

Mathematizing Literature Professional Learning Session

Pre-Read:

Looking at cover and reading title. Usually this is a time for predictions. What do you think the story may be about? A pre-read activates child's prior knowledge (aka background knowledge), which increases comprehension

Book Walk:

Looking at the illustrations in the story. Use this to expose to a concept or to make more accurate predictions

First Read:

See if predictions made were correct. Introduce one concept to focus on in the story

Second (or third, fourth, fifth, etc.) Read:

Use this read to go deeper into a concept that was introduced during earlier reads or use it to introduce a new concept (and therefore a new way to look at and read the story)

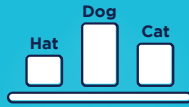
Post-Read:

Use this as an opportunity to do more hands-on activities that can extend learning of concepts that the book introduced

Notes

What if a book is not obviously focused on math - how could you still use the book to practice math?

Graph It!



Take a vote to decide what book to read. Graph the votes to decide which book won.

Count the number of times each character appears in a book. Graph your count to see who appeared the most and who appeared the least.

Sort It!



Sort books by author.

Sort books by size (small, medium, large) or shape (square, rectangle).

Count It!

1 2 3

Count the number of pages in the story.

Count the images on a page.

Find Patterns!

ABABAB

Find words or phrases that are repeated in the story.

Find story lines that follow a growing pattern (one thing added each time).

Compare It!



Compare counts of 2 different objects on a page. Which object is there more of? Which object is there less of? Or, is your count equal (the same)?

Compare counts of 3 or more different objects on a page. Which object is there most of? Least of? Any counts that are equal (the same)?

Measure It!



Discuss the sizes of characters or objects in the book. What is the tallest? Shortest? Biggest? Widest? Longest?

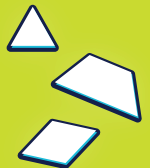
Locate It!

Discuss the location of different objects in the illustration.



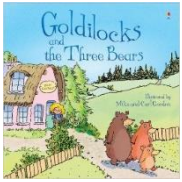
Find Shapes!

Look for shapes in the pictures of the story.



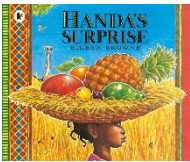
Books to Mathematize and Questions to Ask

1. *Goldilocks and the Three Bears* (any version)



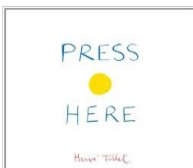
- Ask, "How many bears are there? How do you know?" Help your child to count the bears touching each one as you do so.
- Before you read a page, ask your child to predict which bowl, bed, chair, etc. belongs to which bear. Discuss how the different sizes of the bears and their bowls, beds, chairs, etc.
- Throughout the book ask your child to try counting the different items that Goldilocks finds. For example, ask, "How many bowls of porridge are there?" or "How many chairs are there?" Remember to help your child to count by touching each pictured item.
- Ask your child about the relationship between the number of bears and the number of other items (chairs, bowls of porridge, beds, etc.).

2. *Handa's Surprise* by Eileen Browne



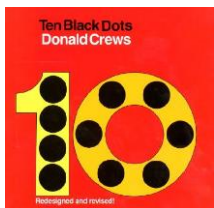
- Help your child to count the fruit in Handa's basket. Be sure that your child touches each piece of fruit as they count.
- Ask your child, "Which piece of fruit is the smallest? How can you tell?"
- Ask your child, "Which piece of fruit is the largest? How can you tell?"
- After each piece of fruit is taken ask, "How many pieces of fruit are left? How do you know?" Help your child to count the remaining fruit, touching each one as you count.
- After the parrot takes the passion fruit, discuss the number ZERO. Explain to your child that zero means, "nothing."
- At the end of the story ask, "Do you think Handa had more fruit to begin with or more tangerines at the end? Why do you think that?" Work with your child to recount the 7 fruit that Handa started with and compare that to the tangerines at the end. **You don't have to count *all* of the tangerines, just count enough to show that there are more tangerines.

3. *Press Here* by Herve Tullet



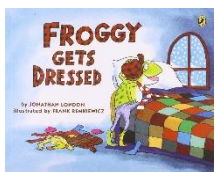
- Ask your child, "What happens to the dots when we tap them?"
- Ask your child, "What happens to the dots when we rub them?"
- After 5 taps on the yellow, ask, "Which color dot is there the most of? How do you know?"
- After 5 taps on the red, ask, "Which color dot is there the least of? How do you know? Are there any color dots that there are equal amounts of? How do you know?" Help your child to touch each dot as they count to answer the questions.
- After your child shakes the book ask, "Do you think we still have the same number of dots? Let's count and find out." Help your child count the dots to see if there is still the same amount as the previous page.
- After you shake the book for a last time work with your child to notice the pattern of the dots. Explain that a pattern is something that repeats over and over again. Help your child to find the repeating pattern of: yellow dot, blue dot, red dot, yellow dot, blue dot, red dot, etc.
- After you turn the lights back on, ask, "Can you find the dots that are out of order in the pattern? How could we correct the pattern?" Flip back to the previous page if your child needs a reminder of the pattern.
- After you clap your hands ask, "How are the dots changing?" Discuss how the size of the dots is getting larger and how the more times you clap, the more the dots grow in size.

4. *Ten Black Dots* by Donald Crews



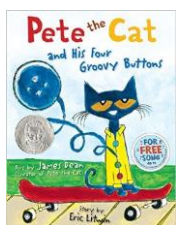
- Ask your child, “How many dots do we need to make the sun?” Help your child to count the dot by touching it. Then ask your child, “Can you find the number 1 on this page?” Help your child to trace the 1.
 - Ask, “How many dots do we need to make the eyes of the keys?” Follow up by asking, “Can you find the number 2 on this page?”
 - Help your child to compare how the numbers change from one page to the next. Ask, “Are there more dots on this page or on the last page? How do you know? How many more dots are there?” Help your child to count the dots on the pages to compare which page has more.
- Continue to ask your child about how many dots are on a page and to find the written number.
 - At the end, pick 2 numbers and ask your child to compare the number of dots. For example, ask, “Are there more dots for 6 or more dots for 10? How do you know?” Help your child to count the dots in each row and compare which has more. Then ask, “How many more dots are there for 10 than for 6?”

5. *Froggy Gets Dressed* by Jonathan London



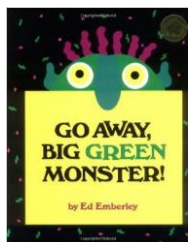
- When Froggy gets dressed the first time ask, “How many pieces of clothing does Froggy put on? How do you know?” Help your child to count the pieces of clothing.
- Ask your child, “How many pieces of clothing do you have on? Do you have more or less pieces on than Froggy? How do you know?”
- Throughout the story ask your child how many pieces of clothing Froggy has on. Compare it to how many pieces of clothing Froggy had on previously. Compare it to how many pieces of clothing your child has on.

6. *Pete the Cat and His 4 Groovy Buttons* by Eric Litwin



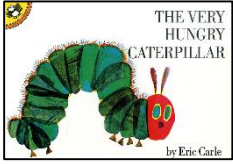
- While looking at the beginning of the book ask your child, “How many buttons are on Pete’s shirt?” Help your child to touch each button as you count them. Ask your child, “Can you find the number 4 on the page?” Help your child to trace the number 4 with their finger.
 - After Pete’s first button pops off, pause before turning the page and allow your child to say how many buttons they think are left.
 - Help your child to count the remaining 3 buttons and then ask if they can find the number 3 on the page. Help your child to trace the number 3 with their finger.
- Continue these steps as you read the rest of the story.
 - Find 4 round objects (bottle caps, coins, etc.). Read the story again, but use the objects to act out Pete losing his buttons.

7. *Go Away, Big Green Monster!* By Ed Emberley



- Ask, “How many body parts of the Monster do you see?” Help your child to touch each eye as they count the 2 eyes of the monster.
- As each new body part appears ask, “How many body parts of the monster do you see?” and help your child to count them.
- Throughout the story ask your child, “What shapes can you find in the different body parts?” Help your child to find circles, triangles, squares, etc.

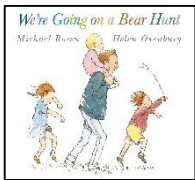
8. *The Very Hungry Caterpillar* by Eric Carle



- After the Caterpillar eats something ask, “How many food items did the caterpillar eat?” Help your child to count the food items by touching each one as they count.
- Try making a graph of what the caterpillar ate; see below for an example of how you can set up your graph. Allow your child to mark a box for each item of food that the caterpillar ate.
- Discuss the graph with your child. Ask, “On which day did the caterpillar eat the most? How do you know?”

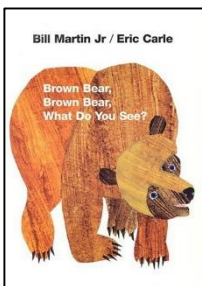
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|-----------|---|---|---|---|---|---|---|---|---|----|
| Monday | | | | | | | | | | |
| Tuesday | | | | | | | | | | |
| Wednesday | | | | | | | | | | |
| Thursday | | | | | | | | | | |
| Friday | | | | | | | | | | |
| Saturday | | | | | | | | | | |
| Sunday | | | | | | | | | | |

9. *We’re Going on a Bear Hunt* by Helen Oxenbury and Michael Rosen



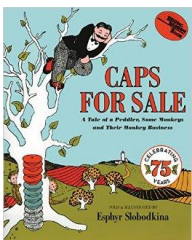
- Use the story to act out different positional words.
- As you read the story, show what it means to go “under,” “over,” or “through.”
- Help your child to act out going “under.” Help your child to act out going “over.” Help your child to act out going “through.”
- After you read the story try acting out other positional words such as: next to, between, above, beneath, on top of, beside, behind, in front of, etc.

10. *Brown Bear, Brown Bear, What Do You See?* By Bill Martin Jr and Eric Carle



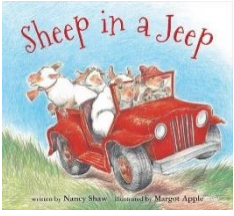
- Use the story to discuss attributes (what something looks like).
- Ask your child, “What are some attributes of the bear?” Help your child understand the word attribute by asking, “Tell me what the bear looks like.” Discuss various attributes of the bear (color, number of legs, tail or no tail, etc.)
- Ask your child to describe the bird. Ask, “Do the bear and bird share any attributes? Tell me about the attributes that they share.”
- Continue to ask your child to describe the attributes of each animal and what is similar or different about the animals.

11. *Caps for Sale* by Esphyr Slobodkina



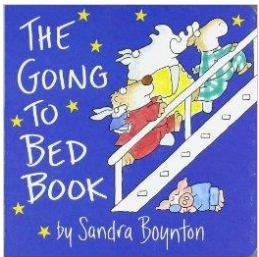
- Ask your child, “How many checked caps are on the peddler’s head?”
- Ask your child, “How many grey caps are on the peddler’s head?”
- Ask your child, “How many brown caps are on the peddler’s head?”
- Ask your child, “How many blue caps are on the peddler’s head?”
- Ask your child, “How many red caps are on the peddler’s head?”
- Ask your child, “How many caps in all are on the peddler’s head?”
- Ask, “How many monkeys do you predict there are? Why is that your prediction?” Help your child to count the monkeys.
- Ask, “How many caps are left on the peddler’s head? How many caps is the peddler missing?” Help your child to count the caps to find out how many are missing.
- At the end, help your child to count the hats that the monkeys dropped to make sure that the peddler got all of his caps back.

12. *Sheep in a Jeep* by Nancy E. Shaw and Margot Apple



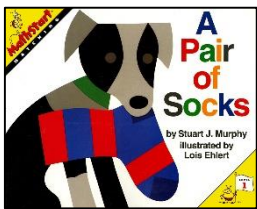
- At the beginning of the story ask, “How many sheep are in the jeep?” Help your child to count the one sheep.
- Ask, “How many sheep are in the jeep now?” Help your child to count the sheep in the jeep, then ask, “How many sheep got picked up by the first sheep? How do you know?” Help your child to discover that 4 sheep joined, so now there are 5 total sheep because $1+4=5$.
- Ask, “How many sheep push the jeep from the back? How many sheep push the jeep from the front? How many total sheep are there?” Help your child to discover that $3+2=5$.
- Ask, “How many sheep pull the jeep? How many sheep pull the rope? How many sheep are there total?” Help your child to again prove that $3+2=5$.
- When the sheep cheer, ask, “How many sheep are in the jeep? How many sheep are out of the jeep? How many sheep are there total?” Help your child to again prove that $5+0=5$.

13. *The Going to Bed Book* by Sandra Boynton



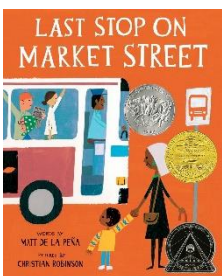
- Throughout the story ask about the position of different animals and objects.
- On the first page ask, “Who is on top of the boat? Who is on the bottom of the boat?”
- Ask, “Who is beneath the stairs?”
- Ask, “Who is inside the bath tub? Who is outside the bath tub?”
- Ask, “Whose towel is above the others?”
- Ask, “Whose clothes are in between the top and bottom drawer?”
- Ask, “Who is standing on top of a stool? Who is next to the elephant?”
- Ask, “Who is behind the bunny?”
- Ask, “What is above the moose?”
- Ask, “Who is in front of the bunny?”
- Ask, “What is underneath the boat? What is above the boat?”

14. *A Pair of Socks* by Stuart J. Murphy



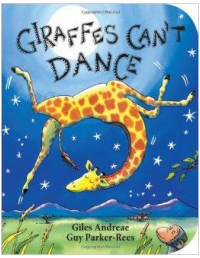
- Discuss the concept of a pair or match. Explain that a pair or match is a set of 2.
- Throughout the story ask, “What is similar about the socks? What is different?”
- On pages with dots ask, “How many dots are on this page? How do you know?” Help your child to count the dots. Ask, “Are there more dots or more socks on this page?”
- At the end of the story help your child to match the socks.
- If you are able to, gather a pile of clean socks and help your child to match them. See if there are other ways that you could sort the socks. For example, put all of the polka-dot socks together and all of the striped socks together.

15. *Last Stop on Market Street* by Matt de la Peña



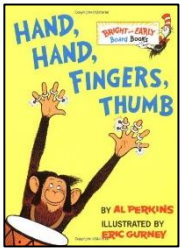
- As you read the story look for different shapes in the illustrations.
- Ask your child, “Do you see any circles on this page?” Allow your child time to look for circles. Then ask, “Where have you seen a circle in real life?”
- Continue to ask your child to try to find shapes like circles, triangles, rectangles, squares, ovals, pentagons, etc. in the illustrations.
- See if you can count how many of each shape is on a page. Ask, “Which shape do you see the most on this page? Which shape do you see the least?”

16. *Giraffes Can't Dance* by Giles Andreae and Guy Parker-Rees



- When reading about the Jungle Dance, compare the sizes of different animals. Ask your child, “What small animals do you see? What large animals do you see? Which animal do you think is the largest? How can you tell?”
- Discuss the concept of a pair when looking at the different animals’ dances. Explain that a is a set of 2.
- Throughout the story ask your child how many types of animal are on the page. Help your child to count the types of animal and how many animals there are of each type. Ask, “Which type of animal is there the most of? Which type is there the least of? How do you know?”

17. *Hand, Hand, Fingers, Thumb* by Al Perkins



- Ask your child, “How many hands do you have? How many fingers do you have? How many thumbs?” Help your child to count their hands, fingers, and thumbs. Then ask, “How many hands does the monkey have? How many fingers? How many thumbs?” Discuss how the monkey’s hands are the same as our hands.
- As you read the story, help your child to act it out but drumming one thumb, one hand, two hands, etc.
- Throughout the book count how many monkeys you see, how many hands, fingers, and thumbs. Discuss which there are more of. After several counts ask, “Why do you think there are always more fingers on the page than anything else?”

What if a book is not explicitly focused on math?

How could you still use the book to practice math?

- Graphing- graph votes for which book to read, graph the number of times different characters appeared, graph the number of times a vocab word was used, etc.
- Comparisons and measurements- compare which character appears the most, compare the sizes of different characters or objects in the book, etc.
- Sorting and classifying- Identify attributes and sort
- Counting count the number of pages, count the images on a page, etc -
- Patterns- recognizing words or phrases that are repeated or added story lines (i.e. The Very Hungry Caterpillar)
- Shapes - Looking for different shapes in illustrations
- Spatial Relationships - Discussing the location of different objects in the illustrations

WASHINGTON MODELS FOR THE EVALUATION OF BIAS CONTENT IN INSTRUCTIONAL MATERIALS

Guidelines for Identifying Bias

As schools work to increase success for all students, it is important to recognize the impact of bias in classrooms, instructional materials and teaching strategies. Bias in general may be identified by determining whose interest is being portrayed and whose interest is being excluded. Evaluating for bias requires us to learn about others and to respect and appreciate the differences and similarities.

| A Bias Review should consider the following elements*: | | |
|---|---------------------|-----------------------|
| Gender | Race | Ethnicity |
| Sexual Orientation | Religion | Socio-economic Status |
| Gender Expression & Identity | Physical Disability | Age |
| Family Structure | Native Language | Occupation |
| Body Shape/Size | Culture | Geographic Setting |

Instructional Materials Selection Committee

Washington State RCW 28A.320.230 requires school districts to establish an instructional materials committee to support the selection of instructional materials as well as to provide a system for receiving written complaints in regards to materials used by the school district (Appendix B).

As teachers select classroom materials they must first be aware of their own biases and experiences which may influence their choice of instructional materials and examples. District training should help staff and instructional materials committee members identify bias.

Instructional Materials include:

- Textbooks
- Books
- Articles
- Computer Software
- Video
- Music

Involving Parents

The process of evaluating instructional materials should be inclusive and involve parent participation. Districts must provide reasonable notice to parents of the opportunity to serve on the committee and should consider the major language other than English, spoken in the community.

Challenges to Selection of Instructional Materials

District policies and procedures should include how individuals may make a complaint and how the district will receive and respond to complaints about instructional materials. By adopting clear policies and procedures, school districts can assure they are following RCW 28A.320.230.

*This list is intended to serve as a starting point.

TEN QUICK WAYS TO ANALYZE CHILDREN’S BOOKS FOR RACISM AND SEXISM

Adapted from the Council on Interracial Books for Children

Both in school and out, young children are exposed to racist and sexist attitudes. These attitudes—expressed over and over in books and in other media—gradually distort their perceptions until stereotypes and myths about minorities and women are accepted as reality. It is difficult for a librarian or teacher to convince children to question society’s attitudes.



But if a child can be shown how to detect racism and sexism in a book or other multimedia materials, the child can proceed to transfer the perception to wider areas. The following ten guidelines are offered as a starting point in evaluating children’s books from this perspective.

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| <p>1. Check the illustrations.</p> | <p>Look for stereotypes. A stereotype is an oversimplified generalization about a particular group, race or sex which usually carries derogatory implications. Some stereotypes can be overt – for example, depicting a male Latino teenager as a gang member. While stereotypes may not be this obvious, look for variations which may demean or ridicule characters because of their race or sex.</p> <p>Look for tokenism. If there are non-white characters in the illustrations, do they look like whites except for being tinted or colored in? Do all faces look stereotypically alike, or are they depicted as genuine individuals with distinctive features?</p> <p>Who’s doing what? Do the illustrations depict non-whites in subservient and passive roles or in leadership and action roles? Are males the active “doers” and females the inactive observers?</p> |
| <p>2. Check the story line.</p> | <p>Standard for success. Does it take “white” behavior standards for a minority person to “get ahead”? Is “making it” in the dominant white society projected as the only ideal? To gain acceptance and approval, do persons of color have to exhibit extraordinary qualities—excel in sports, get A’s, etc.? In friendships between white and children from developing countries, is it the child from the developing country who does most of the understanding and forgiving?</p> <p>Resolution of problems. How are problems presented, conceived and resolved in the story? Are minority people considered to be “the problem”? Are the oppressions faced by minorities and women represented as related to social injustice? Are the reasons for poverty and oppression explained, or are they accepted as inevitable? Does the story line encourage passive acceptance or active resistance? Is a particular problem that is faced by a racial minority person or a female resolved through the benevolent intervention of a white person or a male?</p> <p>Role of women. Are the achievements of girls and women based on their own initiative and intelligence, or are they due to their good looks or to their relationship with boys? Are sex roles incidental or critical to characterization and plot? Could the same story be told if the sex roles were reversed.</p> |

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| <p>3. Look at the lifestyles.</p> | <p>Are persons from developing countries and their setting depicted in such a way that they contrast unfavorably with the unstated norm of white middle-class suburbia? If the minority group in question is depicted as “different,” are negative value judgments implied? Are minorities depicted exclusively in ghettos or migrant camps? Look for inaccuracy and inappropriateness in the depiction of other cultures. Watch for instances of the “quaint-natives-in costume” syndrome (most noticeable in areas like costume and custom, but extending to behavior and personality traits as well).</p> |
| <p>4. Weigh the relationships between people.</p> | <p>Do the whites in the story possess the power, take the leadership, and make the important decisions? Do racial minorities and females function in essentially supporting roles? How are family relationships depicted? In black families, is the mother always dominant? In Latino families, are there always lots of children? If the family is separated, are societal conditions—unemployment, poverty, for example—cited among the reasons for the separation?</p> |
| <p>5. Note the heroes.</p> | <p>For many years, books showed only “safe” minority heroes—those who avoided serious conflict with the white establishment of their time. Minority groups today are insisting on the right to define their own heroes (of both sexes) based on their own concepts and struggles for justice. When minority heroes do appear, are they admired for the same qualities that have made white heroes famous or because what they have done have benefited white people? Ask this question: “Whose interest is a particular hero really serving?”</p> |
| <p>6. Consider the effects on a child’s self-image.</p> | <p>Are norms established which limit the child’s aspirations and self-concepts? What effect can it have on black children to be continuously bombarded with images of the color white as the ultimate in beauty, cleanliness, virtue, etc., and the color black as evil, dirty, menacing, etc.? Does the book counteract or reinforce this positive association with the color white and negative association with black? What happens to a girl’s self-image when she reads that boys perform all of the brave and important deeds? What about a girl’s self-esteem if she is not “fair” of skin and slim of body? In a particular story, are there one or more persons with whom a minority child can readily identify to a positive and constructive end?</p> |
| <p>7. Consider the author’s or illustrator’s background.</p> | <p>Analyze the biographical material on the jacket flap or the back of the book. If a story deals with a minority theme, what qualifies the author or illustrator to deal with the subject? If the author and illustrator are not members of the minority being written about, is there anything in their background that would specifically recommend them as the creators of this book?</p> |
| <p>8. Check out the author’s perspective.</p> | <p>No author can be wholly objective. All authors write out of a cultural as well as a personal context. Children’s books in the past have traditionally come from authors who are white and who are members of the middle class, with one result being that a single ethnocentric perspective has dominated American children’s literature in the United States. With the book in question, read carefully to determine whether the direction of the author’s perspective substantially weakens or strengthens the value of his/her written work. Is the perspective patriarchal or feminist? Is it solely Eurocentric or do minority cultural perspectives also receive respect?</p> |

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|---|--|
| <p>9. Watch for loaded words.</p> | <p>A word is loaded when it has insulting overtones. Examples of loaded adjectives (usually racist) are savage, primitive, conniving, lazy, superstitious, treacherous, wily, crafty, inscrutable, docile, and backward.</p> <p>Look for sexist language and adjectives that exclude or ridicule women. Look for use of the male pronoun to refer to both males and females. While the generic use of the word “man” was accepted in the past, its use today is outmoded. The following examples show how sexist language can be avoided: ancestors instead of forefathers; chairperson instead of chairman; community instead of brotherhood; firefighters instead of firemen; manufactured instead of manmade; the human family instead of the family of man.</p> |
| <p>10. Look at the copyright date.</p> | <p>Books on minority themes—usually hastily conceived—suddenly began appearing in the mid-1960s. There followed a growing number of “minority experience” books to meet the new market demand, but most of these were still written by white authors, edited by white editors and published by white publishers. They therefore reflected a white point of view. Not until the early 1970s did the children’s book world began to even remotely reflect the realities of a pluralistic society. The new direction resulted from emergence of third world authors writing about their own experiences in an oppressive society. This promising direction has been reversing in the late 1970s. Nonsexist books, with rare exceptions, were not published before 1972 to 1974.</p> <p>The copyright dates, therefore, can be a clue as to how likely the book is to be overtly racist or sexist, although a recent copyright date, of course, is no guarantee of a book’s relevance or sensitivity. The copyright date only means the year the book was published. It usually takes about two years—and often much more than that—from the time a manuscript is submitted to the publisher to the time it is actually printed and put on the market. This time lag meant very little in the past, but in a time of rapid change and changing consciousness, when children’s book publishing is attempting to be “relevant,” it is becoming increasingly significant.</p> |



STEREOTYPE EXAMPLES AND ALTERNATIVES

| EXAMPLES | ALTERNATIVE |
|---|---|
| RACE/ETHNICITY/RELIGION | |
| African Americans are depicted as employed only as athletes, or as unemployed. Native Americans are depicted as people of the past. Japanese Americans are depicted only as participants in World War II. Latinos are depicted only in the context of migrant farm work. Non-Christian religions are depicted as extreme. | All ethnic groups are portrayed as equally independent/dependent, leaders/subordinates, peaceable/ militant, open/secretive, thoughtful/impulsive etc. Religions are not presented as either right or wrong. |
| SEX /GENDER | |
| Boys are depicted as doing; girls as watching. Women are depicted only in relationship to men (husbands, sons, and bosses); as timid, silly and interested in trivial things. Men and boys must be fearless, confident, competitive, and controlling their emotions. | Members of both sexes are depicted in nontraditional as well as traditional roles in the family, at work, and in leisure activities. Members of both sexes are depicted as independent/dependent, positive/fearful, active/passive, intelligent, emotional, gentle and caring for others. |
| OTHER AREAS | |
| Gay, lesbian, bisexual and transgender people are portrayed only as angry protestors; only in Mardi-Gras type parade costumes; or only in the context of HIV/AIDS. | All identity groups are portrayed in different settings and emotions – with different ranges of dress, activity and health. |
| Only <i>nuclear family</i> groups are portrayed, with young, able-bodied, heterosexual parents – the father works outside the home, the mother works inside the home, and there are two to four children. | In addition to the traditional <i>nuclear family</i> model, family groups are depicted in which there are single parents, adopted and foster children, stepparents, same-sex parents, and/or relatives living with the family, including relatives as surrogate parents. <i>Extended family</i> models are depicted, where emphasis is placed on roles and relationships rather than physical proximity. |
| All illustrations and photos are of young, able-bodied, thin, traditionally-attractive individuals. | Examples of all different ages and body types are visible, including people of size, people with wheel chairs and people with birth marks and other physical “differences”. All identity groups are portrayed in different settings and emotions – with different ranges of health - sometimes as able-bodied, sometimes as healthy, sometimes as ill and sometimes with disabilities. |
| OMISSION | |
| When non-majority and women’s contributions to humankind are included, they are segregated in special chapters, sections, units or bordered boxes, and do not appear in context. | Non-majority and women’s contributions are interwoven with the rest of the text, as they are in life. |

Appendix A: SAMPLE Evaluation Form

GENERAL CRITERIA FOR EVALUATING INSTRUCTIONAL MATERIALS

Recommended Instructional Material:

- a. Type of material:
 Textbook Novel (Fiction) Video (DVD/Movie) Music (CD)
 Computer Software Novel (Non-Fiction) Script (Play)
- b. Title: _____ Copyright Date: _____
- c. Author: _____ Publisher: _____
- d. Course or subject area: _____ Grade level (s): _____
- e. Is this material part of a Series? Yes No Title of Series: _____

| Gender/Sex | | | | |
|---|---|---|--|---------------------------------------|
| | Standard is clearly articulated or inferred 3 | Standard is present, but limited in presentation and/or explanation 2 | Limited presentation of standard 1 | Standard is not present N/A |
| Male and female characters reflect qualities such as leadership, intelligence, imagination and courage. | | | | |
| Male and females are represented as central characters in story and illustrations. | | | | |
| Male and females are shown performing similar work in related fields | | | | |
| People are referred to by their names and roles as often as they are referred to as someone's spouse, parent or sibling. | | | | |
| Stereotyping language as "women chatting/men discussing" is avoided. | | | | |
| Biographical or historical materials include a variety of male and female contributions to society. | | | | |
| Groups which include male and females are referred to in neutral languages such as people, mail carriers, firefighters, or legislators. | | | | |
| TOTAL SCORE: | | | | |
| Comments/Suggestions to address scores of 2 or 1: | | | | |
| | | | | |

| Multicultural | | | | |
|--|---|---|--|---------------------------------------|
| | Standard is clearly articulated or inferred 3 | Standard is present, but limited in presentation and/or explanation 2 | Limited presentation of standard 1 | Standard is not present N/A |
| Materials contain racial/ethnic balance in main characters and in illustrations. | | | | |
| Minorities are represented as central characters in story and illustrations. | | | | |
| Minority characters are shown in a variety of lifestyles in active, decision-making and leadership roles. | | | | |
| Materials provide an opportunity for a variety of racial, ethnic, and cultural perspectives. | | | | |
| The vocabulary of racism is avoided. | | | | |
| Stereotyping language is avoided. | | | | |
| Biographical or historical materials include minority characters and their discoveries and contributions to society. | | | | |
| One religion is not perceived as superior to others. | | | | |
| Oversimplified generalizations about different religions are avoided in text and illustrations. | | | | |
| TOTAL SCORE: | | | | |
| Comments/Suggestions to address scores of 2 or 1: | | | | |

| Persons with Disabilities | | | | |
|---|---|---|--|---------------------------------------|
| | Standard is clearly articulated or inferred 3 | Standard is present, but limited in presentation and/or explanation 2 | Limited presentation of standard 1 | Standard is not present N/A |
| People are sometimes portrayed as able-bodied, healthy, ill, and having disabilities. | | | | |
| Qualities of character such as leadership, imagination, courage, and integrity are distributed among non-handicapped persons and persons with disabilities. | | | | |
| Non-handicapped persons and persons with disabilities are represented as central characters in story and illustrative materials | | | | |

| | | | | |
|--|--|--|--|--|
| Non-handicapped persons and persons with disabilities are shown performing similar work in related fields. | | | | |
| Non-handicapped persons and persons with disabilities are shown working and playing together as colleagues | | | | |
| Persons with disabilities are referred to by their names and roles rather than their disability | | | | |
| Biographical and historical materials include contributions to society by persons with disabilities | | | | |
| TOTAL SCORE: | | | | |
| Comments/Suggestions to address scores of 2 or 1: | | | | |
| | | | | |

| Socio-Economic Status | | | | |
|---|---|---|--|---------------------------------------|
| | Standard is clearly articulated or inferred 3 | Standard is present, but limited in presentation and/or explanation 2 | Limited presentation of standard 1 | Standard is not present N/A |
| Social class groupings portray all individuals in a variety of roles (positive and negative) and situations displaying positive and negative characteristics of integrity, humility, valor, and intelligence. | | | | |
| Oversimplified generalizations about social classes and groups are avoided in text and illustrations. | | | | |
| All individuals are judged by their strength of character rather than their socio-economic status. | | | | |
| Characters are described by their behaviors, beliefs, and values rather than unnecessary socio-economic descriptors. | | | | |
| Contributions of individuals are valued for their benefit to all peoples of society. | | | | |
| Materials provide an opportunity for dialogue which considers a variety of socioeconomic perspectives. | | | | |
| TOTAL SCORE: | | | | |
| Comments/Suggestions to address scores of 2 or 1: | | | | |
| | | | | |

| Family | | | | |
|--|---|---|--|---------------------------------------|
| | Standard is clearly articulated or inferred 3 | Standard is present, but limited in presentation and/or explanation 2 | Limited presentation of standard 1 | Standard is not present N/A |
| In addition to the traditional nuclear family model, family groups are depicted in which there are single parents, adopted and foster children, step-parents, same-sex parents, and/or relatives living with the family. | | | | |
| A variety of life's experiences are depicted. | | | | |
| People of all groups are depicted in a variety of clothing and with a variety of eating habits and activities. | | | | |
| Males and females are depicted in non-traditional as well as traditional roles in the family, at work, in leisure activities, and in attitude. | | | | |
| TOTAL SCORE: | | | | |
| Comments/Suggestions to address scores of 2 or 1: | | | | |

Do you recommend the use of this instructional material within the classroom? ___yes ___no

Comments:

Name of Evaluator: _____

Signature of Evaluator: _____ Date: _____