar, 2010). Americans are stubborn, and pride themselves on traditions, but several changes over the past sixty years remind them that it is time to revisit the purpose and process of education in America through a 21st century lens of diversity (Zimmerman, 2009). Because, in spite of the growing multicultural and bilingual classrooms, as Toni Morrison (1992) once stated, "[i]n this country American means white. Everybody else has to hyphenate," it is a sad truth, but still a valid statement and especially when it comes to textbooks and academic curricula (Wilburne, Marinak, & Strickland, 2011). When speaking demographically about classrooms in the United States,

> [F]rom fall 2002 through fall 2012, the number of White students
>
> enrolled in public elementary and secondary schools decreased
>
> from 28.6 million to 25.4 million, and their share of public school
>
> enrollment decreased from 59 to 51 percent. In contrast, the number
>
> of Hispanic students enrolled during this period increased from 8.6
>
> million to 12.1 million, and their share of public school enrollment
>
> increased from 18 to 24 percent. The number of Black students
>
> enrolled decreased during this period from 8.3 million to 7.8 million,

and their share of public school enrollment decreased from 17 to

16 percent. Since 2002, the percentage of Hispanic students enrolled

in public schools has exceeded the percentage of Black student

(National Center for Education Statistics, 2015).

Running parallel to those statistics are these: in 2012, according to another study by the

National Center for Education Statistics, there were about 3.3 million teachers in

American public elementary and secondary schools. The study revealed that 82% were

White, 8% were Hispanic, 7% were Black and about 2% were Asian. A study by the

National Collaborative on Diversity in the Teaching Force (2004) found that there were

some 40% of schools in the United States that have no teachers of color in their

classrooms. So, what can be surmised from this data? Three simultaneous statistical

realities can be deduced—(1) our teacher workforce is still predominately white; (2) our

student population is highly diverse and consistently evolving; and (3) children of color

are the ones most likely to be caught on the negative end of the achievement gap

(Howard, 2006). Furthermore, the reversal of desegregation efforts that has occurred

since the early 1990s has resulted in the increasing re-segregation of our nation's schools

(Chapman & Hobbel, 2010). This has produced a growing "educational apartheid" which

virtually assures that going forward most future White teachers will come from racially

isolated White high schools, local White colleges, and homegrown White communities

(Chapman & Hobbel, 2010; Gay, 2010; Howard, 2006), which adds to a need for this

research.

Regardless of the race of the teacher, or the content of the classroom, most would

agree that parents are children's primary source of ethnic-racial socialization, but as

children move into adolescence and early adulthood, their sources of socialization broaden to include peers, teachers, and the educational curriculum (Aldana & Byrd, 2015). Learning English is difficult for English Language Learners (ELL) in America, but mandatory to survive in its fast-paced society; however, the transition from their home culture to a school culture where their home culture is neither acknowledged nor mentioned is wearisome both emotionally and to their cultural capital (Howard, 2006; Gay, 2010). This causes Spanish-speaking ELL students to feel and be marginalized within the ELA classroom. In the same vein, most of the African Americans in urban schools who are at or below the poverty line could also be considered marginalized. (Muhammad, 2012). Marginalized readers need good models of reading that value their identities and provide a means of addressing the multiple influences that affect or even may alter their reading experiences (Niyozov, 2009; Chapman & Hobbel, 2010). Although teachers recognize reading as an active process, for marginalized readers the activity in reading is not often readily apparent. In contrast, literacy experiences "embedded in their funds of knowledge," which are largely employed outside the official school context "are easily identifiable as active and purposeful" (Echevarria & Graves, 2011, p. 134). In other words, when students see images and hear the vernacular that is both common and comfortable to them at home in the classroom, they become more engaged and feel that their home life relevantly fits into their academic life.

Even though previous studies by Miller (2000) and Norton (2000) suggested that learning might change as a function of the interrelationships due to social power dynamics, Noguera (2011) argues against the complexities of English Language Learners' (ELLs) learning language in mainstream settings. He conducted a study of

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Puerto Rican students in the United States and found that the students were positioned differently in relation to one another, the subject matter, and the teacher (Noguera, 2011). According to the power dynamics that the students were aware of, they positioned themselves differently. Hays & Wood (2011) argue that in an unequal society where power relations are continuously at work, participation and dialogue do not occur as freely among language learners (Hyland 2006; Hays & Wood 2011).

To this end, Blell (2014), reminds us that teaching students goes beyond language issues, and teachers' roles and should extend to include both their cultural and social needs (Blell, 2014). Teachers may need to expand their pedagogy to include more than language learning strategies when they work with Spanish-speaking English language learners (ELLs). However, much research on classroom teachers' roles regarding ELLs has focused primarily on their roles in meeting the students' linguistic needs under the assumption that they need mainly English language instruction (Yoon, 2008). This linguistic-only focus is limiting since it may overlook that ELLs are learners, as are all other students, who need access to many different learning opportunities (Noguera, 2011). Furthermore, it may prevent us from seeing the fuller, more complicated realities of these students' lives come through in the classroom where ELLs portray and position themselves on the fringes while interacting with teachers and peers (Guitierrez, & Orellana, 2006).

Moreover, social relationships in this literacy practice are "competitive and hierarchical," with those who comprehend, connect to, and can reproduce more of the target text garnering more human value. As such, student identity, and therefore a student's cultural capital, absorbs or resists the judgments made on what seem to be every

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action word (Gallagher-Guertsen, 2007; Sadoski, 2006; Ault, 2008). Studies show that learning patterns and behaviors may change as a function of interrelationships due to social power dynamics within the classroom. Researchers say that in an unequal society where power relations are continuously at work, participation and dialogue do not occur as freely among language learners (Blell, 2014). Furthermore, when ELLs perceive that they are the outsiders in a classroom their anxiety and stress increases and they shut down academically and emotionally (Yoon, 2008; Howard, 2006).

Curriculum

Yet, while bringing the ELLs into the fold of the classroom conversation is a must, population of students that publishers create curriculum for should allow some spontaneity of their inquiries. It should not be so cut and dried that there is no place for "stopping along the riverbank to mull it over" as you grasp main ideas (Ladson-Billings, 2010; Gay, 2010). Also, it should be created in such a way that it allows the integration of the teacher and the learner's experiences which they bring from the natural backdrop of their community and relationships (Ault, 2008; Lee, 2006). Parent involvement at school is another important aspect that should not be overlooked. Good home to school associations promote connections between adults in two of the student's most important micro-systems, the home and the school (Gay, 2010) While parental educational involvement at home conveys uniformity in the attitudes and behaviors governing these two micro-systems, parental involvement both on the school grounds and at home is probably the best way to improve the achievement gap (Milner, 2015; Lee, 2006; Delpit, 2012). When you discuss linking understanding of a subject to some external circumstance, like home life and culture, there is an emotional point of view linked to the

comprehension (Lee, 2006). Coherence then comes from a sense of satisfaction that one's knowledge is sufficient to the difficulty of the task. This then makes a connection that the effort put forth in learning is productive energy and worth the time and ability used to accomplish that thing (Gay, 2013; Gilyard, 2011; Levy, 2015).

Research has shown that the instructional materials provided to students can significantly affect their understanding and development of knowledge (Chapman & Hobbel, 2010). The impact that such a tool may have on those students whose primary language is not English rises exponentially. The weightiness is even more pronounced for those in the acculturation process, such as those students who are still participants in an English as a Second Language (ESL) program. These students use materials as trusted resources for the skills necessary to negotiate the required school curriculum content as well as to navigate the complex meanings of peers and community interactions (Milner, 2015). Therefore, when choosing curriculum for these students, there must be careful and intentional scrutiny of school resources both to make the most of ESL students' learning experiences and also to lessen what may be injurious influences brought upon by biased curriculum content (Ford, 2013). While Ndura has not set this paper's purpose to criticize any one textbook, or its publishers, she does propose to make educators and distributors aware of the options that may be more beneficial for ESL students (Ndura, 2004; Kalantzis & Cope, 2015).

Most educators agree that an effective teaching and learning environment should include instructional materials that reflect the diversity of the students that they teach as well as maintain classroom practices that recognize and even cater at times to those students' cultural experiences (Muhammad, 2012). A few of the dysfunctional lessons

that students, and especially ELL students, can learn from biased curriculum are that males are superior with technology and sophisticated tools, that males are better at constructing or fixing things, and that females are only good at light handwork such as knitting, cooking, and tending to young children (Butchel, 2013). "This skewed perception of gender roles will impact the immigrant students' academic and professional choices, as they may feel that they are confined to certain ascribed roles," (Chapman & Hobbel, 2010, p. 146), as they strive to acculturate and become good American citizens. Furthermore, a curriculum that is "fraught with bias" does not reflect the diversity of the lives of our current students and as such gives them an incomplete picture of society and their worth and abilities in it (Ford, 2013).

Therefore, because of the paucity of research done on the secondary English Language Arts textbook and its curriculum, including its lack of multicultural responsive readings, the researcher has identified some representative studies outside of the core content area of English. These studies are to correspond to the fact that multicultural insensitivities in American curricula abound in various content areas and are perpetuated on a diverse population of people who are made to feel like the "others" (Chapman & Hobbel, 2010)

Gender and Cultural Diversity Bias. Conversely, curriculum bias not only happens based on race but also oftentimes is just as prevalent when it comes to gender (Chapman & Hobbel, 2010). Almost always, there is an absence of information on people other than White or middle class, and this includes an absence of women in these groups. Brown (1995) and Ferree and Hall (1990) have shown in their past research that "American society views the concepts of gender and race as distinct categories for

classifying segments of the population" (Brown et. al, 2011). However, when females are mentioned in textbooks, research or historically based textbooks, the ones mentioned are mostly white females. Furthermore, when race is represented in those same types of texts, the discussions are either about males, or people of color, but not women (Butchel, 2013).

Generally, the life of a woman of color is left out almost exclusively in the surveyed texts. While some of the surveyed texts detailed moderately equal numbers of females and males represented in text illustrations, and the generic use of "he" to represent all people (Chapman & Hobbel, 2010) almost completely eliminated, the results of most analyses have been deemed somewhat shallow and marketed to promote an imitation of fairness. It is important to evaluate how minority subjects and subject matter are treated as researchers begin to incorporate a new, more inclusive body of scholarship. Lange (1991), to be fair, was one of the first to propose that obstacles found with the amount of and quality of information accessible in texts may reflect "not only the preferences or theoretical beliefs of the authors, but may be determined by the demands of the publication process and /or the political orientation of the faculty who adopt the textbooks" (Ford, 2013, p. 60). Yet, even though these are valid issues and may very well affect the type and quality of information included in texts, they must not be used to permit the lack of accountability on the part of anyone connected with the writing, reading, and distributing of school curriculum (Noboa, 2012). They must be held responsible to develop, and deem acceptable, only those texts that accurately represent the life experience of all American people.

Cultural Understanding of the Disability and Deaf Experience. America is diverse both culturally and linguistically. The number of students who come to schools

speaking many different languages is increasing at an exponential rate and these same students also come with a significant divergence in their experiences, their backgrounds, their abilities, and their belief systems (Major & Brock, 2003). The original intent of multicultural education was to emerge as an "instructional approach that promotes the development of cultural competence and proficiency in an effort to understand and appreciate differences as a positive force and of intrinsic value" (American Association of Colleges for Teacher Education, 1973). Later, in 1977, The Association for Supervision and Curriculum Development stated that the goals of multicultural education were to be: (1) recognizing and prizing diversity, (2) developing greater understanding of other cultural patterns, (3) respecting individuals of all cultures, and (4) developing positive and productive interaction among people and among experiences of diverse cultural groups The Association for Supervision and Curriculum Development). And more recently, The National Association for Multicultural Education (NAME) has implemented an anti-discrimination policy and a "stated commitment to being proactively inclusive in all areas of diversity including but not limited to, race, ethnicity, color, national origin, ancestry, gender, sexual orientation, religion, age, socioeconomic status, marital status, language, disability and immigration statues" (NAME, 2015). "Kuhn (1996) suggested that textbooks summarize accepted theory, achievements, applications, principles, and methodologies regarded as the foundation for professional study and practice in any field including special education and multicultural education" (Johnson & Nieto, 2007, p. 46).

With that in mind, textbooks are important because they are often a student's first experience to a reasonably broad overview of the views, perceptions, attitudes, principles,

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and theories comprising the framework of a particular discipline (Muhammad, 2012). Textbooks typically represent the current thinking of a majority of professionals and experts within a given field and as such should be monitored carefully for cultural inclusivity and fair and balanced historical accounts (Hartman, 2013).

Textbooks

  Mathematics Learners and Mathematics Textbooks. "Within mathematics education there has been a gradual shift towards a utilitarian agenda, addressing a functional or public mathematics, with numeracy accepted as a subset of the discipline, sometimes at the expense of abstract or esoteric mathematics" (MacIntyre & Hamilton, 2010, p. 4). The same is true of English Language Arts education, with the focus on reading informational texts, so much of the work that is needed to struggle through seminal works of both traditional and contemporary artists, are lost in the act of summarizing and creating rhetorical precise from essays on current topics (Ndemanu, 2014). And while it is probably true that the abstract and complex nature of some math content can contribute to causing people to dislike the subject; however, in the hands of a master teacher with an adequate textbook as a resource, "those same complexities and abstract concepts can equally engage learners, with the attraction of the discipline being precisely that complexity and abstraction" (Casper, 2014). Previously, as reported in Ensor and Galant (2005), Davis undertook an analysis of mathematics textbooks which concluded that the curricula exhibited a utilitarian bias, with everyday aspects addressing the interests of a utilitarian agenda in their study of the subject (Ensor and Galant, 2005; Roper et al., 2005). As noted previously, these opportunities and choices were not always in the learners' control, or even within the control of their district purchasers, because

some mathematics textbooks make the decision for students by "providing a restricted view of the curriculum through 'localizing strategies' and never promoting a truly esoteric domain through the study of 'generalizing strategies'" (Eccles, & Roeser, 2009, p. 414).

These divisions within the textbook itself tend to reflect the socioeconomic landscape of the students and "relate to the intellectual-manual opposition in social class" (MacIntyre & Hamilton, 2010). Dowling states that, "functional mathematics are presented through "localizing strategies" in an algorithmic fashion for working class positions; abstract concepts with "generalizing strategies designed to promote principles over procedures are presented for middle class positions (Dowling, 1994, p. 133). Which, of course, would cause the working class children to be mathematically at a disadvantage, if they only knew how to "plug in" numbers and not understand how those numbers, or formulas, were obtained. In a later study, Dowling (1996) viewed textbooks as sociocultural artifacts, claiming that the textbooks construct a "hierarchy of readers, which connotes the intellectual/manual opposition in the labour market" (Dowling, 1996, p. 403). Given the messages conveyed through these and other content textbooks, we argue that "textbooks influence learners' aspirations for future employment" (MacIntyre & Hamilton, 2010, p.4).

Student-Centeredness in Social Science Texts. Most traditional societies can trace their roots of stability and change, in the arena of education, to collective social and political change caused by the elites of that time (Swanson, 1967). In America, and most modern European nations, education from the 19th century to pre-World War II, was religious based and centered on the texts themselves (Cremin, 1961). Curriculum was

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college preparatory for those in the upper classes and the lower social classes were taught rudimentary lessons to prepare them for work as farmers, and perhaps merchants. After the war, curriculum began to be brought forward that created "mass education as a central institution, and increasingly attended to the interests, choices and comprehension of the student" (Meyer, 1977).

During this era of progressive pedagogy reform, in the late 19th century, and still somewhat ongoing today, education moved from "a highly rigid, authoritarian and ritualized forms" (Woolsey, 1995), to a more student focused dynamic in the classroom. Yet, soon after, there became an emphasis on the teacher as the one with the pedagogical authority to lead the students through the process of translation into adult culture and society, (Tourney-Purta, et al., 2001), and the student-centered classroom was halted almost before it ever started. In the 21st century classroom, there is definite focus on students: how they learn, how their learning should reflect their cultures, and how their teachers should strive to use strategies that make learning relevant to them (Ladson-Billings, 2010). Nevertheless, societies change in the qualities they aim to espouse in children, as those societies continue to evolve. In past traditional settings, students are subordinated to authoritative texts, with the teacher as simply an instrument. On the other hand, "in contemporary education – more liberal, more globalized and more post-modern – the student becomes the core project of education," (Bromley, et. al,. 2011, p. 565). As traditional canons weaken, the authority of the professor of pedagogy in the form of the teacher transforms into a mere facilitator of learning, and it is the student's choices and interests that become central to the integrity of the classroom learning (Hartman, 2012).

Minority Group Image in Textbooks. Textbooks do describe the real world of minorities in America up through the 1960s, because they were painted as an afterthought, or as a distortion in the texts and that was exactly the way they were viewed as people in the world of that time (Gibson & Parks, 2014). But that does not make the portrayals of minorities in the text morally right, just a good reflection of what minorities were experiencing in their daily lives (Aldana & Byrd, 2015). Late in the Civil Rights Movement when there was a great push to add the history of African Americans to history textbooks, and the poems and narratives to African Americans to literature textbooks, and the pictures of African Americans to all textbooks (Milner, 2015). Some publishers complied by creating those materials in an addendum to the main classroom textbook and thus making the material that contained information about the historical significance of Black folks in history and science and literature, dispensable and never leaving the shelf it was first placed on (Lucas, 2010). However, advocates of the inclusion of the minority texts, saw these separate, but unequal volumes as a step forward, and made further demands on publishers to include minority literature and history in the main texts of classroom sets (Chapman & Hobbel, 2010). Again, publishers showed some form of compliance, but "with feeble efforts: dropping in a line or two about historically significant Blacks throughout a few chapters; adding a page of information about Blacks sandwiched between chapters, as an addendum, or; even tacking on information at the end of the book as an afterthought" (Gay, 2013). What those publishers had accomplished was a way to be segregationists in their "compliance" at integration.

Subsequently, Blacks were not woven into the tapestry of learning to give children a complete picture of American history, science, or literature, but instead were pushed to the fringes of the textbooks, as they were in society, and the information concerning them was always discussed as "Black history" and not the history of Black Americans; their color always trumped their nationality (Gay, 2013). In the past the question has been, do we really want our children to see an accurate picture of the racism in American portrayed in the classroom through textbooks? And the answer has always been, yes (Milner, 2015). Because those children live in that reality daily, and their textbooks should reflect the challenges of the past and help them to recognize the efforts of change being purported today (Chapman & Hobbel, 2010).

Cross-national Trends in Textbooks. Furthermore, standardized curricula and large forces of public schooling are playing a critical role in defining and giving legitimacy to nation-states and to educational practices within those nation states (Chapman & Hobbel, 2010). And this is often accomplished "in direct opposition to other nations or indigenous enclaves" (Ladson-Billings, 2010). The conversation of globalization and global citizenship has been bandied about for at least the last twenty years, those years leading up to the twenty-first century, and while it lends a perspective toward others and the other, it may also shift focus "away from a nation-dominated narrative toward a more global narrative, which may imply a fundamental reconceptualization of the nation–state's purpose or identity" (Johnson & Nieto, 2007. p. 37).

Accordingly, developing a textbook with a global narrative or global content can be somewhat controversial, as it may raise issues of citizenship, identity, and

multiculturalism that are frequently opposed by local communities and various social advocates within those communities (Muhammad, 2012). The effects of globalized curriculum are highly debated in national educational circles; however, little research has been carried out on the inclusion of global narratives in educational content (Pelligrino, Mann & Russell, 2013). As Buckner and Russell state,

> Issues of multiculturalism, immigration, and foreign or mother
> tongue education are constantly discussed. Yet, the majority of
> the attention that is focused on the issues of curricular content
> concerning globalization and global citizenship is highly localized
> or politicized and often involves contentious battles over ideas
> such as national identities. (Buckner & Russell, 2013, p. 759)

Outside of the realm of the politicized debates, there is very little empirical research to tell us exactly how curricular content is shifting, but it is recognized by many that it is part of the long-term global cultural shift in relating to and understanding individuals, recognizing their individual identities, and respecting their rights in a post national society (Noboa, 2012). Qualitatively, there have been a few studies done to examine the associations between images and ideas in textbooks and whether portrayals of globalization are predominately positive or negative (Buckner & Russell, 2013). The findings showed that several textbooks from culturally distinctive countries around the globe are quite critical of the effects of globalization, especially when speaking economically; a number of textbooks highlight a growing global income gap and increased economic dependency on export crops as prime examples of the outcomes of economic globalization (Casper, 2014). One textbook from Spain in 2005 stated, under

the section heading of, "The Market Imposes its Law, globalization consists of the process of global integration of distinct regional markets, and a process of liberalization of commerce, facilitated by the spectacular growth of transportation and communication in recent years" (Matos and Orriols, 2008, p. 19). Subsequently, while America may be expecting students to think globally in the 21st century to compete globally, other countries may be thinking of the U. S. and other major countries as "imposing our laws" on them and their people—not so much of an integration as a takeover and a hostile one at that (Casper, 2014).

Nevertheless, the authors of this article argue that that the interrelationship between the terms globalization and global citizenship cause both terms to invoke a view of an interconnected world existing beyond the borders of the nation-state or any "supra national society" (Pelligrino, Mann & Russell, 2013). Prior research found that textbooks are focusing on student centered teaching and learning by presenting content that reflects global shifts toward human rights, environmentalism, and student centrism (Meyer et al. 2010; Bromley et al., 2011). These authors contend that the "growth and diffusion of a global frame of reference" in academic discourse justifies the now frequent occurrence of both terms in school textbooks (Ndemanu, 2014). As Meyer, et al. (2010) conclude, "the global narrative has influenced national textbooks in countries across the world where globalization and global citizenship is not necessarily in conflict with the nation state, but rather emerge within a context where the nation state is reimagined as a mediator of individual identity and rights within a universal framework of rights" (Meyer, et al., 2010, p. 739).

Multiculturalism

According to McCutcheon, "curriculum theory is an integrated cluster of sets of analyses, interpretations, and understandings of curricular phenomena" (McCutcheon, 1998, p. 20). Curriculum itself refers to what students have an opportunity to learn in school, through both the hidden and overt curriculum, as well as what they do not have the chance to learn because certain facts, details, and narratives were not included in the curriculum (Zimmerman, 2009). Furthermore, those items that were left out of their opportunity of learning are referred to as the null curriculum (Chapman & Hobbel, 2010). As far as the notion of curriculum theory, it can only be considered a theory if it is open to being challenged, both "in terms of evidence supporting the theory and in terms of the theory's line of reasoning—how the analyses, interpretations, and understandings are assembled, juxtaposed, ordered, or strung together" (Pelligrino, Mann, & Russell, 2013, p. 59).

Therefore, to consider oneself to be a curriculum theorist, the researcher must be able to refute or support the theory through research; otherwise, the work is a supposition and not true theory. The theory also has to be able to dissect itself, or explain its organization and how it came to be developed (Brown & Brown, 2010). Constructed curriculum theories must rest on a strong value base, but be willing to do further research to improve some aspect of itself or other curriculum–related matters. Theorists of this kind are there not only to merely theorize or describe their discoveries as detached scientists, but also to improve and implement them as agents of change (Thompson, 2013). No one content area should have a monopoly on curriculum theory; theory must be drawn from a variety of disciplines (Gay, 2010). So that it eventually

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becomes what McCutcheon has defined as an integrated collection of sets of analyses, interpretations, and understandings of curricular phenomena (McCutcheon, 2005).

The Globalization of Multicultural Education in Social Science. As a result of economic globalization and the migration of people groups across national borders, education systems around the world increasingly promote commitments to human rights, gender equality, and equal opportunity for all (Bromley, Meyer & Ramirez, 2011). And while many do not achieve these commitments, virtually all support them. At the heart of Multicultural Education (ME) is the desire to translate these commitments into classroom practices. Though first developed in the states, Canada, the United Kingdom, and Australia (Banks 2010a), "recent publications suggest that it is now part of national education discourses in Latin America (Gvirtz, 2002), Africa (Alidou, 2010), Asia and the Pacific (Chakravarty, 2001, Hiraasawa 2010), and Europe (Lasonen, 2010)" (Bromley, Meyer & Ramirez 2011 p. 556). While it is true that textbooks reflect the "values and beliefs of the culture and historical period of which they are a part" (Provenzo, Sahaver, & Bello, 2011, p. 2), and as such they can be valuable tools to evaluate change over long periods of time, through the pages of those books. Serving "as longitudinal sources of data, textbooks allow us to observe changes over time in the intended curricula across different societies" (Foster & Crawford, 2006).

Banks (2010) writes that ME programs begin from the premise that "all students—regardless of their gender, social class, racial ethnic, or cultural characteristics—should have an equal opportunity to learn in school" (Banks, 2010, p.3) And while this goal parallels NAME's goals for philosophical commitments to "freedom, justice, equality, equity, and human dignity" (NAME 2015). The actual development of

more inclusive and respectful schools and school curricula necessitates effort on the parts of several players in the educational arena, including those who develop the curriculum, teacher training programs, classroom pedagogy set by an ME educator, and a multicultural school culture (Johnson & Nieto, 2007). Thus, the term ME encompasses a wide range of efforts on education reform, includes a wide range of groups, and strives to recognize and respect various philosophical traditions, and practices. Through a transformative world lens, ME would be "envisioned as a multifaceted process that spans both content knowledge and the empowerment of individuals to work against social injustice" (Bromley, Meyer & Ramirez, 2011). ME movements initially focused on ethnic, racial, and linguistic minorities; and as a result, textbooks increasingly discuss women, children, immigrants, and refugees, indigenous peoples, ,s and lesbians, and other minorities as experiencing discrimination, marginalization or exclusion in society (Casper 2014). Furthermore, in addition to portraying social inequalities textbooks also increasingly depict groups as bearing rights. Yet, even as, ME is becoming more and more universally widespread, ME has not yet influenced even a majority of textbooks in all states Ndemanu, 2014).

Multicultural Curricula to Counter Racism. In recent years, there has been a wide spectrum of strategies used to find the most effective ways that educators and researchers can integrate multicultural and multiethnic materials into the standard curriculum in to reduce racial stereotyping and biases among school aged children (Bromley, Meyer & Ramirez, 2011). Most of these programs are of an additive approach as Banks (1995) calls them, where ethnic heroes and cultural holidays are added to some lessons as well as multicultural concepts and themes being pointed out in the curriculum

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in other lessons, to achieve this. Bishop (1992) and earlier, Lichter and Johnson (1969) recognized that still other programs were using multicultural information and text materials to present information about racial and ethnic groups by giving the students counter stereotypic information Such as both group of students were given the same textbooks, but the races and names of the characters in each had been changed (Bishop, 1992). So that "minority groups were seen in the texts as having characteristics formerly only associated with White Americans," such as hard workers, good providers, well dressed, and an obvious cleanliness (Lichter & Johnson, 1969). Still other educational reformers, at both the school and district levels thought to have a few minutes each day, or an hour each week, or even several weeks of the year devoted to presenting information about other cultures and minorities, but none of these tactics and strategies stayed with the students much beyond the length of time that they studied the information (Johnson & Nieto, 2007). Although the reasons why this is are as varied as the biases that people have, and Banks (1995) finally concluded that "curriculum interventions can help students to develop more positive racial attitudes, but…the effects of such interventions are likely not to be consistent" (Bigler, 1999, p. 622).

With the internet, television, music, and movies, driving what most young people think, understand, and know about other people, a few additive mentions of multicultural people, places, and perspectives throughout the school day, are just not enough to counter the bombarding forces of social media today (Milner, 2014).

Culturally Responsive Curricula. Teacher-student relationship quality (TSRQ) has gathered the most evidence to support its gap-closing. Some interpersonal features of TSRQ are the degrees to which the teacher displays sympathy, support, encouragement,

and optimism (Boykin & Noguero, 2011). Therefore, one builds up TSRQ and become multicultural teachers, or culturally responsive educators. This may not reflect what the teacher looks like—his or her own ethnicity—but the educator stretches to research other cultures, those that are found inside the classrooms and beyond (Milner, 2005). Good educators find literature that reflects those cultures: they hang posters and begin discussions of Hispanic Heritage Month, Chinese New Year, Rosh Hashanah, and the Hijri New Year—even when none of their students reflect those ethnic backgrounds (Gibson & Parks, 2014).

As Geneva Gay (2010) states, "culturally responsive pedagogy validates, facilitates, liberates, and empowers ethnically diverse students simultaneously cultivating their cultural integrity, individual abilities, and academic success" (Gay, 2010, p. 163). And while the district's curriculum script can seem far from culturally responsive and both inflexible and narrow, there are ways that it can be "rethink and reform" it (Sleeter, 2010). By the same token, teachers can also creatively find ways to stop the bullet train of the "standards-textbook-test trilogy" in their individual classrooms (Hartman, 2012).

One of the first ways to accomplish both of these, is to be aware of, as E.W. Eisner (1994) pointed out, at least three types of curriculum that students encounter: explicit, implicit, and null. Explicit curriculum refers to those things taught from printed documents, standards, and the course syllabus. Implicit curriculum speaks to the things that students learn that may not be overtly expressed or written down, though it is a part of what students have the opportunity to learn, and may be in the form of intentional, or unintentional curriculum (Gay, 2013). For instance, if a teacher becomes harsh to one student, all students then realize that no matter how that teacher behaves to him or her,

there is always the potential for harshness. Then there is the null curriculum, and it concerns those missed opportunities in the classroom. Since, from Eisner's perspective, what is absent from the curriculum is still present in student learning, when a teacher does not train her students to challenge her opinions, or critically examine a text or lecture, there is a missed opportunity for student growth that may carry over into his or her worldview beyond the classroom (McCutcheon, 2008). Twenty-first century educators should strive to balance explicit and implicit teaching and to keep the null opportunities as few as possible (Sleeter, 2010).

Additionally, while scripted pacing guides, standardized curricula, or curriculum maps, may be helpful to the new teacher, it hinders all teachers from being relevant and responsive in real-time in their classroom settings (Milner, 2015). We all know that what students in suburban America need to be successful, may not be what students in rural or an urban context need. So, while scripted curricula have a place, we have to know those we serve and amend that script accordingly (Milner, 2005). As McCutcheon (2008) reminds us, theories of actions in the classroom is based on whether a practice we try is effective and under which conditions. She goes on to say,

> It is easy to envision two teachers with the same
> literature books in their rooms. One teacher might
> assign readings sequentially through the book, with
> several short written assignments focusing on particular
> readings. The other teacher might use the same text but
> have students examine what the stories have to say
> about culture. Thus, the same physical evidence in two

classrooms does not necessarily mean the teachers hold

the same theories of actions. (p.20)

The teacher that is accurately meeting the diverse needs of her population of students is the one using her textbook correctly, and the true teacher (Ladson-Billings, 2010).

Furthermore, in her book, *Un-Standardizing the Curriculum*, Christine Sleeter talks about the harmful "standards-textbook-test trilogy" that would weary any eager educator. She discusses how this triad has elevated the importance of the textbook to such a level that it draws teachers' attention away from the design elements of the curriculum (Sleeter, 2010). The formula is created in such a way that you cannot teach the material well without also purchasing their ancillary materials, which of course leaves little in the school budget to help you acquire alternatively published resources (Milner, 2015). So now you and your students are stuck with a book that may be college and career ready, as far as the standards being covered, but is not culturally responsive to the children you are teaching (Mensah, 2013). Sleeter (2010) shares the following insight:

Students from dominant groups are most likely to

experience textbooks as mirrors as they go through

school. Generally speaking, textbooks present realities,

points of view, experiences, and people of White

Americans more than other racial or ethnic groups;

students who are [Black], Latino, Asian, or Native

American may see little of their own worlds mirrored

in textbooks. […] Everyone needs to see her or his own

reality mirrored in the curriculum. Students who

experience curriculum mainly as a window into

someone else's world often disengage after a while. (p. 197)

When is the last time you saw yourself in a mirror via literature in the schoolroom

setting? How often have you had to imagine yourself through the window of someone

else's culture? The disengagement caused by looking through a window rather than

viewing yourself in a mirror can be a causal agent for behavioral issues, absenteeism, and

being added to the statistical data of the ever-growing achievement gap (Muhammad,

2012). Consequently, with an increasingly diverse student population, a still

predominately White teacher population, and a widening achievement gap; for these

reasons, research on racial and cultural bias in the textbooks of the 21st century

classrooms are relevant and creates a sense of urgency (Butchel, 2013). For those in the

field of education, it is known that the urgency exists and the data assures us that it is so.

For some others, and maybe even for onlookers, there may not seem to be that aggressive

sense of entitlement in our students of color that was shown in the late 60s and 70s, but

for those of us in the classroom, we see it played out daily in the physical and verbal

violence that the students use to feel powerful and privileged (Brown & Brown, 2010).

This study is relevant because the struggle for culturally responsive classrooms in the 21st

century is our reality.

Contributions. Some deficiencies that other studies have not explored include the

multicultural classroom for the 21st century and how it is not just about adding stories

about other cultures in the literature text to choose or to be looked over, but also about

letting the students share their cultural experiences to connect to those they see in the text

(Johnson & Nieto, 2007). For instance, in Luke Terra and Patricia Bromley's research in

2012, they cover sixty years of multicultural education, and over seven divisions of people groups, and examine whether they are depicted as victims of oppression or discrimination in society at large and then in social science textbooks (Terra & Bromley, 2012). While the study would seem to be thorough by the span of the years and its participant groups their findings were not expansive at all. Generally, they found that there is still much curriculum bias in textbooks in the 21st century in the United States; whereas other countries' textbooks, such as from Nepal to the Netherlands and from Macedonia to Madagascar, countries are increasingly addressing discrimination issues (Terra & Bromley, 2012). Their study lacks depth and specificity.

Then there is Anthony Brown and Keffrelyn Brown (2010), who have an interesting study examining the knowledge constructed about racial violence and African Americans in United States' textbooks, yet they leave the burden at the door of pre-service teacher programs to educate teachers to be prepared to teach the history of our country through a multicultural literary lens, when it should be an ongoing process of reviewing, revisiting, and re-teaching and not just one course taken in a teacher education program (Gay, 2013; Nasir, 2012).

Lastly, are Anthony Pelligrino, Linda Mann, and William B. Russell's meta analysis on textbooks during the segregated years to show us how far we have come in the 21st century with our shiny new textbooks. What they found was that each of the eight textbooks they surveyed presented substantial coverage on at least one topic related to segregation and the authors were very pleased about it. Yet, one of the most difficult tasks faced by teacher educators working with pre-service teachers is helping them to understand the historical and institutional nature of race and other social constructs (Gay,

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2013; Nasir, 2012; Milner, 2015).

This research study will cover nearly sixty years of published textbooks, to analyze the changes in curriculum bias in literature textbooks beyond full school integration, defined as during the bussing era of the 1970s and 1980s (Ford, 2013; Sleeter, 2010). One of the most unique aspects of the study is being able to explore the machinations of this particular rising generation. This generation is at the end of the millennial births and they love to fight for a cause. How they will choose to fight this battle of continued cultural bias in their curriculum textbooks is a question to be explored.

Conclusions. This study adds to the current research because students on the cusp of college have not been studied recently (within the past 20 years) and especially not a group of varied African Americans and Spanish speaking ELL students (Boykin & Noguera, 2011). My study will hopefully lead to a better understanding of how the participant groups represented identify with their culture and hold their cultural beliefs near to them as they navigate places where their beliefs, ideas, and traditions may not be understood or celebrated (Noboa, 2012). Due to the variety of differences that exist within and between Latinos, as well as African Americans, studying them requires a broader lens than that which can be explained exclusively through race. When we strip away the focus on developing the humanity of our children, we are left with programmed mechanistic strategies designed to achieve the programmed, mechanistic goal of raising test scores (Butchel, 2013). Nowhere is the result more glaring than in our urban classrooms serving low-income children of color, where low test scores meet programmed, scripted teaching.

The "reductionism spawned" has created settings in which teachers and students are treated as non-thinking objects to be manipulated and "managed" (Delpit, 2006; Ladson-Billings 2007; Gay, 2013).

CHAPTER THREE
Methodology

Design of the Study

This study will follow an emergent design. "This means that the initial plan for research cannot be tightly prescribed, and that all phases of the process may change or shift after the researchers enter the field and begin to collect data" (Creswell, 2013, p. 47). One of the most significant challenges connected with research that involves humans as subjects is that it is "not possible to apply a method to arrive at a reality independent of human action. In a debate stretching back to the mid-nineteenth century, humans have been described as qualitatively different from natural physical phenomena because humans constitute the ontology (theory of existence) that they experience" (Cresswell & Hawn, 2012, p.1). Such a statement lends support to this research and the need for regular and recurring research on how the phenomenology of cultural bias in English Language Arts (ELA) textbooks effect the instruction of Spanish-speaking English Language Learners and African American students in a municipal high school setting. Additionally, this study will continue the conversations of Gay, Ladson-Billings, McCutcheon, and others who have written extensively on multicultural education and a need for multicultural curricula. A phenomenological study design best supports the study's research goals. The purpose of phenomenological study is to discover the universal essence of a phenomenon through commonalities of individual experiences

(Creswell, 2007, p. 58). The talented high school students who are the participants are living through a period in history when cultural bias and stereotyping is as much of a phenomenon as when some of these textbooks were first written (Denson & Chang, 2009). These students have witnessed hate crimes and acts of violence against humanity by means of television, movies, and other media outlets for most of their lives and their perspectives on how these affect them in the classroom, via their curriculum, is one of the goals of this study (Milner, 2015). The student participants in this study are made up of mostly those who will continue the traditions in their nuclear families of enrolling in college coursework and seeking a college degree. A few of the students are the first in their nuclear family to aspire to a college degree after high school. They are "experiencing the phenomenon of being high achievers with educational opportunities that are new to them and sometimes seems foreign and confusing to those in their homes" (Denson & Chang, 2009, p. 324). The adult participants all have college educations, but may have been the first in their nuclear families to do so.

The proposed research study will explore actual occurrences within the lives of these academically successful high school students and aspiring collegiates in their school setting. Because of the geographical accessibility to the researcher, the selected students will form a sample of convenience. "Our sampling tends to be more *strategic* and *purposive* because we are focusing on a case's unique contexts and admittedly there are times when we select a form of convenience sampling" (Miles, Huberman, & Saldana, 2014, p. 32). Similarly, Patton (2005) posits that, phenomenological studies explore lived experiences of individuals in unique and often familiar settings (Patton, 2005, p.104). Creswell (2014) expounds further to state that in phenomenological

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studies, participants detail events from their daily lives to the researcher (Creswell, 2014, p. 14), which all help to create a detailed narrative of the participants' shared experiences on the research topic. In this study, through individual and group interviews, the researcher will take note of any events the participants describe as incidents of cultural bias. As Patton suggests, "in-depth interviews with persons beyond the student participants, who have direct experience with the phenomenon of interest, are appropriate for phenomenological studies" (Patton, 2005, p. 104). Therefore, the researcher has carefully chosen an adult group of select district personnel, educators, and building level leads to participate in the study as well.

The researcher's theoretical perspective as a qualitative researcher will be *racialized discourses*, or discussions which places an emphasis on the muted voices of those who are underrepresented in American culture and society (Yasso, 2005). These conversations, as proposed by the Critical Race Theory (CRT), are valuable since they "raise important questions about the control and production of knowledge; particularly about people and communities of color (Ladson-Billings 2000). Because the goal of the study is to discover participants' points of view, the researcher will conduct the study through a social constructivism lens. Furthermore, the constructivist worldview works hand in hand with this theoretical lens as its goal is to rely as much as possible on the participants' views of the situation being studied. As Patton (2005) states, the constructivist worldview also allows the researcher to employ the social and historical construction of the topic into his research. Gay (2008) has found that culturally responsive teaching deals as much with using multicultural instructional strategies as with adding multicultural content to the curriculum. In addition, Creswell (2014) also

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speaks to the goal of social constructivism as keeping the research focused on the experiences and viewpoints of the participants. He states, "the goal of the research is to rely as much as possible on the participants' views being studied" (p. 8). In social constructivism, social and historical perspectives come into play. Social constructivism is based on the theory of humans utilizing their own historical and social perspectives to make sense of their world shaped by their culture (Creswell, 2003, p.8). The students will share their view of previous and current ELA curriculum as interpreted through their own cultural lenses. The open-ended group discussion questions will allow participants to translate their own meanings based upon their own perceptions of society and the world around them. A social constructivist worldview lends itself to finding meaning through social interactions and also "through historical and cultural norms that operate in individual's lives" (Creswell, 2003, p. 8). Both the social interactions and the historical and cultural norms help shape the students' perceptions of their textbooks and the possibility of this creating a culturally biased education shapes them as people.

The goal of this study is to gain a better understanding of the effects of cultural bias in the ELA curriculum on African American and Spanish-speaking ELL students and because of this a qualitative study was chosen. Although a quantitative study could have produced the information needed, in various numeric data formats, the researcher seeks a more intimate expression of the students' experiences, not only just a list of concerns, but also the reasons behind them and the perceptions created by them. A quantitative tool, such as a survey or Likert Scale type questions, could provide general data such as positive versus negative perceptions of cultural bias; yet, the researcher seeks authentic experiences of the people the phenomenon directly affects. Gall (2007) refers to

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phenomenological research as the antithesis of quantitative research as the researcher is embedded with the phenomenon (Gall, Gall, & Borg, 2007, p. 495). Patton (2005) asserts that a phenomenological study "focuses on descriptions of what people experience and how it is that they experience what they experience" (p.107). As stated above, the researcher is interested in the narrative behind the numbers, or the story behind the statistics; therefore, a phenomenological research method is the appropriate method to use in this research study, given that this study will focus on the shared events, experiences, and occurrences of cultural bias of these students.

The research study will be comprised of two groups: current 9th grade students and adult participants whose careers are in education, in various capacities. Both groups of participants are convenience samples. The students are in an honors English program at their school and have been recommended by their teachers. They will be described more fully later in this chapter. The adult participants have various jobs in the field of education: educators, building level administrators, and district level literacy coaches. They also will be described more fully later in this chapter. Before the first meeting, the researcher will create a coded naming system for each group and everything that is submitted to the researcher will have the given coded name on it to ensure privacy to all participants. The internal review board at the municipal school district mandated that the study be conducted through online means not only to keep the participants anonymous from the school at large, but also from each other. An online study was also stipulated to eliminate the need for after school transportation for these students. The students at this school rent laptops from the school district and each student has online capabilities and internet access in their homes. The researcher will set up an Edmodo group, an online

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networking application for teachers and students, for both the student and adult participants. The researcher will then post five tasks for each participant to accomplish. The tasks will be the same for both groups of participants. The first task will be to complete the questionnaire, "Students' Views of Themselves and Others," a copy of which is located in the Appendix. The questionnaire will give the researcher information about the individual participant and how he or she feels about himself, about others around him or her, and about his or her general worldview and what part culture plays in those areas of his or her life. After the questions have been answered and returned to the researcher, the next step for the researcher is to review and evaluate those answers to see if there is further clarification needed on any of them because of vague or confusing answers or answers containing typographical errors. If clarification of answers is needed, then the researcher will email the participant individually and set up a phone call, a Google hangout, or a face-to-face meeting with the participant. The adult participants will be given this questionnaire, via email and will be asked to answer all sections except the "You as a Student." section. Both participant groups will be asked to return the questionnaire by submitting their answers on Edmodo within 48 hours to the researcher. After receiving and reviewing the completed questionnaires, the researcher will unlock the four other tasks and the participant groups may complete them in any order. Task two will be a review of the selected textbooks, their tables of contents, and illustrations. The participants will note their initial thoughts about the textbooks that span the decades of the late 1950s to present day and comment on the cultural bias that they find there. This will contain the participants' initial thoughts and feelings without verbal or written leading from the researcher. However, both the student and adult participants' comments

will be guided by a textbook evaluation rubric (Appendix). The researcher will transcribe the data from both sessions and decide if any of the comments need a follow-up individual interview, or if the comments will affect the predetermined questions for the follow-up guided focus group. The researcher will select one to three passages from each of the textbooks to be evaluated by the participants using the same rubric that they used for the initial textbook evaluations. The passages will be copied from the textbook, scanned into a file, and then posted online as attachments to each Edmodo group for the participants to view and evaluate. For tasks three and four, both the student and adult participants will be given ten questions to review and consider as guidance when evaluating the passages from the textbooks. The ten questions are stated fully later in this chapter. These questions will generally be answered with the textbooks in mind, but specifically focused on the readings from the selected textbooks. Both groups will have two weeks to complete this portion of the study. Task five is a reflection piece for both groups and should be completed within a week of completing the rest of the tasks. The researcher will then begin to code, sort, and analyze the data to search for recurring themes in the effects of cultural bias and decreased cultural capital because of it.

Setting, Sample, and Participants

The target population of this study will be select ninth grade students in one of two honors English classes at a municipal high school in a school system in the southeastern United States. To create a sample, the researcher has asked teachers to select students in the ninth grade at the beginning of the school year in fall of 2016, based on the standardized test scores of the previous year. As stated earlier in Chapter Three, the researcher's sample will be one of convenience. The researcher, with the teacher's

recommendation, will select participants from a total of twenty-six students one of two ninth-grade honors English classes at this municipal high school. Creswell (2007) suggests five to twenty-five participants in phenomenological studies and explains saturation occurs when no new information is gained in interviews (Creswell, 2007, p. 160). Because of this, the researcher will aim for a selection total of sixteen participant nominees and with an allowance for attrition the final sample size should be between ten and twelve participants.

At full capacity, this municipal high school's enrollment should be approximately 2750 students. Today, 17.5% of the student body is economically disadvantaged and, according to the most recent state's public record for the target school, racially speaking, 67% of the students are White; 31.8% are Black, 2.2% are English Language learners, including Latinos; and 13.6% of the student population are students with disabilities. (State Report Card, 2015). According to the State's Department of Education website, the target school's graduation rate has consistently been approaching the state's mandated goal of 90% and last year was at 88.6%. Also, as a matter of record from this website, for the 2015-16 school year the target school had 107 teachers, 85 are White, 3 Latino, and the remaining 12 are African American/Black. This district is comprised of mostly two parent households, with fewer than twenty percent of the students being from a single parent household. Population distribution of Whites and Blacks in the neighborhood and school community now closely mirrors that of the nearby urban metropolis near it.

The participants in this qualitative study will be ones of convenience, as previously stated. The school average on the ACT is a 20.8 and has been within 0.5 of this for the last nine years (School Improvement Plan). The selected 9th grade students are

the brightest in the school. They are students in the honors English classes. All of the students have to have a minimum of a 3.0 grade point average (GPA) and a standing of "Advanced" on the last end of course English exam in lieu of an ACT score (School District website). There are incentives for being in these programs. The honors students who do well in their honors class are given 3 extra points added to their final quarter grade each quarter, mandated and allowed by the district that year.

As stated earlier in this chapter, the researcher will also invite eight adult participants; they will include current teacher educators, a retired teacher, members of the school administrative team, and two district literacy coaches. Three of the teachers are English teachers, including the retired teacher, all are female and two are White and one is Black; and the other teacher is an English as a Second Language teacher and Latino (Mexican-American). One member of the school's administrative team is male and the other is female, both are Black. Of these administrators, the female is the school's instructional facilitator and oversees the curriculum and instruction throughout the building. She also acts as a liaison between the faculty and the principal. She was a high school English teacher when she was in the classroom. The other administrator is the building test coordinator and is responsible for all district, state, and national testing that takes place throughout the school year, he is also held accountable for the school's Title I budget. He was a business and technology instructor when he was in the classroom. There are two district literacy coaches; one is male and one is female, they are both Black. The female taught Spanish when she was in the classroom and the male taught middle school English. As district literacy coaches, they are each responsible for five

schools where they are assigned teachers who may need help with the facilitation of instruction in their daily classroom settings.

Measures

There are several ways to collect data for this qualitative study. The researcher will be conducting the study fully online as per mandated by the district's internal review board. Because it is important to know what the students feel about themselves, their academic environment and their cultural worldview, they will each complete a questionnaire containing questions pertaining to that. It is titled, "Your View of Self, the World, and Others" (Appendix). The researcher will also ask all of the participants, both student and adult, to journal some of their responses to the readings and their annotations of the readings, as "journaling oftentimes begs revisions and more reflection on the part of the writer" (Creswell, 2003, p. 13).

The participants will be given selected passages from the textbooks, and expected to read and annotate the passages with guidance from the textbook evaluation rubric. (Appendix). When creating the questions, the researcher was certain to keep the design of the interview questions specific to gain the descriptive data from the sample participants. Additionally, Creswell (2009) states qualitative questions should be "under continual review and reformulation" (p. 131). Therefore, the researcher will be open to emerging design and revise the interview questions as the study dictates prior to and even during the interview process, if needed. The researcher will also utilize follow up questions to further expand upon the information the participants provide. Seidman (2006) suggests writing down signal phrases throughout the interview and returning to those phrases later. For example, if a participant responds that a family member encouraged him or her to

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discontinue his or her education, the researcher will deepen the response by asking questions such as, "You told me your family member encouraged you to discontinue your high school (or college) education. Can you talk more about that discouragement and how you felt during the conversation?" This process will keep the researcher from interrupting the participant but allow the researcher to return to the response and seek richer description (Seidman, 2006, p. 86). Creswell (2009) explains interview questions beginning with the words what or how lend best to the open and emerging design of qualitative research and suggests phrases such as "describe the experience" for phenomenological interviews (Creswell, 2009, p. 130-131). Moreover, Seidman (2006) suggests in-depth interview questions "asks the participant to reconstruct a significant segment of an experience" (p. 85).

The group discussion questions will be designed to explore the following research question: What is the lived experience of an African American or Spanish speaking ELL high achieving student in a large urban high school participating in a rigorous college preparatory English course? The following sub set of questions relating to the topic of this research will help narrow the focus of the study:

(1) How do the students perceive themselves as academic successes?

(2) How do high school scholars envision their long-term educational career?

(3) How do these students perceive curriculum bias as it relates to their cultural and worldviews?

Below are the questions the researcher would like both the student and adult participant groups to answer in the group discussion setting.

1. How did you notice the choice of classic authors change across the decades?

2. To what degree should the stereotypes in the text be acceptable based on the historical times in which they were written? (e.g. Mark Twain's portrayal of Jim in *Huck Finn* (1885) as lazy and ignorant.)

3.What signals where you looking for to consider this text multicultural?

4.What about the language of the selected readings leads you to believe this book is (is not) a multicultural text.

5. When present, how are the non-whites depicted in the illustrations, or in the readings?

6. What values and beliefs are implied when referring to people of color in the textbooks across time? (Give specific examples and title of textbook)

7. What did you notice about the speaking voices of the non-Whites as compared to the Whites in the text?

8. When you noticed an entry by a non-White author, what genre would you consider that writing to be?

9. To what degree do you see White culture being analyzed in the texts? Explain.

10. When non-Whites were noted in pieces of text, were their characters being patronized? Explain your answer.

Furthermore, because the participants' responses to the cultural bias that they find in their ELA curriculum is also a factor in this study, the researcher has revised and adapted questions from a few published instruments to create questions that will help better understand how they view themselves and the world around them. The twenty-nine queries found on the questionnaire, "Students' Views of Themselves and Others," a copy of which is in the Appendix, contains items that were drawn, adapted, and modified to fit the research topic from several other surveys and questionnaires. These include a survey

on interracial climate scale for secondary students by Green, C. W., Adams, A. M., & Turner, C. W., (1988) and the multicultural climate subscale of a school climate scale by and Brand, S., Felner, R., Shim, M., Seitsinger, A., & Dumas, T. (2003). An example item is "Teachers encourage students to make friends with students of different races." School racial socialization was examined and most of the racial socialization items were adapted from a parental racial/ethnic socialization measure by Hughes and Chen (1999). Other items were adapted from the Color Blind Racial Attitudes Scale (Neville, Lilly, Duran, Lee, &, 2000) and the measurement of the extent that youth connect going to school with interest and enjoyment was measured by a three-item scale based on a survey of academic interest by Eccles and Wigfield (Wigfield et al., 1997). Finally, a stereotypical perceptions subscale measuring the degree to which participants perceived that their teachers and other students at their school endorse stereotypes about ethnic minority students (e.g., Black students, students with accents, and immigrants) on a scale of 1 (not at all true) to 5 (completely true). An example item is "Other students think Black students aren't as smart as other students". The stereotypical perceptions items were adapted from the public regard scale of the Multidimensional Inventory of Black Identity (Sellers, Rowley, Chavous, Shelton, & Smith, 1997). See the Appendix for the complete modified instrument.

Validity and Reliability

The instruments used to create the researcher's questionnaire were determined to be valid and reliable for the needs of this study. Green and colleagues (1988) developed and validated a scale to measure the four dimensions from student's perspectives (Green et al., 1988). A group of middle school students were used to validate the scale. Later,

another study adapted and expounded upon Green et al.'s scale with a sample of college students (Chavous, 2005). Both studies found the items measuring each condition "provided support for the multidimensionality of school racial climate." The studies also showed that "school racial climate was associated with academic outcomes such as academic efficacy and sense of community" (Green et. al, 1988, p. 251). However, while Green and his colleagues used a combined measure to test the relationship with academic outcomes; Chavous showed that each of the four conditions could predict outcomes independent of the others (Chavous, 2005).

In the study done by Brand et. al. (2003) their final measure included one scale of racial climate (which they called cultural pluralism) along with several scales of general school climate, such as safety, harsh discipline, and teacher support. Their four-item racial climate scale includes items on positive intergroup contact, equal opportunity, and learning about different cultures (Brand et. al, 2003). The study only revealed one factor associated with racial climate because of the positive correlations between 4 items mentioning race or culture (compared to 46 that do not), but this does not mean that racial climate is adequately captured by one dimension. A "combined scale may give some indication of the nature of racial interactions and allows the researchers to compare the effects of racial interactions relative to, for example, teacher support: (Brand et. al, 2003, p. 583). However, this approach is limited because it is unclear exactly what about the racial interaction is being measured.

My questionnaire also contains modified items based on the existing literature on racial identity by Sellers et al., 1997, and research on parental racial socialization by D. Hughes & Chen, 1997. As a body, their research showed similar positive reliability even

when the content addressed different factors (i.e., school members instead of society or parents). The scales for these dimensions were also significantly associated with other indicators of racial climate and the academic outcomes. Furthermore, colorblindness has primarily been conceptualized as an aspect of the hidden curriculum according to Bell, (2002), but the current study by Neville, et. al (2006) showed that adolescents can identify explicit colorblind messages separately from messages supporting multiculturalism. Unfortunately, but "in support of theory and qualitative research, perceiving colorblindness messages was associated both with lower academic self-concept and marginally with lower belonging" (Neville, et. al, 2006, p. 64).

Additionally, the academic outcomes assessed in the study included participants' cumulative grade point average from school records, as well as student- reported intrinsic motivation, school belonging, and academic competence was measured by a three-item scale based on a scale of academic interest by Eccles and Wigfield (1985; Wigfield et al., 1997). The response scale was from 1 (not at all true) to 5 (completely true). An example item was "I find school interesting."

Beyond the creation of the modified questionnaire, in an emerging qualitative design detailed reporting with descriptive narration helps to validate the research. Per Patton (2005), "Thick, rich description provides the foundation for qualitative analysis and reporting" (p. 437). The researcher's occupation within the school system is a limitation of this study. The researcher is a current public school secondary English teacher; therefore, the researcher will seek objectivity in data collection through "good, solid description and analysis" (Patton, 2005, p. 92). Although pure objectivity will be hard to achieve in this research study, the researcher will strive

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for it; however, "since it does not usually occur in most qualitative research, the use of rich, thick description when evaluating the findings will help establish validity (Creswell, 2003, p. 196). The researcher will practice continual reflection and introspection to ascertain and unravel the personal biases from the researcher's background and through active reflexivity add to the validity of the study (Creswell, 2003, p. 182). According to Creswell (2014), researchers need to triangulate data to increase validity; therefore, the researcher will establish codes and themes developed by the varied perceptions of multiple participants. Lastly, following the data analysis procedures mentioned above, as Patton (2005) recommends, will add to the reliability of the study.

Procedures and Data Analysis

As explained above, Creswell (2014) recommends qualitative researchers follow six steps in analyzing data (Creswell, p. 197-200). According to Creswell (2014), the researcher should begin with organizing raw data. The researcher will begin with transcribing the face-to-face interview. Next, the researcher should read the data and reflect on its meaning. The researcher will then read the interview transcripts and begin noting overall thoughts concerning data. After, as Creswell (2014) suggests, the researcher will code the data by forming data categories and labeling them with a phrase or a term. To focus on themes from participants, the researcher will utilize emerging coding. Next, the researcher will utilize codes for general description appropriate for phenomenology. When appropriate, the researcher will discuss findings in narrative form, and include participants' quotes in the findings. Finally, the researcher will discuss interpretations of the findings and the next steps for the researcher (Creswell, 2014, 200).

Patton (2005) adds other specific steps for qualitative research utilizing phenomenology (Patton, 2005, p. 484). As the proposed study is a phenomenological study conducted through a social constructivism lens, Patton's suggestions are appropriate. Therefore, the researcher will add the suggestions to Creswell's six steps explained in the above paragraph. The purpose of inclusion of Patton's steps is to add depth to the research process, and detail to the structure of Creswell's plan.

According to Patton (2005), the ability to set aside personal bias, or epoche, should be the first step in a phenomenological analysis (Patton, 2005, p. 484). Using reflective practices, the researcher will make strides to put aside personal judgments toward the participants' responses and will not allow personal judgments to interfere with data deliberation or interpretation. Patton (2005) also suggests the appropriate next steps are "phenomenological reduction, imaginative variation, and synthesis of texture and structure" (p. 486). Imaginative variation removes overlapping data and phenomenological reduction includes removing all outside factors from the data. The researcher will complete both of these operations during the coding process. Synthesis of structure seeks meanings for the group and the researcher will accomplish this through data interpretation. Finally, synthesis of structure involves discovering meanings and essence of the shared experiences (Patton, 2005, p. 486). The researcher will make interpretations based on meaning and shared experiences of the both the student and adult participants.

Qualitative researchers must be open to changing and emerging themes, so the researcher "will utilize inductive data analysis to create themes derived from collected data; the researcher will also collaborate with participants" as themes develop to clearly

evaluate them (Creswell, 2003, p. 39). Further, as Creswell (2003) states, "the initial plan for research cannot be tightly prescribed" (39). Therefore, the researcher will also utilize emergent design throughout the research process. For example, questions to the students and educators may change as data collection progresses. The researcher must be open to changes as the study dictates.

Limitations and Generalizations

The mere presence of the researcher may bias the participants' answers, according to Creswell (2014). When qualitative research is not happening in a natural setting, or as fieldwork, there must be a designated place for the interviews to occur and sometimes creating a neutral site for this can become a limitation for the researcher. Also, the information the researcher receives is indirect as it is conveyed as the participants' personal thoughts, feelings, and views (Creswell, 2014, p. 191).

In this study, the researcher will combat these limitations in several ways. First, the study will be conducted exclusively online so that only the researcher knows who the participants are. Still, the researcher will assign all participants an identification number to protect their anonymity and will provide a statement of confidentiality form for all participants. Additionally, the form will contain contact information for IRB so that any participant may contact IRB if he or she feels uncomfortable at any time during the study. Anonymity and confidentially on the part of the researcher may help the participants to share more freely and be more candid in their responses if they are assured their information is being kept confidential and their identities anonymous. Conducting the interviews and submitting answers via the EDMODO application online will help to

diminish any feelings of bias and discomfort from not having the interviews in their own English classrooms since these students are used to completing tasks online.

Also due to their being a limited number of students who are eligible to participate, because of the small sizes of the school's honors English this may seem to be a limitation at first glance. Yet, the smaller participant size will increase the intimacy of the online interviews. However, a true limitation will be that the student participants are only from the English department, and that they are only evaluating cultural bias in the ELA textbooks, thus, limits exist to generalizing the study beyond that content area. Further still, since all participants are attending this large urban school in the southeastern United States, and most likely have not lived beyond the borders of this area, this study may be able to be generalized to other urban areas, but not across the country, as the curriculum studied in this region of the country may differ from other areas of the nation.

CHAPTER FOUR

Data Analysis and Interpretation

There were eight textbooks selected for review. These books were chosen both because of accessibility to the researcher and because they represented several decades of English language literature curricula in the public-school system. They were also selected because of their accuracy as a lens of literature being taught both during and after the Civil Rights Movement in America. These textbooks included the following titles: *The United States in Literature* (1957), *Outlooks Through Literature* (1968), *Adventures in American Literature* (1973), *Elements of Literature Fifth Course* (1989), *Elements of Literature: Literature of the United States* (2000); and two ancillary texts*: Sing Out America (1950)* and *Reality Central: Readings in the Real World* (2010). Within the pages of the textbooks, the researcher found only a few passages written by African Americans and Latinos, and only one narrative, written by a non-African American that included an African American as the main character. There were no passages written about Latinos, that was not written by a Latino. Furthermore, most of the passages by African Americans that were included, were repeated throughout textbooks over several years, meaning the same stories were found over and over within the textbooks. Stories like "In Honor of David Anderson Brooks, My Father," "Mrs. Small," "The Battle with Mr. Covey," "Harlem," "The Weary Blues," "New African," and an excerpt from *Black*

Boy. Those same textbooks also included various writings from the same authors including these: Countee Cullen's poetry, James Baldwin's writings, Toni Morrison's pieces and "In Search of My Mother's Garden" by Alice Walker for example, were found in three of the five major texts. Additionally, four of the five major texts included a section with a variation of the title, "Code Songs and Freedom Songs," which included usually three to five Negro spirituals. The researcher chose some of the readings for the participants, to be sure that those narratives that were not available in most of the textbooks were surveyed, but then left other choices to the participants themselves.

By collecting information from the students to see how they felt about themselves both culturally and academically before they began to evaluate the textbooks, themes and patterns emerged that helped to illustrate the common experiences of this phenomenon across racial and cultural borders and beyond levels of academic experiences. Patton's (2002), essence of shared phenomenon is defined by these very commonalities of patterns and themes. The fifteen folders of online responses to interview questions and completed rubrics evaluating the textbooks and readings were used as the basis for analysis of this study. As more and more pieces of data were submitted, the similarities of thought and position between the participants became apparent and helped to designate the themes and patterns used for coding.

One aspect of the data that was particularly interesting was the consistency of themes across all genders, races, and age levels (whether an adult or student participant). As seen in Table 1, there was some variance in the research participants in terms of gender, a little less in terms of race and type of participant, yet even in the experiences of the few minorities (White adults) that participated, they still showed a consistency of

themes with most of the student participants. As such, the cultural experiences of all

participants centered around a few common themes.

Table 1
Demographic Data Collected from Participants

Gender		Race			Participant Type	
Male	Female	Black	Hispanic	White	Student	Adult
5	10	8	4	3	10	5

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To rule out curriculum bias in the textbooks, the participants focused on how a

text could be considered multicultural in its value as a textbook across the decades. As

the students measured each text to decide if it could be considered a multicultural text,

five themes emerged, or in other words, five characteristics had to be present. When the

data had been fully considered by the researcher, those five characteristics or themes

were the following: cultural accuracy, diversity of characters, illustrations, language, and

a realistic story. All five of the themes will be discussed in detail and looked at when

considering the data collected from participants. Each specific category will be presented

with textual evidence from the responses of the participants on their questionnaires and

the choices selected on their rubrics along with existing literature on multicultural texts and avoiding curriculum bias.

Multicultural Texts

Multicultural texts and culturally relevant literature are literature that represent a culture authentically, and realistically, while upholding a culturally conscious ideology. Giving students the chance to read high-quality books written about people of their culture can engage their emotions and encourage them to find literature that they like. (McNair, 2010; Milner, 2015). "By presenting texts and passages written by authors from a variety of ethnic and racial backgrounds, children are provided with a well-rounded base selection of books and readings that exposes them to a wide range of topics, linguistic and language patterns, cultural and historical information, and worldviews" (Milner, 2013, p. 104). Furthermore, Gay (2000), reminds us that, "it is quite unlikely that any one author, book, or other reference is ever capable of providing a complete profile of ethnic groups and their cultures, contributions, and experiences" (p. 121). Since not every culturally relevant text will contain authenticity, realism, and culturally conscious elements; consequently, it is equally important for teachers to use multiple resources to teach about diversity. The participants in this research established similar characteristics when evaluating the textbooks for the ability to be considered multicultural texts.

Table 2

Number of Participants Naming Basic Characteristics of a Multicultural Text

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Characteristic	Number of Participants
Cultural accuracy	13
Language	10
Illustrations	9
Realistic story	7
Diverse characters	5

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Student Participants

There were ten student participants, with three of those students being Hispanic or Latino. Seven of the students viewed themselves as having an above average "smartness" and felt that they had a strong sense of racial pride, or "belonging to the people in my race." They also answered that they felt, "White people in the U.S. have advantages because of the color of their skin." This group of student participants made up over half of the total students who took part in the research. And although their senses of self and cultural worldviews were similar, when this group evaluated the textbooks and the readings, their opinions were as varied as their fingerprints. Five from this group of participants were interviewed beyond the online questionnaires and will be identified by pseudonyms throughout this section, whereas, the remaining twenty participants will only be referred to as participants.

Cultural Accuracy

Weimin Mo and Wenju Shen (1997) questioned whether "authenticity equals nonstereotyped portrayals, positive images, lack of derogatory language, accurate historical information and cultural details, and realistic illustrations all put together" (p. 86). They argue that cultural accuracy or authenticity comprises cultural values, not simply cultural facts. While not all members of a culture share similar values, when the themes and beliefs conveyed in a book "can be accommodated inside the range of values acceptable within that social group," it may be considered culturally authentic (Mo and Shen, 1997, p. 87). For the purposes of our research, we will use a definition proposed by Eun Young Yoo-Lee, Lauren Fowler, and Denice Adkins, et.al., (2011) and state it as they did when they wrote, "cultural authenticity comprises not only the absence of stereotypes but also the presence of values consistent with a particular culture and the accuracy of cultural details in text and illustrations" (p. 326).

Previous research (Sellers, Chavous, and Cooke, 1998; Shelton and Sellers, 2000) has noted, cultural accuracy, or authenticity, is not a term that can be easily defined, as the student participants in this study considered it to include, "setting the scene, so that you know a family of color lives there," "but don't just be playing up to stereotypes to let the reader know what the situation is in the book." And the adult participants expanded the definition to include, "not just having a secondary mention of chopsticks, or of a sombrero, to let the reader know that the characters are multicultural, but having the props and social positions of the characters presented throughout the story." The participants' attempts at making a fuller definition of what this accuracy or authenticity

looks like on the pages of a text, follows with what Yoo-Lee, Fowler, and Adkins have noted above and thus we will keep with using the definition of those researchers.

(Researcher): Eli, you mentioned that sometimes you feel a reading, such as "Luther," goes overboard with trying to make a story seem culturally accurate. Tell me more about that.

(Eli): Well, in the story, it is bad enough that it always seems to be the black kid with bad behavior and the street smarts, but the part that really got me with this story is that Luther kept backsliding and the teacher kept accepting him, even though the teacher was afraid of him, most of the time.

(Researcher): So, explain to me how you feel that is going overboard?

(Eli): Like, the teacher, Mr. Carter, seems to be this young white guy, probably not much older than Luther, but he plays his part of being the white teacher who is going to save the good-for-nothing black kid, but then he lets his fear of being in the middle of the situation ruin the relationship. It is like going overboard because the story plays on the stereotypes of both cultures while trying to be a multicultural story. It builds a relationship between the two and then lets it fall apart. So, what's the point of trusting a teacher, or of giving a bad kid a break if it all falls apart. Where is the typical happy ending, or aren't we allowed those as multicultural students?

(Researcher): But didn't Mr. Carter, stick with Luther throughout the

story? Even during his jail time and afterwards?

(Eli): It wasn't much to do to write a few letters, and when Eli got out and came to visit the teacher, the dynamics had changed and Luther knew it. He [Luther] was now in charge of how the relationship would flow.

(Researcher): So, are you saying that after jail, Luther held the power in the relationship?

(Eli): Yeah, he was like bullying the teacher to do whatever he said. It's like the teacher was over his head with the situation and really wanted out, but was afraid of Luther's reaction. That's why this whole thing is overboard. This story was like in the 70s and everybody knows the white man had the power. The author was trying too hard to be culturally on point with Luther's story, but got too emotional trying to show the white man's power being lessened by Luther. He [the author] should have just focused on Luther's story, or Mr. Carter's emotions, but when he done [*sic*] both, it got messy.

(Researcher): Would you say then, Eli, that one of the main reasons this story is not culturally accurate to you is because there seemed to be a reversal of the power in the story from the White male teacher to the Black male student who was an ex-convict?

(Eli): Exactly. I have never read about, or heard of there being a reversal of power from Black ex-con to White man, upstanding citizen, unless there was a weapon in play. Or maybe on some whack video

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game. So yeah, that part was definitely overboard and did not seem accurate at all for the real world and especially for that time period in our history.

Whereas Eli feels that there was an imbalance, or a reversal, of power between Luther and Mr. Carter, Chapman and Hobbel (2010) reminds us that in true multicultural education, "the role of power in the classroom and how it is embodied in empowering the pedagogical process is a major contribution" (p. 155). In other words, whatever relationship that Mr. Carter and Luther formed, was a lesson of its own. And how the two players used that power to learn to trust and care for each other was a major process that led to some academic success for Luther and some interracial successes for the both of them.

Michelle felt that another one of the passages, however, gave a great perspective of cultural accuracy, in the excerpt "From *Barrio Boy*."

> **(Researcher):** How would you rate the excerpt "From *Barrio Boy"* as being culturally accurate?
>
> **(Michelle):** First of all, it is written in first person from the minority student's point of view and the author is a minority, so already I feel like this author knows something about these people and this culture and can teach me something.
>
> **(Researcher):** So, do you feel it makes a difference whose point of view the story is told from or who the author is for a text to be culturally accurate?
>
> **(Michelle):** Oh yes! Mostly because you can't tell me about

penguins if you are not a penguin, you know? You can only speculate about penguins. Like in that story, "Luther," that was the only story in this grouping that was mainly about a black kid, but written by a white man. So, right away I was like, well, how much can he really know about what Luther was dealing with? I felt like that was a pretty good story, but not culturally accurate because the author was not the same race as the main character.

In this story ["From *Barrio Boy*] the main character was the author and he is Mexican, so, he had a story to tell and I knew his story would be accurate because he had lived it.

(Researcher): That was interesting insight on "Luther." Now tell me more about how having an author the same race as the main character helped you to feel "From *Barrio Boy"* was more culturally accurate.

(Michelle): From the very first line in the story he admits that Americans are strange to him, but also that he is probably strange to the Americans. He tells us about growing up in his Mexican ghetto, or barrio, as he calls it. And you can tell that the people are real and the situations are real because his language is so frank. Like them having tutoring sessions in a basic closet, I believe it was a closet, because of all of the other things he has painted as true in my mind. And when he talks of other races, Americans, Blacks, he doesn't try to be careful, he just says what he means, as if he were talking with his family and the

reader was listening in.

Most of the other participants agreed that, "if you want to be taken as an expert on something, you have to experience it first." They were troubled by how slowly the change towards multiculturalism came about for the curriculum textbook publishers. As Sleeter (2010) has noted, even after the Civil Rights Act was passed, instead of seeking out minority authors and their stories, white males just took up their pens and started writing about black situations and adding black characters to their stories. And one participant asked, "How can Black situations written by White authors in the 1970s ever ring true? I mean it had barely been ten years between outright hatred and physical beatings of Blacks, just for being Black, and now you want to know them intimately enough to be a written authority on their struggles and situations? Not cool." As Rosenblatt (1995), and Ladson-Billings (2010) reminds us, literature has the potential to be a powerful educational force, fostering the kind of sensitivity and imagination needed in a democracy. And this force, combined with excellent curricula, or in spite of it when there is a dynamic teacher in place, can enable young people to empathize with others and develop moral attitudes, and think critically about emotionally, or racially charged issues (Milner 2015). Some of the adult participants noted that these were the exact textbooks they used in high school and almost all of the stories were the same—across the textbooks that they evaluated and from their past years in high school. One adult participant noted,

> When I was in high school, it never occurred to me that all we were
>
> reading were White stories by White men, and occasionally something by
>
> a White woman would be included, like Dickinson's poetry. However,

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viewing it as a survey like this, across 5 decades, you feel how far behind

we were in the 70s, and still are as far as teaching our diverse population

of students culturally accurate material that rightly represents them.

 This participant was correct in how easily young children are to accept and fully drink

from the cups they are presented with in schools. Schools are supposed to be places of

truth and learning and one is never to doubt a teacher's lesson plan nor her motives

(Milner, 2015). However, in schools, that once again seem to be moving more and more

towards segregation along socioeconomic and ethnic color lines, literature, television,

and movies are media that may present some of the few opportunities for all children to

encounter people of different racial, ethnic, socioeconomic, and sexual orientations

(Chapman & Hobbes, 2010). Literature then becomes one of the ways for students to

experience and affirm pluralism, a major principle in multiculturalism. Via pluralistic and

multicultural literature, students can begin to look both within themselves and see that

they are acceptable and then look beyond themselves to accept those who are different

from them (Nieto & Bode, 2011).

Language

Ones native language is not like a fashion trend, you cannot change it at whim—

whether the whim is your own, or someone in a position of authority over you. The goal

of multicultural learning and acceptance is neither assimilation, nor tolerance but

appreciation of our differences and a sharing of our knowledge. "The multicultural

perspective values diversity, and proponents believe that mainstream cultural assimilation

is not achievable, required, or desirable for a harmonious society" (Hudley & Mallinson,

2011, p.14). One of the student participants, Cathy, said, "Whenever I go somewhere and

someone is speaking another language, I immediately get excited! I don't know why, because it's not like I know the language. But to know that I am standing next to someone who has been somewhere else long enough to learn to speak another language and is now back in (America) in a sandwich shop next to me is pretty surreal!" Another participant stated, "You can almost surely tell the period something is written in by its dialogue between the races. You know right off who holds the power and who is considered the underdog." Both of these perspectives are considered here in this section on language, the importance of the joy of language in multiculturalism and using the language, via the dialogue between characters to place texts historically. Additionally, we must not forget that it has been said that literacy in this country has been historically viewed as White property. "This economy of literacy as White property largely explains why educational inequality remains persistent even in the face of apparent legal redress" and over half a century after the Brown vs. Board of Education decision (Gilyard, 2011, p. 181).

Justin, a student participant, noted the difference between the way Blacks writing about themselves and Whites writing about Blacks used language in their passages.

> **(Researcher):** Justin, in the *Adventures in American*
> *Literature* textbook published in 1973, you said you
> noticed some difference in language. Talk to me about that.
> *(Justin):* I finally saw more writings from Blacks in this textbook but it
> was as if they were by the same "trusted" Black names so that the
> publishers would not have to worry about them going rogue in writing or
> portraying things wrong, or in a way that would be negative to the

majority race.

(Researcher): That's an interesting take, Justin. What do you

mean by "trusted Black names"?

(Justin): Well, they are the same authors, and some of the same titles that

we saw in the 1960s Edition of *The Outlooks*, but it seems they are

allowed more sophisticated entries in this textbook edition. The authors

are Gwendolyn Brooks, James Baldwin, and Countee Cullen, well…those

are actually *all* of the Black authors in this textbook, but the reader feels a

difference in the language of these pieces.

(Researcher): Explain to me the difference in these readings

that you as the reader experience.

(Justin): For one, Countee Cullen actually has a piece called, "The

Sonnet," that in itself was incredible to me that they put in a piece by a

Black man in a format that Shakespeare himself made famous! But, okay,

what I am saying overall is, since this textbook is post-Civil Rights

Movement, but not too far removed, we see Blacks here as thinkers with

more thoughtfully written pieces. Ms. Brooks and her piece

on her father, thoughtful, reflective—honoring the man that

he was in her life. And her "Mrs. Small" poem with the rhyme and the

quick tempo, telling a full story in fewer than 10 stanzas, a complete

picture of her life and the White man who intrudes upon her and her

children for the insurance money. Well done. But then that leaves us

with Baldwin's piece, not on race relations or how to survive as a Black

boy or a Black man or a Black in general, but a nonfiction piece on how he writes, on his creative process. To me, that is the "we have arrived" moment there, because what publisher, in the 70s, thinks anyone, let alone White people care or want to know or teach White students about Baldwin's creative process? It took guts to up the game to a more sophisticated level here and although I am sure there were other works that should have been included, they started it off here and it was a good place to start, in my mind, to change the image of the Negro in America.

Justin and all other participants need to know and understand that even in the days of the texts that they are reviewing there were African American and Latino writers in other fields as well. Multicultural authors have been writing in various professional genres for tens of decades, but have only recently, in the last twenty years, begun to receive attention (Milner 2014). Gilyard (2011) goes beyond a mention in Chapter 7 when he purposes to "trace a line of thought from early rhetors and scholars to contemporary researchers, thinkers, and practitioners that both emphasize critical pedagogy and values Black culture" (p. 61). He names and acknowledges the earliest of African American orators and writers from the Black church, to the slave narratives, and through Black protestors.

> **(Researcher):** Cathy, do you have any comments on the *Adventure* text and how it relates to the language of multicultural texts?
>
> **(Cathy):** Well, language was definitely missing in action in the textbook, *Adventures in American Literature*.
>
> **(Researcher):** I am not sure what you mean. As long as there are words,

language is formed, right?

(Cathy): Well, if we are talking about language and the way it shapes a multicultural text or worldview, like it said on the evaluation sheet, then I feel like this textbook has missed the target. First of all, they only have like 3 Black authors, no Hispanic, no American Indian, no Asian, nothing. And within those three authors, they have picked like the Uncle Toms….

(Researcher): Okay, wait a minute. Explain what you mean by "Uncle Toms."

(Cathy): You know how Blacks will just bow down to Whites and in slavery times it was a "yes'm massa," and "no's, I don't believe so massa," but post-Civil Rights, it was seen as more of an assimilation of the Blacks to fit into White Society Blacks would try to assimilate by becoming educated, by straightening their hair, and by being versed in politics to stay on topic in mixed social gatherings. So, an assimilation, or trying to look and act White, is what I mean by Uncle Toms. Now that they are supposed to be thinking for themselves [Black folks] they would rather just act like the Whites and call it good, or good enough.

(Researcher): How does your theory of assimilation play out in this textbook and the aspect of language in multicultural texts?

(Cathy): Okay, so the three Black authors that they chose to be in this text, they all have more hostile or inflammatory stuff that they could

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have selected to go into this book, but because of their prominence in the echelon of the learned Blacks, the publishers chose them and their more timid writings to include. So, if multicultural language means, there have to be writings by races other than the majority one, then these publishers succeeded. If it means the language or writings have to be about the other race's struggle, or rise up out of a struggle, or their lives at the hands of the dominant race and their anger towards that dominant race, then no, these pieces don't really speak to that, so that is an epic fail.

Multicultural literature can most certainly be considered authentic when it is written by an author of that particular ethnicity as the story's main characters. However, maybe being "culturally conscious," can also be considered authentic. Rudine Sims (1982) coined the term to mean that storytelling in which the author is sensitive to aspects of another culture, although not being from that culture. The culturally conscious author seeks to depict a fictional cultural life experience by creating characters of a particular ethnicity, in the setting of others of this ethnicity, and attempting to tell the story from that ethnicity's perspective. However, Muhammad (2012) would remind us that there is a thin line between caring so much for another ethnicity that you are willing to try to portray its hardships authentically, and what you actually create is a narrative in your head of what you suppose those hardships are, built on your own learned stereotypes.

One of the students had an interesting take on this textbook that was different from both of the previous students' perspectives, but he first had to let off some steam about another of the texts.

(**Researcher**): Eli, do you have any comments on the language found in in these textbooks and if they can be considered multicultural texts in that area?

(**Eli**): Yes. With the *Sing Out America* little addendum textbook, I believe it was published in the mid-50s, well the language of the Negro spirituals in there I found almost offensive. I understand that African Americans were not well-educated back then, and so their speech patterns were not well developed because they did not hear the spoken word spoken well or often, because most of their plantation owners were just as undereducated as the slaves and sharecroppers. However, I just feel like it is a joke of some kind, and a mean joke, to write the language out in such broken dialect. I mean, who determines how to spell a word that has been bitten off at the end and half chewed on the front side? I don't know, I just don't agree with identifying a group of people by a broken language, no matter how broken they are to outsiders.

Gilyard (2011), agrees with Eli when he states that, "a deficit model of language differences is authoritarian. Deviations from standard or target usage are treated as deficiencies. Black English is "Broken English," and has to be repaired. Jamaican Creole is "Broken English" and has to be operated on" (41). He goes on to say that a "true equality model of language variation" would not only accept these language variations, but learn about them to be contributors to a more informed conversation about the diverse population of people we now serve.

(**Researcher**): How then does the aspect of language tie in to an

evaluation of multiculturalism?

(**Eli**): I believe a text has to have a variety of voices, of authors from different races to consider itself multicultural, but the writings also cannot be stereotypical, they have to be culturally authentic. I think the *Sing Out America* book failed because it seems to be making more fun of the Negro spiritual lyrics along with its caricature drawings of the people, I don't feel like they [the publishers] are appreciative of their language or their songs. It is the same with any language that is foreign to us, it sounds different, but who am I to say it is grammatically broken or not good enough, just because I don't understand it? Those songs, like foreign languages, are spoken to the ones who know them with passion and strong feeling and the translations should be treated with care.

(**Researcher**): Thank you for your honesty, Eli. Do you have anything else to add?

(**Eli**): Yes. I guess I got sidetracked a little. Like in the story, "The Sky is Gray," there was a lot of dialect in that story, but it felt so much more…palatable (that was one of our vocabulary words last week) because the dialogue was between Blacks who understood the nuances of their language. The words felt honest even when the shopkeeper and the dentist were not being kind, the language felt true to the time and to the situations. In the James Baldwin piece where he writes about his thought process for writing. I thought it was really

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cool how he talked about himself as an artist and so the reader begins

to think of him as one; not as James Baldwin, Black author; but

James Baldwin artist, one who creates and is creative. He was

thoughtful and presented his ideas in such a way that anyone could

relate to them. I felt like because he is who he is—James Baldwin,

Black author—he didn't need to use his language in any other way

except to express his ideas so that as any many readers as possible

could take the journey with him. I felt like he used language to show

he is so much more than who they know him

as, or expect him to be. He is, at the end of the day a man, just like

them.

Hudley and Mallinson (2014) would agree with Eli's layman's opinion and support him

by restating Labov (1972) when they put forth their third linguistic truth. Language

differences are not the same as language deficits. As part and parcel of social interactions,

language is always changing. Therefore, language differences arise. These differences are

normal and natural because language change itself is a normal and natural process. So, as

others come into a better understanding of our multicultural minority groups, they will

realize that the ability of the minority to code switch between situations does not deny

any part of him or herself; it only highlights their ability to move momentarily beyond

themselves.

Illustrations

A stereotype is an over-simplified generalization about a particular group which

usually carries derogatory implications. "Stereotypes may be blatant or subtle. When

looking for stereotypes in literature, look for depictions that demean or ridicule characters because of their race, gender, age, ability, appearance, size, religion, sexual orientation, socioeconomic class, or native language" (Sleeter 2010, pg. 136). Also note if all people from parallel cultures look stereotypically alike or are they depicted as genuine individuals with distinctive features? And do the illustrations depict people of color in subservient and passive roles or in leadership and action roles (Gay, 2002)? These are some ways to recognize stereotyping in a literary context. Participants found that these particular textbooks from the 1960s to 2010 did not have many pictures in them overall, and when they did, they did not show minorities in the best of light.

> (**Researcher**): Jessica, would you like to comment on the illustrations
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> throughout the textbooks and which ones made you feel that the
>
> pictures were a positive addition to the multicultural aspect of the
>
> textbook?
>
> (**Jessica**): I really enjoyed the pictures in the "Sky is Gray" [*sic*] by
>
> Ernest Gaines. They were real, and life like, the colors were not
>
> streaked or blurred out like in some of the illustrations in the other
>
> passages. In this story, and I am not sure if it's because Gaines is
>
> Black, that he made sure his characters were depicted as positive and
>
> realistic. Although they were poor, the poverty did not make them fade
>
> out or be disjointed as illustrations. In the passages from the red book,
>
> (*Elements of Literature*, 1990), the pictures were not good at all.
>
> In the Frederick Douglass excerpt, the Blacks looked like
>
> blobs of color, and when they were showing fear, then they were like

blobs of oranges and blues with huge white eyes. In the story about the Middle Passage, it seemed like the illustrator thought that the slaves were less than humans. I mean, why else would they not have a face? There were no faces drawn on any of them and it made me mad, because they were people too, and they paid for that voyage, not in money, but in sacrifice. They deserved to be recognized as at least human. It is weird how textbook that the story "The Sky is Gray" came from was published in the early 70s, not far from the full-blown hatred against Blacks, but the Frederick Douglass and Middle Passage stories were from a later edition of a textbook and the drawings were more negative and less life-like. It almost seems like we were going backwards for a time there.

(**Researcher**): Justin, what are your comments on the illustrations of the texts you reviewed?

(**Justin**): Well, I really like the pictures in the *Reality Central* (2010) text. The pictures were vibrant and colorful and up to date, so that was a change from the other texts. There were also screenshots of current events and sports events, so it was closer to my generation, I felt like. There were a mix of races and people in several of the pictures attached to the passages and that made me think that we as a country and a culture are moving in a more multicultural stance as a whole. However, in the *Sing Out America* (1953) book, the illustrations were horrible, they actually used white and black paint to fill in the color for

the white and black people, if the pictures weren't so derogatory, they would have been comical. Like, I don't know who came

up with the terms "white," and "black" to describe race, but it is

definitely not every day that you see a picture of a "white" face and a

"black" face—unbelievable!

Justin echoes many scholars when he cries outrage and distorted images of minority groups in textbooks and magazines. The images chosen for textbooks and picture books have the power to both positively and negatively affect the students who come across them, as we see with the negative effect of these distorted and mis-colored images that Justin mentioned above.   Ultimately, the "pictures may transform into dynamic mental images that remain in the reader's repertoire of experience, anchoring ideas, concepts and feelings along with new language – increasing retention of both the language and the message" whether that language or message was positive or negative (Hudley & Mallinson, 2011, p. 136).

> (**Researcher**): Christy, any thoughts on the illustrations and how they made the texts you reviewed any more or less multicultural?
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> (**Christy**): Well, I am sure everyone has already said how awful the pictures were in the *Sing Out* book, and how well done the pictures were in the Ernest Gaines story, but has anyone mentioned how still prejudiced the illustrations in the *Reality Central* book are?
>
> (**Researcher**): Can you please explain what you mean, Christy?
>
> (**Christy**): Well, for that book to be the last in our set of books, the most recently published, in 2010, I think, there is still a lot of hidden

racism, and definite stereotypes in the illustrations. For instance, there is this one passage about being an "outsider," and the one pictured as an outsider is an Asian girl, everyone else huddled in the driveway is White. That's not cool! Then they have about 3 or 4 articles on sports and every one of them has a person of color as the athlete. One article even goes way back with a "I Wanna be Like Mike" title and has a picture of Michael Jordan dunking the ball. Well, since he is a near billionaire why couldn't the picture and the article be about his business experiences since his retirement? I don't know, I just felt like there is still a long way for textbook publishers to go before getting it right.

(**Researcher):** Michelle, what are your comments on the illustrations you have reviewed and how they make the text more or less multicultural?

(**Michelle)**: Throughout the *Outlooks* textbook, which is one of the earlier texts we have being published in the 60s, I feel like the authors had some control over their illustrations, or which images were connected with their stories. In this textbook, the images vary greatly. You have the well-drawn pictures of both the White and Black characters in "The Sky is Gray," and there is not much to critique, except that the images fit the story and how the reader sees the characters in his or her own mind. In this same textbook, and not many pages away, is the story of "Luther," the troubled teen whose English

teacher is trying out for the role as his personal savior. This story is rather long for a textbook's short story at 10 pages long, but there is only one picture. The picture comes before the text starts and I assume it is a picture of Luther, except the picture is so distorted that I really cannot tell. There are only three colors used in this picture: green black and white. As a background, there is a wall of bright green with three white rectangles, that maybe represent windows in the school building. The person, Luther, is leaning against a black box, maybe representative of Mr. Clark's desk and his pants and his arms are black as well, along with his face. Everything is black. There are some white shadows around his nose, eyes, and mouth, but it is mostly a black face. He has no hair, but the shape of one ear can be seen. And Luther is wearing a white shirt. I guess it is supposed to be the white t-shirt referred to in the story, except it looks almost like a girl's white cap sleeved blouse. This picture is so disturbing to me because Luther does not look real, he looks like a black ghostly figure. Except I have never seen a black ghost. But he looks unstable and whereas I guess that fits with the story, it is a disturbing image to me—no true eyes or mouth, only a black lanky body and an oversized girl's top. It doesn't seem as if the person in the picture stands a chance against whatever his battles will be. And, sadly, I guess that fits with the story, too. And one more thing…

(**Researcher)**: Yes, go ahead, you are fine.

(Michelle): Well in the excerpt "From *Barrio Boy*," those pictures are just as weird as in "Luther." There are only 2 pictures throughout the 14-page excerpt of the novel, and they would be side by side in the center of the story, in the printed textbook, but they seem sort of random and not befitting the story at all. There is one full page picture of a young boy's face, which is surely Ernesto, but then there is a collage picture of an American flag, a White teacher holding a reader, and a covered wagon. Well, I guess they do make sense with the story, but of all the images to choose to illustrate that story, it just seems the collage could have been more of the life he was leaving rather than all about the life he was going to in America. Again, I feel like the publishers played down his Mexican roots and highlighted his new life in America. In these images too, the illustrations are sort of blurred, faceless images in muted colors. It makes me feel like if Luther's story was about instability and struggle, then Ernesto's, if only considering the images, would be about a journey that washes away your heritage.

Michelle brings up a great point, distorted images are just as bad as not being pictured at all—either your story should be told accurately in pictures and in words, or left out of the anthology altogether. Another way that stereotyping can occur is through invisibility. This is not tokenism where one person from the cultural group is presented as having admirable qualities while the others of the group are stereotyped and degraded. An example of tokenism would be where people of color look just like whites except for being tinted or colored in (Ladson-Billings, 2010). However, invisibility is the most

fundamental and oldest form of bias in instructional materials and it refers to the complete or relative exclusion of a group (Gay, 2002). Textbooks published prior to the 1960s largely omitted African Americans, Latinos, and Asian Americans from both the narrative and illustrations (Milner, 2015). Many of today's textbooks are improved, but far from perfect.

Realistic Story

When examining texts for an authentic or realistic storyline, the researcher needs to ask some of the following questions: Does it takes the white male behavior standards for a person of color or a female to "get ahead?" To gain acceptance and approval, do people of color have to exhibit extraordinary qualities? Are they, as characters, oversimplified or do they offer genuine insight into the character? Note if the problems faced by people from parallel cultures are resolved through the benevolent intervention of a white, able-bodied, middle class male (Banks & Banks, 2011).

> (**Researcher)**: Jessica, which story(ies) did you find to be most realistic and why? Which stories seemed to be unrealistic to you and explain.
>
> (**Jessica):** I found two to be realistic to me and they were, "Luther," and "The Sky is Gray." Both of these stories were real to me because the people and their struggles and their situations were just basic and real. There was nothing so crazy going on that it was hard to believe them, you know? What I liked about "The Sky is Gray" is that you really felt like you were in the story with them. Like, I have had a toothache once and was afraid to tell it because I knew we didn't have any extra money for the dentist, but also because I was scared of what the dentist

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would do, so I tried to hide my pain, too. But the best thing about the story, even though the main part is him finally getting to the dentist, while they are waiting on the bus to go there, you learn all about their lives, their family dynamics, killing chickens and everything else and the story just flows seamlessly from one topic to the next. Luther is also a realistic story to me, because I know kids who have been in trouble at school, well, I should say, I know of kids, because none of them are my friends, but some kids like Luther need more than one chance and some teachers stick their necks out for kids and then the kids still don't do right. So, I could relate to Luther's story, too. One story that did not seem real to me, but I mean I know it is real because it is this guy's autobiography, but "From *Barrio Boy*" is the one. I know that people from other countries want to come to the United States, and some come legally and some illegally, but it just seems a bit much too much to go through for me. To get here and then not know any English and be treated badly by teachers and others. I know it is a true story, but I cannot even imagine having to deal with all of that.

(Researcher): Then, is it the sacrifice that makes the story seem unbelievable to you, or the situation of wanting to better yourself and have a better life?

(Jessica): When you say it like that, it is definitely the sacrifice, or the amount of sacrifice it takes to make it happen that just seems unbelievable to me. But I guess when I think about what Black folks have been through,

and them willing to be beat and caught trying to escape slavery, I guess it makes sense. I mean, if your life is nothing but a dead end, then I guess you would do whatever it takes to change it, because the worse that could happen is death, and death may sometimes be better than your current circumstance.

One of the participants asked if there were only stories of struggle in the textbooks of decades past for the Black and Latino author, and the answer is no. Yet, as Chapman and Hobbel (2010) reminds us, the sacrifice that had to be made for a person of color to have any piece of his writing accepted by the mainstream curriculum builders was at times more than a struggle and always a social injustice filled with compromise and concessions on the part of the authors.

> **(Researcher):** Eli, can you tell me which of the stories seems the most and least realistic to you and explain why?
>
> (**Eli**): I really enjoyed all the stories, well found them interesting for one reason or another. The two I can most identify with are "Daughter of Invention" and "From *Barrio Boy*" because of my cultural background, but all the short stories I found to be pretty realistic, except for that exchange of power in "Luther." And I base that on the language being appropriate for the time in which it was written, the cultural situation being pretty accurate as it related to history, and the settings and characters developed for each story.
>
> **(Researcher)**: Michelle, what about you? Which story was the most realistic and which was the least realistic and explain your answers.

(**Michelle**): Well, I really enjoyed most of the short stories. I especially liked "Daughter of Invention" and "The Sky is Gray," cause like the main characters were female, strong women, overcoming the struggles of change and poverty. Which made the stories realistic because their major themes were something most young women can relate to. "From Black Boy" and "Luther," were almost the same side of the coin, very similar stories, and very realistic as I am sure their stories were for many young black boys back in the day. Of course, Richard Wright was telling his own story and Luther's story was told by a concerned white social activist; so, little different perspectives. That was sarcasm. I guess all of the short stories seemed pretty real to me. All of them being somebody's true story, even Luther's story belonged to someone, even if it wasn't a guy named Luther, made them all real to me; believable and therefore, I bought into them and was engaged. The least likely to be considered would be "Luther," just because we get more of Mr. Carter's perspective than we do Luther's. Maybe the story should have been, "Mr. Carter."

(**Researcher**): Justin, what is your response to the short story that was most realistic to you and then which was most unrealistic and why?

(**Justin**): I really felt like "From *Black Boy*" was the most realistic to me. There are so many parts of it that I relate to. I won't say which parts here, but just know that the story really touched me and I found it to ring true and be very believable. Then again, most of the stories had realistic story

lines and settings, characters and dialogue appropriate to their times in history. I enjoyed the readings overall.

When authenticity is the objective, a book should portray diversity among cultural groups instead of lumping them altogether. The multicultural reader wants to experience the differences in ethnicity, the differences in generations of life in the United States, and the differences of locations of origin to consider a story culturally realistic (Muhammad 2012). For example, an American Indian student would relate better to and be more engaged if he saw an authentic picture of someone from his tribe and his specific people group rather than a collage of various tribes of American Indians that are supposed to represent his specific culture (Nieto, 2011).

Diverse Characters

For a multicultural book to do the culture justice, the characters should be authentic, not stereotyped (Canales, Lucido & Salas, 2010). The characters must reflect the distinct cultural experiences and views of the specific group that is being portrayed (Gay, 2002). Coupled with this idea, character representations must be portrayed in a true-to-life and balanced manner. The characters and cultures should show both good and bad characteristics (Muhammad, 2012), with neither being over exaggerated.

> **(Researcher):** Which character(s) did you enjoy the most and why? How did they help to create a multicultural story?
>
> **(Jessica)**: My favorite character was Luther. I know he has a lot of trouble and that trouble seems to find him even when he is on the right path. But I really enjoyed the way he wanted to impress Mr. Carter with his attempts at writing and the way he did his best to nurture a relationship between

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them based on his form of trust and street cred. He may have been a good for nothing, but he knew he was, admitted it and owned up to it and tried to change throughout the story. His struggle to be better was something I could really identify with. I think this story was multicultural because it had a major Black character and a major White character trying to work together towards the same goal, but in different ways.

(**Researcher**): Eli, which character(s) did you enjoy the most and why? How did they help to create a multicultural story?

(**Eli**): I really enjoyed Ernesto in "From *Barrio Boy*." I have not been in his exact situation, but I have moved around a lot, changed states a lot and been the new kid at several schools. Because we moved so much, for the longest time, a couple of years in elementary school, I was way behind and had to have tutoring which I took as a joke, but I finally began to be serious about my school work around 4th or 5th grade and now I am in honors classes. That is amazing to me! I think this story was definitely multicultural, because it had characters of different races and of different cultures, and socioeconomic backgrounds. There were some things lost in translation, but they were all working towards the common goal of helping Ernesto to be a better student and acclimate to his new life in the States. And it must have worked out, because he is now an author with a story people want to read. One of my other favorite characters is the mother, Olivia, in "The Sky is Gray." She is just a no-nonsense mother who has raised her family by herself, for the most part, and she is

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determined to make them respectable, kind men. Sort of like my mom. This story is multicultural, again, because of the interactions between the people of different races and social classes and while there are some bias and racist undertones, no one is physically or mentally abused by the story. Well, I take that back, the trauma of killing the chicken and then going to the dentist's office may indeed have caused the narrator some mental and physical pain.

(Researcher): Michelle, which character(s) did you enjoy the most and why? How did they help to create a multicultural story?

Michelle: My favorite character in a short story was Cukita, the daughter in "Daughter of Invention." She was a lost girl in a huge new world trying to navigate being a Dominican and being an American. Her mother was filled with half-baked American idioms and sayings for encouragement, but they did not help Cukita much because her mom never said them correctly and rarely said them in the appropriate circumstance. Her father was determined to keep her fully a daughter of the Dominican Republic for as long as he could, and there she was in the middle with a speech to prepare and scared to death. Of course, it all worked out, but the struggle was real and Cukita reminded me of me; before the calm is always the terror. This story was multicultural in that it literally had more than one culture represented: American culture and the culture of the Dominican Republic. There was no character that I disliked or thought was unbelievable. The poem, "Mrs. Small," by

Gwendolyn Brooks grabbed my attention with its quick pace and it was one of my favorite poems as I could see her as a mom hustling and bustling to the beat of her rhyme trying to remember where she put her pocketbook and that dime for the insurance man. Her life of hustling and bustling and filled with the noise of children and rhyme and that of the stoic and stale old insurance man, waiting patiently for his dime. I loved the contrast. This poem was multicultural because of the characters involved and even the lack of dialogue on the insurance man's part. All of it showed a disconnect in their lives, their business and busy-ness, and their personalities. It was an entertaining read.

Some of the other student participants found additional text characteristics to highlight. One participant said that although she felt the inclusion of some people of color and minority groups grew between the 1980s and 2000, it seemed that the other stories remained the same. She continued, "It is great to say that you are going to include writings from more people groups, but if you continually teach the same 'classics,' you have already established which are the most important texts and which are the add-ons." Another student felt that a separate minority volume of minority readings would have been a reasonable solution.

> If it was such a hard decision to include minorities in their editions during the 70s and 80s, then why not just create a supplemental book, like a smaller version of the main text with Blacks, Latinos, Asians, and whoever else in them? It would have even kept with their separate, but equal thinking. I mean, even though they only selected

very few Blacks and Latinos to include, there were certainly more

than those few that were writing over the years and there would have

been enough to fill a 100-page reader, for sure.

Although some history textbook publishers tried this in the 1980s, it did not go over

well with the districts to have to purchase both books to be legally inclusive as they

were ordered to be and the teachers were aggravated by having to have two

textbooks to teach from and issue to students (Gay 2002). Books on minority

themes—often hastily conceived—suddenly began appearing in the mid to late

1960s. Most of these books were written by White authors, edited by White

editors, and published by White publishers. They often reflect a White, middle-class

mainstream point of view (Milner, 2015). One other student participant expressed

concern that the stories that included minority characters, even the ones written by

minorities, were all stories of struggle. He put forth,

We all know that Blacks and other people groups have had a hard

time, very real tribulations, but why is *that* what almost every story

was about? Why didn't they write about happier times, or invent,

make up a happy time; a happy ending? Did they think Whites would

not want to read about their happiness? Or did the publishers feel that

Blacks were too soon from their struggles to have had any happy

times, since they were the ones to select the texts to include? Either

thought is crazy."

This is something that none of the other participants, student nor adult, had

considered and it seems a valid question. But Gay (2002), mentioned that every

person from every culture should be portrayed as an individual with unique strengths, weaknesses, interests, lifestyles, and beliefs. Lifestyles of the characters are genuine and complex, not oversimplified or generalized, and the characters should experience a variety of situations and circumstances throughout the text. From this student's perspective, Gay would not agree that neither the authors nor the publishers had achieved what she would consider a set of sound multicultural characters.

Adult Participants

The adult participants agreed with the students as to the categorization of the textbook characteristics and offered some insights of their own on some of the texts. Of the five adult participants, two were available for interviews. These two the researcher will reference by aliases. The comments of the other three adult participants will be referenced as simply, participants.

> **(Researcher):** Gregory, when you think of the cultural accuracy of a text, or textbook, what comes to mind, what must be included?
>
> **(Gregory):** I believe that a text or textbook must have a clear sense of the historical period that it is being written in and the importance of portraying that accurately in its narrative. Once you can set the story in a specific time period, you simply *must* be able to separate the stereotypes from the racism.
>
> **(Researcher)**: I am sorry to interrupt, Gregory, but what do you mean by "separate the stereotypes from the racism?"
>
> **(Gregory)**: Okay, let me explain what I mean, because I think most people get these terms confused. Now, I define a stereotype as a generalization

about a person, or usually a group of people, that is wrongfully misguided, and usually unsubstantiated by any type of reliable evidence. On the other hand, racism, is allowing these said stereotypes to cause you to act or behave in a negative way, sometimes an even violent way, against a particular group of people. Therefore, while stereotypes may be a basis for racism, I think one is a series of nouns, or descriptors about a people, and the other is to act upon your misunderstanding of, or belief in, those descriptors in an angry or violent way.

(**Researcher**): I see. Please continue.

(**Gregory**): Well, throughout these texts written between the 1950s and 2010 and others but especially these because they are the textbooks used to guide our children, stereotyping is definitely evident. I applaud the fact that there are no true passages of evil hate, or violent racism in the textbooks. Now, could they do better at moving faster through the years to add more stories by more people of color? Of course, but I feel like the selections they made are what I grew up reading, they gave me a good basis for literature and they will do the same for students today.

(**Researcher**): So exactly what are you saying about the multicultural aspect of our current (2010) text? Is it good enough?

(**Gregory**): No, it is not good enough, but it is not racist. Yes, *Reality Today* has several stereotypical pictures of students in stereotypical situations…

(**Researcher**): Such as?

(Gregory): Such as the article about basketball with the Black female athletes as well as another one with Michael Jordan on the front of the article because as they say, White men can't jump and no other people group has had as much success in basketball as African Americans. There is also an article about science with an obviously Asian child as the lead in picture as Asians are known to have excellent math and research skills. Then there is the picture of the Latina child as the one on the outside of the friendship circle, probably implying that her language is holding her back from fitting in with the other kids. So yes, even the most recently published of the textbooks is guilty of portraying and persisting in stereotypes. However, that should not take away from the fact that there are children of all colors and ethnicities on the pages of the books and the articles are short and to the point and engaging for the students.

In the late 1960s and early1970s a number of prominent African American writers and artists, such as Lucile Clifton, Walter Dean Myers, Virginia Hamilton, and Eloise Greenfield, began publishing. However, the majority of books about African Americans published during that time period were created by White authors (Nasir 2012). Urban upheavals, school and neighborhood desegregation battles, and the dream of an integrated, homogeneous society seem to have significantly influenced the themes and topics of many of the books that these authors produced (Gilyard 2011). Although a number of such books were well written and satisfying in the sense that their portrayals of African Americans were appealing and positive, some were criticized for their lack of authenticity (Ladson-Billings, 2010).

(Gregory): But back to the earlier texts. I think the publishers were very much aware, even in the 50s and 60s that the times were changing. I feel that they could have included passages that were much more incendiary than those they chose. I think the stories selected for the anthologies between the '60s and '80s were a picture of a changing America. Should the texts published in the last ten years be more diverse? Most certainly. But now that we have a glut of people of color writing…

(**Researcher**): "…a glut?"

(**Gregory**): Excuse me, I did not mean that in any negative sense of the word, but there are so many people of color telling their story, not just Americans, but people from all over the world. So, who should the publishers select? Why should they choose to represent one African nation or another? Is Amy Tan the best Chinese writer that we have? Is Sandra Cisneros the best Chicano writer? What about Edwidge Danticat, can we trust her to speak for all Haitian women? School textbooks, are chosen every seven to ten years, and so many authors of color may publish a short story, or a novel, within that time. How does the textbook publisher decide what goes in the textbook, and what needs to wait and see how well people respond to it as a text? Are passages being left out because of a loss of relevance, or because it is easier to stick to the classics, both White canonical and Black Harlem Renaissance? We may never know.

(**Researcher**): Interesting insights, Gregory. Is there anything else that you want to add?

(Gregory): I would just like to say that I enjoyed the readings, they were all engaging and good stories. I felt like they were true to the time period in which they were written and leaves us a road map of what our country was changing from and transforming into at that time.

(**Researcher**): Are there any pieces that you especially enjoyed? Why?

(Gregory): I thought that the "The Sky is Gray," was a well-written piece by Gaines. The story of a single mom's struggle to provide for her children is a timeless one whether the mom is White or Black. I appreciated the snapshots and flashbacks of the family inside their home, as a family—loving [*sic*], connected, devoted to each other—before they actually got on the bus and the world intruded upon them. The boy was terrified of the dentist and pretended he was no longer in pain so that he would not have to go, but he loved, and had a respectful amount of fear for his mother, so he went to town and to the dentist and had experiences that he had never had before, while under the protective eye of his mama. Gaines' way with having the child to have his first one-on-one experiences with the White man in his white world under the watchful and protective gaze of his mother was ingenious. In reality most children of color would experience the hates and hurts of the world for the first time alongside their parent, if not alone; therefore, inserting the mother as a shield against the evilness that was a probability along their journey that day, was a human touch that I feel only a person of color writing about a person of color would have considered. I think of the story of Luther and how, while

Mr. Carter, may have been considered his shield at the beginning of the story, it became very evident that the more Luther needed a soft place to land, the more Mr. Carter became uncertain that he wanted to be a part of Luther's life, let alone a safe harbor for him. My thoughts are that only a person of color writing about a person of color, no matter the decade, can fully realize on the page the intricacies of being that person for having walked in his shoes.

The "white savior complex" is based in pride and reveals an attitude of superiority and paternalism (Muhammad, 2012). Whereas Mr. Carter may have initially felt this as he wanted to be able to tame the kid that the other teachers were afraid of, but as Gregory suggests, he later wanted to pull away and be free of the burden he had created. In multicultural literature, both then and now, rather than perpetuate the myth that White folk are somehow the world's saving grace, we need to empower others to take the lead—in their stories, in their policies, and in their politics (Nasir, 2012). Furthermore, to be able to step aside as a leader, it takes careful attention, and intentionality to provide support without overstepping your cultural boundaries.

> **(Researcher)**: Kay, your responses to the questionnaires and your text evaluation worksheet, let me know that you felt more drawn to the narratives and songs that were obviously written about Blacks in the midst of their struggle, before the Civil Rights Movement. Tell me about what you read and how it affected you.
>
> **(Kay)**: The readings in the *Sing Out America* book were so telling in my opinion. I know that this book was used as an ancillary text to a textbook,

and I am taking into account that it was published at the end of the 1950s, but it hurts to think that just sixty something years ago my people were looked at as just darkly shaded black figurines with exaggerated attributes. Even in "John Henry" where his tale is supposed to be a story of a heroic figure for Blacks, he is painted with exaggerated muscles, exaggerated size (look at the cow in the picture) and exaggerated confidence that was the death of him. If John Henry represents the hard labor of every Black in America, then the steam drill surely represents every White person, every trial, and every tribulation that the Blacks were up against in those days. When they take our heroes and allow them to be killed, basically by their own hands, because they were bold enough to stand toe to toe with the White man's technology, then what do Blacks have left to look up to? I admit I have never liked the tale of John Henry, I always remember it being told in school, or read in school around the same time as the tall tale of Paul Bunyan, but I never remember Paul Bunyan dying, he and Babe the blue ox, just sort of moved on further west, maybe to Alaska even. The Whites had their legendary hero to wander about and continue making stories about, but John Henry died, foolishly enough by his own hand and the strain of his jackhammer.

(Researcher): Kay, that is an interesting take. Do you have anything else to add?

(Kay): Well, with the songs "Swing Low, Sweet Chariot," and "It's Me," I have always heard those songs in church, growing up. But to have the

characters on the page with "Dixie" as Black folk picking cotton, is a little farfetched to me. As the introductory paragraph stated it came about around the time of the Civil War in America and I cannot believe that slaves and sharecroppers sang that song ["Dixie"] with the same glee as their Southern masters and overseers would have. I personally feel that there could have been more information given about the songs that slaves sang in the cotton fields, usually created by the slaves to fit the situation as they passed news from one area to another. Or how Blacks used songs to tell how to escape to the North on the Underground railroad. I get offended at the broken dialect used as well. Yes, Blacks were uneducated during the turn of the century, because the right to be educated had been withheld from them for tens of decades, but most White Southern gentleman and merchants were not very school-educated either. Their speech patterns were just as broken and unintelligible at times and I feel like only a few White authors show that in their pieces.

It is true that Southern White farmers were just as poor and uneducated as most of their slaves and servants, and that while White Southern-speak was not the easiest of dialects for Northerners to interpret either, those writing were White and their interpretations of literacy are what we see revealed in the published works (Hudley & Mallinson, 2014). And Black Southern dialect could either be made a farce of, as Kay mentions here, or celebrated. Hallie Quinn Brown (1849?-1949) a most notable African American elocutionist and activist, "departed from commonplace elocution theories in her published works and included selections written in African American Vernacular English

in her reciter text, *Bits and Odds* (1880). She anchored that text and subsequent ones in African American history anticipating later concerns about cultural inclusion and social responsibility" (Gilyard 2011, p. 63).

> **(Researcher)**: Kay, what about any of the other pieces, the poems or the short stories, do you have any thoughts on them seeming more multicultural across the decades?
>
> **(Kay)**: In one of the later texts, 1990s, we are introduced to a longer piece by Zora Neale Hurston, "Dust Tracks on a Road." I don't know if I would say the text as a whole was multicultural, but I like the way we finally get a child's perspective of the White folks who come to help. Of course, Ms. Hurston is not typical at all, even in her childish thoughts, she did not seem to place any emphasis on the power or position of the White visitors. One of the few thoughts she even gave to the visitors was a mentioning of being enthralled by the White women's hands and their soft pink fingernails. She did not feel threatened by the White ladies, after the initial visit, and did not seem to feel like she was performing for them. She enjoyed the clothes and relished the books from them, but never mentioned feeling belittled by them. Because we have nothing to go on but her words she gives us, we have to feel that even though it was the '40s, Zora Neale Hurston didn't feel oppressed and enjoyed both the attention and the help in her love of books given her by the White lady visitors. Maybe we can even choose to believe that she used them as much as they used her. Another short reading that I found interesting and am

finding more interesting as I reconsider it is the poem, "Satisfaction Coal Company," by Rita Dove. We see through the lens of an older gentleman—by the way, the illustrations are so beautiful and vividly colored—and his life as the janitor at some public building near the railroad. Even in his poverty, there is beauty in the telling through the illustrations. He is allowed to take some scraps of coal home, apparently to heat his own furnace and I wonder if that is where his satisfaction comes from, not the labor itself, but knowing because of the labor, his home, his family will be warm that cold night when the snow is piled high on the street? The thing that struck me is that both of these stories were written by Black women, both authors were around the same age, and both seemed to write about just the humanity of living and trying to make a living, not blaming the Whites, not belittling the Blacks, but just giving us a glimpse into the humanity of it all. I enjoyed both pieces, because it helped me to realize that a multicultural text could be a text where the perspective of the Blacks had changed towards the Whites. A perspective where they both agreed, we have hated them enough, thought badly about them enough, and created negative energy enough around them; let us now love us, think about us, and use our creative energies to write about us. We have read authors who write about our struggle, we have read others who have put forth our strain, but let us begin a conversation about our surmounting! Yes, I see these two women of color saying: we will be the ones who begin with the stories of overcoming.

Kay is one of the few participants, adult or student, who had encouraging words about Hurston and Dove. Most of the others felt they did not focus enough on how poor, or cold, or misunderstood and mistreated they were by the Whites in their perspective texts. One of the adult participants went so far as to say if Hurston and Dove were men, they would be considered, "Uncle Toms." This adult participant was very annoyed by the authors' abilities to remove themselves from the circumstances of racism around them and to write about things that were not central to the theme of anger and hatred that they probably experienced every day. But as Kay countered, if we want literature to help us escape our daily lives, shouldn't the authors of that literature also use it to escape theirs?

Conclusions

The data collected in this research supports the claim that students, and adults in the field of education, feel that there remains curriculum bias in the English Language Arts classroom. When the students reported instances of curriculum bias, African American students were mostly annoyed, but a couple were angry at the slow progress of multicultural narratives being inserted into the curriculum. Across the board, the Latino students were not passionate about the findings one way or another. As one Latino student said, "It is good to read about your culture, and your parents' culture by someone who knows the heritage because he shares it, but if those stories were not there, I would not miss them, because my family shares similar stories with us throughout our lives." While the African American students felt that there should have been more passages about Blacks in textbooks that served both Black and White children, they felt that in the 21st Century, they could Google whatever they needed to know "from back in the day." They also stated that they realized that their parents did not have the internet to look up

information and probably had gaps in their Black history because it was not readily taught in the public schools they were sent to for hours each day to learn. The adults, all current or past educators, were taken aback at how long the English Language Arts Curriculum has been the same. Both Black and White adult participants realized that most of the Black history and Black literature that they read came from their own curiosity and not from classroom textbooks, and that included their college years. They feel more strongly than the students that the verbal and visual stereotypes found in textbooks need to change.

Classrooms and the schools they are housed in are sacred social institutions. Their sole purpose is to teach children to think critically and broaden their borders of knowledge (Sleeter, 2010). Without the inclusion of narratives about other ethnicities to help expand their borders, how will they ever learn tolerance and then acceptance of these ethnicities? If African American, Latino, Asian, African, and other fiction and nonfiction from other people groups are left out of the lecture, then students will rightly assume that those cultures were not important enough for a mention. The curriculum publishers need to be held to a higher standard of accountability and that needs to begin with the next cycle of English Language Arts textbook adoption. The next chapter will include a discussion of the findings with comments on the lack of literature on this topic in the secondary classroom. It will also include the limitations of the research and how its findings can be used as the basis for further research.

CHAPTER FIVE

Discussion

The purpose of this study was to evaluate textbooks from the previous decades (1960s through present day) and see how the cultural bias in English Language Arts curriculum has changed in the years since the *Brown vs. Board of Education* decision in 1954 and beyond the *Civil Rights Act of 1964*. Additionally, the researcher assessed how the current curriculum bias found in English Language Arts textbooks affects the cultural capital of African American and Spanish-speaking English Language Learners in a small urban setting in the southeastern United States. The following questions were the basis of this study: 1.To what degree is textbook bias due to the Eurocentric normativity — i.e., white-centeredness —of the authors? 2. In what ways can editors put forth a more culturally sensitive representation in our literature texts? In response to question one: this study supports that in the early decades of the textbooks reviewed here, the idea of White normativity, viewing what is correct and acceptable through the social lens of Whites, highly influenced the selection of passages and the illustrations paired with them. In response to question two: This study supports publishers of textbook curricula seeking information from both students and educators about possible ways to assess and approve a greater variety of English Language Arts materials that are culturally sensitive.

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Publishers could expand upon this study and find ways to match what their student audience would like to see.

Significance of the Study

Although there are many studies on why African American children and Latino children do not perform well on district, state, and national assessments in their elementary years, there is a dearth of research on middle school students and their reading habits, or how their curriculum affects them in any way (Hudley & Mallinson, 2014). Furthermore, by the time these children become high school aged, that rare instance of culturally relevant curriculum research done in middle school has become nonexistent in high school. There is a void where there should be research on how the English Language Arts curriculum may be lowering the cultural capital of our African American and Spanish-speaking English Language Learners in their secondary school years (Noguera, 2008). There have been no published studies done in the last twenty years specifically on English Language Arts textbooks and cultural bias in the secondary schools. Most of the studies that concern high school textbooks and cultural biases of some type are for social studies and history texts when it considers images and perspectives of the minorities, or math and science textbooks when it considers the difficulty of the language of the text for minorities. A small sample of some of the most recent examples of such studies include the following: "Strange fruit indeed: Interrogating contemporary textbook representations of racial violence toward African Americans" (Brown & Brown, 2010); "Student-centeredness in social textbooks, 1970-2008: A cross-national study" (Bromley, Meyer, & Ramirez, 2011); and "Mathematics

learners and mathematics textbooks: A question of Identity? Whose curriculum? Whose mathematics?" (Macintyre & Hamilton, 2010).

Milner (2015), agrees that the United States is infamously known for creating secondary and college level subject curricula that is shaped by and caters to the cultural capital of the predominately White majority in this country. Furthermore, a great deal of the materials, when focused on the values and beliefs of the majority group in the United States, can easily be viewed as highlighting the authority and power of this group (Loewen, 2007). In that same text, Loewen also posits that in textbooks, the White experience in America is often glamorized at the expense of the history of other ethnically and racially diverse groups, such as the histories of American Indians and Blacks being distorted or not mentioned at all. Additionally, in secondary English textbooks, there are smatterings of multicultural readings available: a poem here, and a short story there; but all of the major works slated for in-depth study come from dead White men (Ladson-Billings, 2007; Gay, 2010; Muhammad, 2012). Often, it seems that the differences between editions seem to be correlated to design instead of a change in content. And when it comes to viable multicultural content, textbooks seem to have less each year (Casper, 2014).

This research is important because current school districts are within three years of selecting new English Language Arts textbooks. Furthermore, the study is significant because it not only identifies a void in previous research, but also allows students to verbalize their feelings and understandings of cultural bias in their curriculum and how it affects them as a modern learner. This research also opens the door to expanding this study for future research.

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While reviewing the textbooks, to rule out curriculum bias in the materials, the participants focused on how a text could be considered multicultural in its value as a textbook across the decades. As the students measured each text to decide if it could be considered a multicultural text, five themes emerged, or in other words, five characteristics had to be present. When the data had been fully considered by the researcher, those five characteristics or themes were the following: cultural accuracy, diversity of characters, illustrations, language, and a realistic story. All five of the themes will be discussed when considering the data collected from participants. In this chapter, each theme and the researcher's findings will be presented and compared to other current research, when applicable.

Theme 1: Cultural Accuracy

The participants felt that for any text to be considered multicultural, in any decade past or present, there had to be a sense of cultural accuracy present. For the purposes of our research, we will use the definition proposed by Eun Young Yoo-Lee, Lauren Fowler, and Denice Adkins, et.al., (2011) which states, "cultural authenticity comprises not only the absence of stereotypes but also the presence of values consistent with a particular culture and the accuracy of cultural details in text and illustrations" (p. 326). Accordingly, the participants were looking for consistent values, cultural details, and the absence of stereotypes when reading these texts. Of the total fifteen participants, including both students and adults, they all felt that the most culturally accurate and authentic readings were those created by the Black and the Latino authors themselves, rather than the stories about minorities written by Whites. Several participants remarked that you must have a shared or lived experience to be culturally authentic and able to

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write about, or talk convincingly about something. The participants across the board found stories such as "The Sky is Gray," "Daughter of Invention," "From *Barrio Boy*," and "Satisfaction Coal Company" to be authentic and they were all written by minorities and about the culture of the same minority group that they identified with daily.

 After the Civil Rights Acts, many White authors either began writing under pseudonyms as Black authors writing about Black situations (Gates, 2003), or they just added Black characters to their stories and considered themselves now multicultural authors. Only one of the readings, "Luther," a story with a Black teenager as one of the main characters, was written by a White author. The participants agreed that the story was a bit far-fetched for most of them, both because of all the second chances Luther received from Mr. Carter and society and also because of Mr. Carter's devotion to Luther. They collectively agreed that although "Luther" was an entertaining story, it was not culturally authentic.

Some participants wanted to see more writings about the daily lives of Blacks and Latinos in the '60s and '70s, without the heavy cloud of the "the struggle," hanging over their heads, such as in the stories of "Dust Tracks on a Road," "Satisfaction Coal Company," and "Daughter of Invention," but others were angry that any author writing during that time should write about anything other than "the struggle" and how it was affecting them.

Theme 2: Language

"Language is always changing, to different degrees and for different reasons. Each generation creates new words, new pronunciations, and new ways of phrasing thoughts and ideas. Language also changes when different cultures come into contact, borrowing

and lending each other's modes of communications" (Hudley & Mallison, 2014, p. 21).

The participants agreed that the language of the textbooks was important when evaluating

whether they could be considered a multicultural text or not. Language for them did not

just include the dialects of the Blacks and Latinos, but also the level of respect with

which each people group, or the same people group, spoke and responded to each other

within a story. Most of the passages were written by the ethnic group of the story's main

characters, so there was no lack of respect or authentic language issues there. However, a

couple of participants did mention that there were a few brief instances in "Luther," when

the language of the White male to the Black teen seemed to be more than just

authoritative because of the teacher-student relationship, but may have included some

racial authority as well.

Overall, they were dismayed by the difficulty of reading the broken dialect of the

field working songs of the slaves and sharecroppers and downright angry that songs they

knew, had heard sung other places, were written in a textbook as bits and pieces of words

that looked like gibberish and whose purpose was to belittle and not to celebrate the ones

who sang them. After realizing that most of the Whites in the '60s were just as

uneducated as the Black field hands and servants that worked for them, the participants

realized that language, which should be a social product used for communication and

expression of ourselves (Hudley & Mallinson, 2014), was in some of the texts being used

to further degrade minorities and to self-promote the majority class.

Theme 3: Illustrations

Ralph Ellison writes in the prologue to his novel, *Invisible Man,* "I am an

invisible man. No, I am not a spook…nor am I one of your Hollywood-movie

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ectoplasms. I am a man of substance, of flesh and bone, fiber and liquids—and I might even be said to possess a mind. I am invisible, understand, simply because people refuse to see me." This assessment rings true throughout the passages the students read from years past, as well as in our textbooks of today. The illustrations in the readings were very important to the participants as a means of determining if the text was a multicultural one or not. They all felt that accurate skin tones, facial features, hair styles, and proportionate limbs and bodies, that were clearly defined, needed to be present to honor the differences between the cultures. And, to be considered multicultural, if a text included both Whites and Blacks in the story, the illustrator should be able to do favorable justice to both ethnicities.

In the most recent text, albeit an ancillary text, *Reality Today* (2010), most of the student participants were glad to finally see what most of them see in their school and classroom today, some diversity beyond just Black and White students on the pages. However, the adult participants, and a few of the students, were disappointed at the stereotypical groupings and images chosen as a lead in to some of the nonfictional pieces found in the book. These images included Blacks as athletes, Asians as researchers or scientists, and a Latina girl as an outcast to a group of other children. It was disheartening to realize that on the surface the book seemed to have done so much right, but upon closer inspection, it was some of the same old stereotypes re-wrapped and presented in more colorful binding.

Two sets of images stood out negatively in the minds of the participants: the image of Luther himself, the only image in the entire story; and the collage of images in "From *Barrio Boy*." Luther's facial features are distorted, shadows of a person, not fully

lines, nor detailed and he is pictured as wearing a somewhat feminine looking white blouse instead of the plain white t-shirt he is said to have worn throughout the scenes of the text. This made some participants think that the illustrator was portraying Luther as a shadow of a person, not a true contender as a main character in the story, but an almost ghost-like figure maybe there to haunt or create distraction in Mr. Carter's plans as both a teacher and a man. Some felt like the femininity of the white shirt was again degrading, as it took some of Luther's masculinity away and with it his position as a whole man, to be dealt with and respected as a whole person.

The images of the collage in "From *Barrio Boy*," made the participants feel like they were a hodge-podge of American ideas, symbols, and culture that were being forced upon Ernesto. Of course, this was true as he tried to acclimate and assimilate to his new home, but the participants felt that some of the pictures should have been reminiscent of what he left behind; tell of the sacrifices he made to get to America. The covered wagon image felt more like a "*Little House on the Prairie* throwback," as one adult participant called it. Furthermore, while it may have been a part of his story, it was not a good choice of symbols for his emotional journey, even if it was accurate for his physical one. It seemed to many that the only images chosen for the entire story, and they looked ahead to his new land, without first paying homage to his homeland.

These negative, stereotypical, and invisible images reminded the participants that even though a story may be written by a minority about his or her own people group, they are not always in full control of the illustrations that accompany their story. It reminds us that some of the control is still in the hands of the majority population, even once your passage is chosen to be included. And while this bit of control, choice of illustrations,

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may not seem like much, they all agreed that a student will flip through the book looking for and at the pictures first, before they even begin to read the story. As one of the adults said, "After all, a picture is still worth a thousand words, even if it tells the wrong story."

Theme 4: Realistic Story

Because emotional interference and personal experiences and biases play a large part in every individual's determination of what is real, Banks & Banks (2011), have developed some questions to help steer researchers define what is real when it pertains to multicultural literature. Some of these questions include the following: Does it takes the White male behavior standards for a person of color or a female to "get ahead?" To gain acceptance and approval, do people of color have to exhibit extraordinary qualities? Then Banks & Banks makes a special reference for observers to: Note if the problems faced by people from parallel cultures are resolved through the benevolent intervention of a White, able-bodied, middle class male. All the participants felt that the stories written by Blacks and Latinos were realistic, based on the suggested evaluation questions of Banks & Banks (2011). However, they also noted that "Luther" did indeed include a White male who could be considered a "benevolent White male" and problem solver for Luther. And that the White ladies in "Dust Tracks on a Road," were Zora Neale's female counterparts to Luther's Mr. Carter. As for the four participants who felt that "Dust Tracks on a Road" and "Satisfaction Coal Company" were not realistic, in their own minds, because the authors were able to mentally travel beyond their troubled daily lives and write about times that did not include strife, since the stories passed the evaluation questions, they begrudgingly agreed that these stories were indeed realistic.

Gregory, one of the adult participants, was very concerned with making sure that the difference between the terms "racist" and "stereotype" were understood and his overarching comment was that while all the stories contained stereotypes, none of them were blatantly racist and that was noted as a positive since these are textbooks selected for student consumption. Additionally, one participant made mention that the only Black hero, or folk hero, John Henry, would have failed Banks & Banks' evaluative process because he certainly had to show superhuman strength to achieve his fame. And from the relative size of him as illustrated in the text, *Sing Out America*, he was larger than the livestock—so not very realistic at all.

One student was unable to grasp the desperation of circumstance and the amount of sacrifice it took to change your circumstances, or its worth to Ernesto in, "From *Barrio Boy*" until she was able to relate it to the desperation of the slaves' desire to be free, at whatever cost. And that is what literature and education does for us all, it teaches us how to appreciate and accept the behaviors and beliefs of others whether we have personally walked a mile in their shoes or not (Muhammad, 2012).

Theme 5: Diverse Characters

The participants were looking for a diverse cast of characters in their readings, either of the same race, or of different races. They did not want any of the characters to seem stock or stereotypical and agreed with Muhammad (2012) that the characters and cultures should show both the good and the bad characteristics, without exaggeration. They were generally satisfied with the presentation of characters that they encountered in the various passages, but wanted more characters, more stories of minorities, just throughout the books. The student participants were nearly unable to process that there

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was a time when books were mainly just Black and White, and to see that the number of

Blacks within the White published anthologies were so few, it made them reflect on how

far people of color have come in this nation. One student shared,

> I know during Black History month, or whatever, we are supposed to think
>
> about how Blacks have overcome, but really, after hearing about Dr.
>
> Martin Luther King and Rosa Parks year after year, I have totally spaced
>
> on all of that…and I am Black! But to go back just four or five decades
>
> and see textbooks where Blacks were not even mentioned or maybe there
>
> were ten passages out of the two hundred total passages in the book is
>
> something that I think I will be talking with my parents about and thinking
>
> through, processing, for weeks after this is done. And then I also feel a
>
> little like guilty, like if I don't think about this stuff, if I don't pay
>
> attention to it, then why should I expect other races to think about it, or
>
> even care? It is a lot to absorb and think through.

Limitations and Recommendations for Further Research

This study evaluated English Language Arts textbooks from the 1960s to 2010 to

note the presence of cultural bias in the curriculum. This study included ten student

participants and five adult participants and it would be beneficial to conduct this research

on a larger scale. While this study used analytical tools such as questionnaires and rubrics

to evaluate the level of cultural bias in the textbooks, these effects were perceived effects.

In other words, the participants themselves reported the effects of the passages on

themselves. They were not objectively measured. It is important to look at these

perceived effects and take them seriously, but more objective measures of cultural bias

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and its effects in the English Language Arts classroom must also be taken. Can cultural bias cause an individual to withdraw to the point where cognition shuts down temporarily? Is there a correlation between curriculum bias and achievement? Is there a definite connection between curriculum bias and decreased cultural capital? Students who are disengaged can lose out on opportunities to interact with peers and teachers. Such withdrawal can have a negative impact on cognition. More research in the area of cultural bias and cognition could help shed light on the effects of cultural bias on cultural capital. The participants in this study varied some in terms of race and gender, but all of the student participants attended the same school and were all one of two honors English classes. However, there was a lack of diversity in terms of socioeconomic status—all the students come from two parent homes with at least one of the parents working. While the experiences of the student participants were consistent, a further look at the school experiences of more Blacks and Latinos, as well as other minority groups are needed. Do Asian, Pakastani, and African students experience issues of cultural bias in their English curriculum? Do the geographic locations of schools play a role in the cultural bias experiences of minority students? What about the issue of socioeconomic diversity? Do students from disadvantaged backgrounds report experiences of cultural bias in their textbooks more frequently or infrequently than students from more privileged backgrounds? Regarding the adult participants, they were all educators and in the classroom at some point in their careers, but now serve various districts in a variety of capacities. Their ages range from twenty-four years old to seventy-six years old and include two Blacks, two Whites, and one Latino. Are these previous educators aware of

cultural bias in the English Language Arts curriculum and how are they mentoring present educators on how to overcome it in the 21st century classroom?

Conclusions

When one learns to read, it is always another language, a language new to him or her, and because that language is unequally distributed, it is a form of capital (Guillory 1993; Gay 2002; Gilyard 2011). When students make the realization that not only are the words important, but so are the people who wrote the words, and then those who interpreted the words, and added illustrations to accompany the words, and then chose to publish those words; they realize that the cultural capital gained from reading, learning and education, is more priceless than any other investment they will make. These student participants are just beginning to make the connections between their own personal sense of self and the cultural bias they have found in these texts, but with deeper reflection and ongoing personal research—reading with a critical mind and reviewing illustrations with an analytical lens—they will become the researchers of tomorrow and wonder how they never noticed, nor cared before, that in the 21st Century, there are so few people of color as authors in their English Language Arts textbooks.

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LIST OF APPENDICES

Questionnaire: Students' Views of Themselves and Others

Student ID Number: _____

About You

Check or circle your answer.

1. What is your gender?

A. Male

B. Female

2. What is your age? _____

3. What grade are you in?

A. 11th

B. 12th

4. Which group or groups do you consider yourself a part of?

A.   Asian (Chinese, Japanese, Korean, Indian, etc.)

B.   Black/African/African American

C.   Hispanic/Latino (Mexican, Puerto Rican, Cuban, etc.)

D.   Middle Eastern (Arab, Chaldean, Persian, etc.)

E.   Native American/American Indian

F.   White/Caucasian

G.   Other (write your group(s) here_____)

1. How far do you want to go in your career as a student?

    A. Some college

    B. Complete a 2-yr college

    C. Complete a 4-yr college or university

    D. Complete a graduate degree

    E. Complete post-graduate studies

How true are the following statements?	Not at all true	A little true	Somewhat true	Very true	Completely true
2. I find school interesting.	A	B	C	D	E
3. I like school.	A	B	C	D	E
4. I enjoy my classes.	A	B	C	D	E
5. How useful is what you learn in school for the future?	Not at all useful A	A little useful B	Somewhat useful C	Pretty Useful D	Very Useful E
6. How useful is what you learn in school for your daily life outside of	A	B	C	D	E

school?					
7. Compared to most of your other activities, how useful is what you learn in school?	A	B	C	D	E
8. For you, being a good student is:	Not at all important A	A little important B	Somewhat important C	Pretty important D	Very important E
9. Compared to most of your other activities, how important is it for you to be a good student?	A	B	C	D	E
10. How important is it to you that you get good grades in school?	A	B	C	D	E
Compared to other students at your school:	Below average	A little below average	Average	A little above average	Above average
11. In READING you are:	A	B	C	D	E
12. In WRITING you					

are:	A	B	C	D	E
13. Your GRADES are:	A	B	C	D	E
14. In terms of SMARTNESS you are:	A	B	C	D	E

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How true are the following statements?	Not at all true	A little true	Somewhat true	Very true	Completely true
15. I feel close to people of my race.	Not at all true	A little true	Somewhat true	Very true	Completely true
16. I have a strong sense of belonging to people of my race.	Not at all true	A little true	Somewhat true	Very true	Completely true
17. When I describe myself, one of the first things I say is my race.	Not at all true	A little true	Somewhat true	Very true	Completely true
18. I am happy to be the race that I am.	Not at all true	A little true	Somewhat true	Very true	Completely true
19. I am proud to be a member of my race.	Not at all true	A little true	Somewhat true	Very true	Completely true
20. Most people think that people of my race are as smart as other races.	Not at all true	A little true	Somewhat true	Very true	Completely true
21.People think that					

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people of my race are as good as other races.	Not at all true	A little true	Somewhat true	Very true	Completely true

22. Most people think that people of my race have done important things.	Not at all true	A little true	Somewhat true	Very true	Completely true
23. I have spent time trying to find out more about my race's history, culture, traditions, and customs.	Not at all true	A little true	Somewhat true	Very true	Completely true
24. White people in the U.S. have advantages because of the color of their skin.	Not at all true	A little true	Somewhat true	Very true	Completely true

25. Race is very important in determining who is successful and who is not.	Not at all true	A little true	Somewhat true	Very true	Completely true
26. Everyone who works	Not at all		Somewhat		Completely

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hard, no matter what race they are, can become rich.	true	A little true	true	Very true	true
27. English should be the only official language in the U.S.	Not at all true	A little true	Somewhat true	Very true	Completely true
28. People should think of themselves as American and not African American, Mexican American or Italian American	Not at all true	A little true	Somewhat true	Very true	Completely true
29. Public schools should teach about the histories of minorities.	Not at all true	A little true	Somewhat true	Very true	Completely true

Table of Assayed Textbooks

Title	Author	Publishers	Year Published
English Heritage: Enjoying Literature	L. Payne, M. Neville, & N. Chapman	Rand, McNally & Company	1936
Voices of America: Enjoying Literature	L. Payne, M. Neville, & N. Chapman	Rand, McNally & Company	1936
Good Times Through Literature	Robert C. Pooley, Irvin Poley, et al	Scott, Foresman and Co	1951
Sing Out America (companion to *Good Times Through Literature)*	Robert C. Pooley, Irvin Poley, et al	Scott, Foresman and Co	1950
Good Times Through Literature	Robert C. Pooley, Irvin Poley, et al	Scott, Foresman and Co	1952
Exploring Life Through Literature (Hardcover)	Robert C. Pooley, Irvin Poley, et al	Scott, Foresman and Co	1951
Exploring Life Through Literature (Softcover)	Robert C. Pooley, Irvin Poley, et al	Scott, Foresman and Co	1951
The United States in Literature	Robert C. Pooley, Irvin Poley, et al	Scott, Foresman and Co	1962
Outlooks Through Literature	E. Farrell, J. Pierce, M. Pittman & J. Stuart	Scott, Foresman and Company	1964/1968
Adventures in American Literature	James Eary, Robert Frier, et al	Harcourt, Brace, Jovanovich	1973
Elements of Literature	R. Anderson, J. Brinnin, J. Leggett, et al	Harcourt Brace & Company	1989
The United States in Literature	J. E. Miller, E. Wood, & C. de Dwyer	Scott, Foresman and Co	1991
Elements of Literature	R. Probst, R. Anderson, J. Brinnin, et al	Harcourt Brace & Company	2000
The Am. Experience	Prentice Hall	Pearson Publishing	2010

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Evaluation of Student Literature Rubric
Bias, Cultural Diversity, and Gender Sensitivity

					Comments Record observations and Analysis of text using rubric descriptors
Text Quality The story/text is written well	The story itself is interesting and engaging.	Syntax, grammar, word usage, etc. makes the story easy to read for the age of the student for which it is written.	There are no distortions or omissions of history.	Various perspectives are represented.	Comments
Illustrations The illustrations are authentic and non-stereotyped	Stereotypes. A stereotype is an over-simplified generalization about a particular group which usually carries derogatory implications. Stereotypes may e blatant or subtle. Check for depictions that demean or ridicule characters because of their race, gender, age, ability, appearance, size, religion, sexual orientation, socioeconomic class, or native language.	Tokenism. Is one person from the group presented as having admirable qualities while the others of the group are stereotyped? In illustrations, do people of color look just like whites except for being tinted or colored in? Do all people from parallel cultures look stereotypically alike or are they depicted as genuine individuals with distinctive features?	Who is doing what? Do the illustrations depict people of color in subservient and passive roles or in leadership and action roles?	Are males the active doers and females the inactive doers?	Comments
Check the Story Line Bias may be expressed in blatant or subtle ways. Check for the forms of subtle, implicit bias	Standards for Success. Does it take the white male behavior standards for a person of color or a female to "get ahead"? Is "making it" in the dominant white society projected as the only ideal? To gain acceptance and approval, do people of color have to exhibit extraordinary qualities?	Resolution of Problems. How are problems conceived, presented, and resolved in the story? Are people of color considered to be "the problem"? Are the conditions facing oppressed groups represented as related to an unjust society? Does the story line encourage passive acceptance or active resistance? Are problems faced by people	Role of Females Are the achievements of girls and women based on their own initiative and work, or are achievements due to their appearance or to their relationships with males? Do they have to be rescued buy a male character? Are females of all ages presented as problem solvers with a life of their own, or is their role in the story only as a support of male characters?	Is it assumed that female characters marry and that this is their major interest in life? Is there an emphasis on describing the physical appearance of females characters? Are positive female characters portrayed as "beautiful" and negative female characters portrayed as "unattractive "? Are older females portrayed in a negative manner? Are older unmarried females	Comments

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		from parallel cultures resolved through the benevolent intervention of a white, able-bodied, middle class male?		ridiculed and assumed to be bitter, unfulfilled , or boring?	
Authenticity Check for inaccuracy and inappropriateness in the depiction of cultures and lifestyles.	Are they oversimplified or do they offer genuine insight into the character? Check for quaint, cutesy, or exotic depictions. Is the portrayal of each group authentic? For example, are native people from one group shown wearing the hairstyles, clothing, or jewelry of another?	Does the book portray diversity among cultural group or are they all lumped together ignoring differences in ethnicity, time of immigration, generations of life in the United States, and locations of origin as well as the fact that some groups have been in conflict with each other at various times over thousands of years?	Are recent immigrants and people from the same ethnic group who were born in the United States portrayed in the same manner? Are the issues facing lesbians subsumed under those facing gay men resulting in distortion, erasure, and / marginalization?	The role of females, elders, and family are culturally accurate. Women and the elderly are portrayed accurately within their culture? The significance of family is portrayed accurately for the culture.	Comments
Self-Image Effects Consider the effects on a child's self-image.	Are norms established that limit any child's aspirations and self-concept? For example, Asian Americans should not be portrayed as model minorities. Are fat people portrayed in negative ways?	Every person form every culture should be portrayed as an individual with unique strengths, weaknesses, interests, lifestyles, and beliefs. Lifestyles of the characters are genuine and complex, not oversimplified or generalized.	In the past, books were written b authors who were white, members of the middle class, heterosexual, able-bodies, and Christian, with one result being that a narrow Eurocentric perspective has dominated children's literature in the U.S. What for books that present multiple perspectives. Does the total collection present many world views? Are readers encouraged to consider a situation for several perspectives?	Heroines/ Heroes: Whose interest is the hero/heroine serving? Heroines should be defined according to the concepts of and struggles for justice appropriate to their group. When heroes/heroines from parallel cultures do appear, are they admired for the same qualities that have made establishment heroes famous or because or because what they have done have benefitted the establishment?	Comments
Author's or Illustrator's Background The author's and/or illustrator's background is relevant to the culture portrayed.	Analyze the biographical data available about the author and illustrator. What qualifies the author or illustrator to deal with the subject? If they are not a member of the group they are depicting, is there anything in their background that would specifically recommend them	There has been considerable debate recently regarding what has been termed cultural thievery. Is it ethical for mainstream writers to appropriate the literature of parallels cultures? Many people think it is impossible to write authentically	The publishing industry is still a world filled with scarcity: if an established European American author submits a manuscript for a story representing another culture, will there be room for emerging writers from that culture to compete?	Male or Female Author	Comments

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	as creators of the book?	from a perspective one has never experienced personally.			
Language The dialogue used is culturally accurate	Examples of offensive terms include: "savage," "primitive," "conniving," "lazy," "superstitious," "treacherous," "wily," "crafty," "inscrutable," "docile," "backward," "bitter," "barren," "squaw," "papoose," and "Indian givers."	Watch for sexist language that excludes or in any way demeans females. The generic use of the words "man" and "he" were accepted in the past, but their use today is outmoded. The following examples show how sexist language can be avoided: ancestors I instead of forefathers; humankind instead of Mankind; firefighters instead of firemen; synthetic instead of manmade; chairperson instead of chairman; and she/he, instead of he.			Comments
Copyright Date The copyright date may be one clue as to how likely the book is to be overtly biased although a recent copyright date is not guarantee of the book's authenticity.	The copyright date reflects the current understanding of the dynamics being written about.	Books on minority themes--often hastily conceived—suddenly began appearing in the mid-late 1960, Most of these books were written by white authors, edited by white editors, and published by white publishers. They often reflect a white, middle-class mainstream point of view.	In the early 1970s the book world began to remotely reflect the realities of a pluralistic society , the copyright date may be one clue as to how likely the book is to be overtly biased, although a recent copyright is not guarantee of the book's authenticity.	Use these guidelines to examine each one Use the biased books as teaching tools with your students and colleagues.	Comments
Audience Consider the students and other community stake holders	There is nothing that is in the story that would embarrass a child in your classroom.	You would be willing to share the book with a mixed-race group of children.	The parents of the students would not object to the text.	Administration of school would not object to text,	Comments

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VITA

Shelia Yvette Meadows was born and raised in the inner-city area of Orange Mound, in Memphis, TN. She was the eighth child of Ms. L.V. Campbell and her absent father, Jimmie Louis Meadows.

Ms. Meadows married her junior high school sweetheart, Lambert Morgan, soon after high school and joined him in traveling across the country with the U. S. Marines. Within the first five years of marriage their family of four was complete, with the births of their two sons, Joshua and Kevin. She also devoted eight years of service to the U.S. Naval Reserves early in their marriage.

Mrs. Morgan received her Bachelor of Arts in English Literature from Eastern Washington University, Cheney, Washington in 1995. After graduation, her family moved to North Carolina, where Mrs. Morgan homeschooled her children while pursuing a graduate degree.

In 2002, Mrs. Morgan received her Master of Arts in English from the University of North Carolina at Wilmington. After graduation, Mrs. Morgan continued as the managing director of both her home and their private homeschool where she taught her children and tutored others.

The year 2005 proved to be a tragic year for Mrs. Morgan because her mother died suddenly in February and then her family was displaced by Hurricane Katrina in August of that year. Since it was nearing the end of her husband's military career, the family decided to move back home to Memphis, just in time for Christmas in 2005.

In 2007, Mrs. Morgan began working as an adjunct professor for Crichton College in Memphis, TN. Later, in 2008, she became a high school English teacher for the Memphis City Schools. It was during this time that she went back to school to

complete a Teacher Education Program at Union University, Germantown, TN. In 2011, Mrs. Morgan completed a Master of Art in Education from Union University, which included her teaching certification. She then continued her studies at Union University Germantown, TN and completed an Education Specialist program there in July of 2013. Mrs. Morgan became a member of Kappa Delta Pi, the international honor society in the field of education during her years at Union University.

Mrs. Morgan then immediately began her PhD work at the University of Mississippi in August of 2013. During her time at Ole Miss, Mrs. Morgan elected to become a member of Gamma Beta Phi, a national honors and service society. In March 2017, Mrs. Morgan was recognized as one of three Outstanding Members.

Mrs. Morgan has been an educator in the high school English content area in various districts in Memphis since 2008. These systems include the (Legacy) Memphis City Schools, (Legacy) Shelby County Schools, and the Bartlett City Schools district. Mrs. Morgan is currently on the faculty of the Bartlett Ninth Grade Academy in the Bartlett Schools District, Bartlett, TN.