The Role of Young Hoosier Book Award Nominees in the Classroom: Using Approaches to Multicultural Education as a Lens for Evaluating Literature

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By Shaylyn Marks

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For the degree of Doctor of Philosophy

Is approved by the final examining committee:

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Approved by Major Professor(s): Janet Alsup

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Head of the Graduate Program Date
THE ROLE OF YOUNG HOOSIER BOOK AWARDS NOMINEES IN THE CLASSROOM: USING APPROACHES TO MULTICULTURAL EDUCATION AS A LENS FOR EVALUATING LITERATURE

A Dissertation

Submitted to the Faculty

of

Purdue University

by

Shaylyn Barrie Marks

In Partial Fulfillment of the Requirements for the Degree of Doctor of Philosophy

December 2013

Purdue University

West Lafayette, Indiana
To Mary and Sam Carter, Charas Kinkle, and Michael Marks

For always believing me
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ABSTRACT

Marks, Shaylyn M. Ph.D., Purdue University, December, 2013. The Role of Young Hoosier Book Award Nominees in the Classroom: Using Approaches to Multicultural Education as a Lens for Evaluating Literature. Major Professor: Janet Alsup.

This study demonstrates the need for the integration of multiculturalism in the K-12 curriculum as well as provides a heuristic based on the work conducted by Sleeter and Grant (2009) to evaluate literature for level of multiculturalism. In the study, the researcher uses an evaluate heuristic to critically analyze and evaluation ten of the books from the 2011-2012 Young Hoosier Book Award (YHBA) nominee list. The heuristic created for this study is applied to the books appearing on the YHBA nominee list to evaluate each book on an individual basis, but also by association, the types of books that tend to appeal to those who select and vote for the books that receive the YHBA. The researcher concludes by summarizing the ways the 2011-2012 YHBA nominees promote multiculturalism and the possible pedagogical implications for their classroom use. By using the various charts for evaluation themselves, parents and educators can gain a greater understanding of the type of multiculturalism (if any) being promoted within curricular materials that are used with their children and students.
CHAPTER 1: INTRODUCTION

1.1 The Genesis of My Project

Over the last five years in my role as a seventh grade language arts teacher, I found that the freedom to select texts for my students to read gradually declined. This decline seemed to be in response to a demand for a more traditional, formal education that would better meet the needs of standardized testing and conservative parents. One of the things that I had relished most about my job was the amount of freedom that I had in terms of text selection for my curriculum. When I first started teaching at Weston Middle School \(^1\) during the 2007-2008 school year, I was able to teach from a variety of different novels and short story anthologies. I was only given one mandatory novel to teach at some point during the year – *The Outsiders* by S.E. Hinton. All seventh grade teachers were mandated to teach this particular novel simply because students purchased their own individual copies of this text with their student fees. Outside of this one novel, the novels and short stories as well as the amount of each that I taught throughout the school year were solely up to me. As it would end up, this sweet freedom slowly diminished with every year that I taught at Weston Middle School. With the pressure of No Child Left Behind and the encouragement to use more standardized curriculums, we were asked to slowly conform our curriculums, teaching materials, and assignments to one another so that each section of seventh grade language arts would start looking exactly like the

\(^1\) This is a pseudonym to maintain anonymity of the school/district.
other. The intention was to try and give every seventh student an identical experience regardless of the class or team on which he/she had been placed.

During the 2009-2010 school year, Weston Middle School limited text selection to books that were either found on the Indiana Department of Education list of recommended books or Young Hoosier Book Award (YHBA) lists. Books from the YHBA lists could be either nominees or winners and could come from either the most current list or a previous list. Still being somewhat new to Indiana, I was intrigued by the power of the Young Hoosier Book Award (being that it was the only award listed as a resource for finding acceptable books to teach) and became more interested in what kinds of books the award attracted as well as the nomination and winner selection process. Why not Newbery Honor books or Coretta Scott King Award books? Why only books from the Young Hoosier Book Award list? When consulting with our media specialist and good working colleague of mine, I was reassured that having the Young Hoosier Book Award lists as a resource from which to select texts from would be a positive thing because the books that appeared on the Young Hoosier Book Award lists were all contemporary works of young adolescent literature. Being that our alternative, the list of recommended books from the Indiana State Board of Education, reflected more of the classical canonical texts, I agreed that being able to have the option to select contemporary works for our curricula would be a good thing. Trusting his judgment, I adopted a more positive outlook on the situation and got to work researching the award and the books that had appeared on their list of nominees and winners over the years.
In trying to find information about the Young Hoosier Book Award on the Internet, I found very little on the actual award, but became intrigued by the number of Indiana schools that came up when I searched YHBA. It quickly became apparent to me that we were not the only school that used the YHBA lists to determine good literature for students. In looking for various books that appeared on YHBA lists over the years, I found that many schools in Indiana used YHBA lists to build their literature curriculums around as well as to generate summer reading programs and/or lists. At the time, I had become tired of *Roll of Thunder, Hear my Cry* by Mildred Taylor being the only exposure my students had to meeting minority protagonists and only exposure to ‘multicultural’ literature. In addition, I had grown increasingly frustrated with the lack of knowledge that my students had about people different than themselves. Being one of only two minority teachers within a building that held approximately a thousand seventh and eighth graders, almost exclusively white, the idea of introducing more materials that reflected diverse cultural values was daunting. I didn’t want my students or their parents to feel as though I was pursuing a personal agenda as a minority teacher, as I had been warned by my Young Adult Literature professor in college. But, after three years of service at Weston Middle School, I was finally ready to start making some changes.

As the school year started to wind down, I already had my eyes fixed upon the following year. I had decided to start slowly and aim towards creating a unit that looked at struggles of minorities and/or people of different cultures. I decided to explore the Holocaust and the period of Japanese Internment through the use of literature circles and
selected the following texts to use: *The Boy who Dared* (2010-2011 YHBA nominee\(^2\)), *Yellow Star* (2008-2009 YHBA nominee), and *Weedflower* (2008-2009 YHBA nominee). The purpose behind not making the texts exclusively about the Holocaust was that I wanted students to see that the treatment of others who are different was not exclusive to the Holocaust, and that there are examples in our own history in which we have treated others atrocities based on differences. My hope in developing this unit was that I would continue to adopt other books that fit into this category to expand on the exposure to diverse characters for my students. Although I was able to find novels that worked for my purpose, I came across many novels that would have fit my curricular goals better, but was unable to use them simply because they did not fit within our restrictions. In addition to these three books, I also adopted *Day of Tears* by Julius Lester (2008-2009 YHBA nominee) as an additional text for my gifted and talented class.

### 1.2 What is the Young Hoosier Book Award?

Upon this new book adoption policy and my new position on the YHBA committee, I became more intrigued about the book selection process, and more recently, to what extent the books selected promote multiculturalism (if at all). After being told that all text selections had to come from either the Indiana Department of Education recommended book list or the Young Hoosier Book Award Nominee/Winner lists, I began searching on the Internet to get a better sense of what books have appeared on the Young Hoosier Book Award lists over the years. What I came to find was that the Young

\(^2\) We knew that this book was being considered since our media specialist was on the YHBA committee. The YHBA determines the nominees a full year in advance prior to their release.
Hoosier Book Awards is one of the most recognized state book awards and has a great deal of influence within the public school system in Indiana. In doing a simple Google search on YHBA lists, I found that second to the Indiana Library Federation (ILF) website pages coming up, individual schools and district websites appeared as well. When looking through the various links, I found that many Indiana schools use the YHBA lists as summer reading programs, mandatory reading programs, and as a resource for required texts during the school year.

The YHBA was first implemented during the 1974-1975 school year and was created to get young people involved and excited about reading (About YHBA, 2012). In addition, the book award was created to be a tool to integrate more contemporary works of literature into the recreational and (hopefully) required reading for young people as a way to counterbalance the classical, canonical literature that is typically pushed through education. To get kids of all ages involved, the Young Hoosier Book Award is divided into three different categories: picture books (for grades K-3), Intermediate (for grades 4-6), and middle school (for grades 6-8). The Indiana Library Federation (ILF) also has another award, the Elliot Rosewater Award, which is aimed at students in high school. According to the Indiana Library Federation,

The purpose of the Young Hoosier Book Award Program is to stimulate recreational reading among elementary and middle school/junior high school children and to encourage cooperation between administrators, school media

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3 The 2012-2013 Young Hoosier Book List is available in Appendix A to look at as an example.
specialists, teachers, public libraries, and the community in providing reading experiences for Indiana school children (About YHBA, 2012).

Although the goal of the YHBA is to engage students in recreational reading and encourage cooperation between students and their teachers, administrators, etc., it has been my experience and impression that YHBA is not used to stimulate recreational reading, but rather has turned into an easy list for schools to use for required readings, taking both the fun and collaborative element away from the intention of this award program. In many cases, Indiana public schools have blindly adopted the YHBA list as their summer reading program and strongly encourage students to read the books listed under the appropriate age group without additional participation in the program. Many of the Young Hoosier books have turned into required readings for students as part of a required reading program and/or as adopted texts to be taught within the curriculum.

With this being said, although I have seen examples of schools simply taking the list and using it for a book list of recommended or required readings, there are schools in Indiana that implement the Young Hoosier Book Award program as it is intended to be used.

The Indiana Library Federation (ILF) sells advertisement materials such as posters and bookmarks to schools and libraries to get kids excited about the program. In addition, the Indiana Library Federation holds a t-shirt design contest, which students who read the nominated books can enter. Over the years, the Young Hoosier Book Award committee has gone from simply coming up with a list of recommended books to also offering vocabulary lists, discussion questions, and many more additional resources to go along with the recommended books as an attempt to attract a wider audience of
teachers and librarians to join the program. More recently, discussion questions that come along with the recommended reading lists have been used to play a game called The Battle of the Books. Schools and libraries that participate in this game often hold the game in the spring, after giving students most of the school year to attempt to read as many books from the recommended reading list as possible. The game varies from school to school depending on who is running the game, but often is played in teams of students and involves rounds and eliminations to get to a winning team (D. Rummel, personal communication, September 26, 2012). The Battle of the Books questions are often simple recall questions that demonstrate how well the kids have read the books. Due to the amount of influence that this book award seems to have on Indiana public schools, I have decided to investigate what kinds of messages this award promotes among students and teachers alike through the books that are selected as nominees and/or winners.

1.3 Young Hoosier Book Award Committee and Selection Process

Over the last three years, I have had the privilege of being involved to some degree in the Young Hoosier Book Award process. Becoming a member of the YHBA committee is actually quite simple. To become a member of the YHBA committee, one must be an Indiana Library Federation member. This membership requires a payment of an annual fee that is computed based on a person’s average salary, and ranges from $40-$120 per year (Membership, 2012). Once dues have been paid, a person is eligible to sign up to be an YHBA committee member. Although the process to become a committee member is simple, the committee remains quite small. The Young Hoosier
Book Award committee has a cap of sixty members. Though this number is rather large, it is important to realize that there are actually three Young Hoosier Book Awards given out each year (one for each category), and therefore three different committees (of up to twenty members each) (D, Rummel, personal communication, September 20, 2012). The category that the committee members volunteer for is completely up to the individual member; members of the committee are required to select the age group that they would like to read for when initially signing up to participate. Last year, there were 45 members working on the 2012-2013 (the YHBA committee works a full year in advance) YHBA list — 15 of those members were on the picture book committee, 14 on the intermediate committee, and 16 on the middle grades committee (D, Rummel, personal communication, September 20, 2012). This year, there were a total of 47 members working on the 2013-2014 YHBA list — 18 of those members were on the picture book committee, 13 on the intermediate committee, and 16 on the middle grades committee (D, Rummel, personal communication, September 20, 2012). Members typically consist of teachers as well as both school and public librarians. Because I teach seventh grade, I have always worked within the middle grades category.

On average, the Indiana Librarian Federation receives approximately one hundred titles to be considered for the upcoming Young Hoosier Book Award (D, Rummel, personal communication, September 20, 2012). Nominations for the upcoming award come from ILF members, teachers, students, and publishing companies, and can be submitted on the ILF website (www.iflonline.org). From this initial list of nominations,

4 “Last year” refers to the year 2011.
it is the responsibility of the head of each committee to narrow the list down to between seventy and eighty books for the Young Hoosier Book Award committees to review (D, Rummel, personal communication, September 20, 2012). Young Hoosier Book Award committee chairs look for book reviews, published lists from review sites, magazines, and other award lists to help them make initial cuts in the nomination list (D, Rummel, personal communication, September 20, 2012). Books that have been recommended by publishers, but do not have reviews are often eliminated from the nomination list (D, Rummel, personal communication, September 20, 2012). There are actually only a few criteria that books need to meet, making it very easy for books to be eligible to become a Young Hoosier Book. To be an eligible candidate/nominee of the Young Hoosier Book Award Nominee, six criteria must be met:

1. The author or illustrator of a nominated book will be restricted to one work in any particular year.
2. The author or illustrator of a nominated book must be living and currently residing in the United States.
3. The book must have been published within the last five (5) years.
4. The book must be in print at the time of selection.
5. The book cannot be a previous nominee.
6. The book cannot be a Caldecott or Newbery Medal winner. Honor books are accepted.

(YHBA Nomination, 2012)

Each spring the Young Hoosier Book Award committee meets to discuss the expectations and books for the upcoming year. By the spring meeting, the Young Hoosier Book Award nominee list has been rounded to between seventy to eighty books per category.
Once the list of nominated books for each category has been narrowed down to fall within the appropriate range, each committee divides that list up into smaller chunks of no more than twenty-five books. Each chunk of books is assigned to a small group or subcommittee within the committee. For example, if there are 15 members reading for the middle grades award, there may be three groups of five people who are each responsible for approximately twenty-five of the total seventy to eighty books within their category. Although each committee member is responsible for the small group of books assigned to their subcommittee, all committee members are strongly encouraged to read all books so that everybody is knowledgeable about all books during the book selection process that takes place in the fall. In addition to discussing the books, a large part of the spring meeting is dedicated to discussing the expectations of each member. Members are asked to rate each book that they read on a scale of one through five, one being a “not read” and five being a “read, must have on the list” (personal communication, August, 2012). In addition to rating the books, members are required to write an original summary of each book that they read, produce challenge words (including the pronunciation, spelling, definition, and chapter/page number), come up with at least three Battle of the Books questions (recall questions that can be used like a game), create activities (by content area) that align to Indiana state standards for teachers to use, and provide additional resources about the author, book, and activities created.

For the most part, committee members spend the rest of their spring and all of their summer reading and evaluating the literature that they were assigned. In the early fall, the committee members meet again to discuss and produce a list of twenty nominees.
Often times there are members who have either not read all of their assigned books or have not read all of the nominated books, which can make it difficult to produce a list of twenty books that all members can feel confident in. After the twenty books have been decided, committee members spend most of the remainder of the day, making sure that each book has challenge words with definitions and page numbers, a significant amount of Battle of the Book questions, and activities for teachers to use with each of the books. The fall meeting is always guaranteed to be an all-day meeting in which a small handful of people create an awful lot of materials to promote these books to administrators, teachers, and students. Although I have never been able to fulfill all of my obligations due to other personal obligations, I have been able attend at least one of the two meetings that the committee holds every year, participate in the summer reading, and give some feedback on the initial books that are selected.

Once the list of nominated books has been produced, it is published on the Indiana Library Federation website and made available to the public. For the majority of the school year, the ILF encourages school-wide participation in the reading and voting process of the next Young Hoosier Book Award winner. To do this, schools are asked to make at least twelve of the twenty nominated books easily available to students. All students in grades K-8 are eligible to vote given that they read a certain amount of books from the list of nominees (YHBA Participation, 2012). To vote for the picture book award, one must read at least twelve out of the twenty nominated books, and to vote for either the intermediate or middle grades book award, one must read at least five out of the twenty nominated books (YHBA Participation, 2012). The school media specialist or
person in charge of operating the Young Hoosier Book program within a particular school is responsible for tallying the number of votes for each book and sending the votes to the ILF by a specified date. The winners of the Young Hoosier Book Award are typically announced before the end of the school year.

1.4 Multiculturalism and the YHBA Award

Through my personal involvement with the IFL and YHBA committee, I have come to learn a great deal about the award and selection process, but have become skeptical and even hesitant about the amount of influence this book award list has within schools all over the state of Indiana. I always become a little skeptical when something has a great deal of influence on education whether it affects something on a small scale like a department within a school, or on a larger scale such as all schools within an area or state. Prior to a couple of years ago, the Young Hoosier Book Award was something that I had never encountered before and I found it strange that it instantly had this type of power over my curriculum. I find it interesting that a book award that exists outside the realm of education has become so immersed in education, and wonder how much the integration of these books into the curriculum supports or alters the curriculum. Why is this book award more accepted by administrators than others? What makes this list great for summer reading or curriculum text selection versus other book awards? Due to the amount of power that I perceive this annual list of books to have within Indiana schools, I think that it is really important to examine the kinds of messages that these books send to students, teachers, parents, etc. In thinking about this, I started wondering about the kinds of values that the award promotes and if those values would support
multiculturalism. Does the integration of YHBA support teachers creating a multicultural curriculum? Do diverse\textsuperscript{5} students feel included or represented in reading these books?

Though my teaching experience includes both urban and suburban settings, my interest in multiculturalism grew within the last five years while I was teaching in a setting in which I was one out of two minority staff members and had a student population that was almost exclusively white. In working with this population of students, I began to see that in many ways, their education was lacking because it rarely included the voices and perspectives of others outside of the dominant white culture. Throughout various activities and assignments throughout the year, I noticed that many of my students either found people other than themselves to be exotic or inferior to themselves. Through these realizations, I began to realize that changing an assignment or a unit to include perspectives different from the ones my students were used to seeing in their curricular materials was not going to make an impact on students and that I needed to take more drastic measures. In immersing myself in the study of multicultural education and culturally responsive pedagogy, I came to realize that I needed to change my entire approach to my curriculum and pedagogy; a change in assignments or units was not going to have a profound effect on my students, but a change in my entire curriculum and pedagogy might.

Upon having this realization, it occurred to me that although I was familiar with what multicultural education was in a general sense, I really had no idea how to apply it to my classroom setting and curriculum effectively. Through my research, I have come

\textsuperscript{5} Within the context of this paper, ‘diverse’ will be used to discuss differences in race, culture, language, and ethnicity.
to find that there are many other teachers who have found the same disconnect between multicultural philosophy and practice and feel underprepared when it comes to multicultural applications within the classroom and curriculum. Teacher education programs have gotten better at exposing multicultural education philosophy and why it’s important to implement in the classroom, but the implementation part is still lacking (Cho & DeCastro-Ambrosetti, 2005; Jenks, Lee & Kanpol, 2001; Milner et al., 2003). Many preservice ⁶and practicing teachers find that they are not ready to enter classrooms with diverse student populations because they are not confident in their ability to meet the needs of diverse students (Cho & DeCastro-Ambrosetti, 2005; Kunjufu, 2002; Milner, Flowers, Moore III, & Flowers, 2003; Vavrus, 2002). With classrooms becoming more and more diverse, being aware of how multiculturalism is (or is not) being promoted in the classroom setting and curriculum is important. Finding ways to evaluate curricular materials and teaching pedagogy effectively to analyze the ways multiculturalism is being promoted is a necessary skill for teachers to have.

In this dissertation, I propose using the five approaches to multicultural education as defined by Sleeter and Grant (2009) as a lens to evaluate the type and level of multiculturalism being presented. Within their presentation of approaches to multicultural education, Sleeter and Grant argue that five different varieties of multicultural education exist and present them in a hierarchical manner. In attempting to use the five approaches to multicultural education as proposed by Sleeter and Grant

⁶ The term pre-service teacher is used to include all students enrolled in a teacher education program and/or involved in student teaching.
(2009), I apply their analysis of each tier of multicultural education in terms of how that particular type of multiculturalism would translate in literature. More specifically, I interpret their analysis of the various approaches to multicultural education into how I think it would be present within a work of fiction or non-fiction. In understanding both the philosophy and pedagogy associated with each of the five approaches to multicultural education (Sleeter and Grant, 2009), I believe teachers will be able to better understand how they are promoting multiculturalism, how they can improve the ways they promote multiculturalism, and how their approach to multiculturalism affects students. In this manner, I believe that this research can begin to build the bridge between multicultural theory and practice that is lacking for so many educators. Because the Young Hoosier Book Award is so prominent in Indiana schools, I find it necessary to analyze at the books that are being promoted through it this manner. In looking at the Young Hoosier Book Award nominees and winners through a multicultural lens, and more specifically using the hierarchy of multicultural approaches that Sleeter and Grant (2009) developed, teachers can gain an understanding of how YHBA books promote (or do not promote) multiculturalism as well as the message that these books and the overall award send to students, parents, and the community. In addition, I believe that teachers will begin to gain insight as to how and possibly why students are (or are not) receptive to YHBA books.

1.5 Research Questions

In understanding that research is fluid and always evolving, I am prepared and anticipate unexpected turns, revelations, and new questions to emerge as I conduct my
research. Currently, I view my research as having two different components, the first being the extent to which Young Hoosier Book Award nominees and winners promote multiculturalism, and the second being how the integration of these books into the curriculum affect students, teachers, curriculum, and other aspects of education. My research questions are:

- In what ways do Young Hoosier Book Award nominees and winners promote multiculturalism?
- What are the pedagogical implications of integrating Young Hoosier Books into the curriculum?

Through my study and the guidance of these questions, I hope to better understanding the ways in which the Young Hoosier Book Award promotes (or does not promote) multiculturalism, develop a schema for teachers to use when evaluating the level of multiculturalism of the texts and materials that they are using with students, and create an awareness among teachers that highlights the need for evaluating teaching materials and tools for multiculturalism.
CHAPTER 2: REVIEW OF LITERATURE

2.1 Identifying the Problem

In the Brown versus Board of Education court case of 1954, the Supreme Court ruled in favor of African-American plaintiffs and declared that separate facilities could never be equal. As a result, the integration of public schools was mandated with the intention to give minority students, particularly African-American students, an equal opportunity for a quality education. Since then, the demographics of schools have changed quite a bit; minorities from an array of different backgrounds and cultures regularly attend classes alongside white children. Although there is a stronger minority presence in classrooms, until more recently, most classrooms have remained overwhelmingly white. Within the last couple of decades, the rapidly changing demographics in the United States have had a huge impact on education; for the first time, we are seeing exponential increases in the number of minority students, reducing the previous imbalance found in classrooms. One of the toughest challenges that educators are facing today is the challenge of attending to the needs of a diverse population of students (Cho & DeCastro-Ambrosetti, 2005; Jenks, Lee, & Kanpol, 2001; Kozol, J., 2005; Milner et al., 2003; Vavrus, 2002). Student populations have become increasingly diverse and are projected to diversify further in the future. Currently, the “racial, ethnic, socio-economic, cultural, and linguistic orientations of students are more
varied now than ever in the past”; in fact, “it is projected that by the year 2020, 48 percent of the nation’s school-age children in grades one to 12 will be students of color” (Milner et al., 2003, p. 63). More recently, the National Center of Education Statistics (NCES) has announced similar predictions. In looking at the distribution of students by race and ethnicity, the NCES found that while minority students only made up 20 percent of the total school population in 1980, they made up 31 percent of students in 2010, and are projected to make up 40 percent by the year 2025 (“NCES Report,” 2010). These statistics are particularly important to recognize because alongside them are alarmingly large gaps of achievement between minority students and their white peers.

The intention behind integrating schools was to create equal educational opportunities for all students, but over fifty years later, we are still debating whether or not this intended goal has been accomplished. In looking at current standardized test scores among other data, it becomes clear that there is still a large gap in academic achievement between minority students and their white peers. The achievement gap “refers to the disparity in academic performance between groups of students…It is most often used to describe the troubling performance gaps between African-American and Hispanic students, at the lower end of the performance scale, and their non-Hispanic white peers” (“Achievement Gap,” 2011, p. 1). In almost all cases, white students are achieving at much higher rates than most minority students; a problem that has educators reeling.
The best way to determine academic progress on a large scale is by referring to the data collected from the National Assessment of Educational Progress (NAEP), which is often referred to as “the nation’s report card” (Thernstrom & Thernstrom, 2004, p. 12). The NAEP was created in 1969 and “regularly tests nationally representative samples of American elementary and secondary school students in the fourth, eighth, and twelfth grades (or sometimes at ages 9, 13, and 17)” (Thernstrom & Thernstrom, p. 12, 2004). The NAEP tests assess students’ content knowledge in subjects including: arts, civics, economics, geography, mathematics, reading, and science (Report Card FAQ, 2012), and as of 2011, distinguishes students by demographic categories that include: “White,” “Black,” “Hispanic,” “Asian,” “Native Hawaiian/Other Pacific Islander,” “American Indian/Alaska Native,” “Two or more races” (Report Card, FAQ, 2012, p. 2). Prior to 2011, the “Asian” category was an umbrella term that included Native Hawaiian, Pacific Islander, etc. along with traditional Asian ethnic groups. Therefore, in much of the data presented, the Asian category is referring to the large umbrella category that represents the NAEP definition prior to 2011 unless otherwise noted.

When looking at NAEP data, it is important to note that not every student takes this test. According to the NAEP,

Federal law specifies that NAEP is voluntary for every student, school, school district, and state. However, federal law also requires all states that receive Title I funds to participate in NAEP reading and mathematics assessments at fourth and eighth grades. Similarly, school districts that receive Title I funds and are selected for the NAEP sample are also required to participate in NAEP reading and
Title 1 is a government initiated program that was created to help close the achievement gap between low-income students and other students, and as a result, often targets a high percentage of minority children. Title 1 funds are granted to schools that have at least 40% of the total school population coming from low-income families as defined by the United States census definition of low-income. Under new provisions of No Child Left Behind (NCLB), Title 1 funds are dependent on the performance of students on state standardized testing. Because NAEP tests are mandatory for schools receiving Title 1 funds, which often times have high percentages of low-income minority students, it seems as though the sample size of minority students is large enough for statisticians to analyze and make general claims and assumptions about how students are learning, but can the same be said for the sample size of white students? Would test scores within the “white” category be different if all schools were mandated to participate? In making the NAEP test only mandatory for schools that have more than a third of their population receiving free and reduced school lunches, it appears as though the NAEP tests are inadvertently exempting schools that typically have high percentages of white, middle to upper class students. If these students were taken into consideration, would the achievement gaps between minorities and their white peers be even greater?

As is, the results of the NAEP tests consistently demonstrate “a frightening gap between the basic academic skills of the average African-American or Latino student and those of the typical white or Asian American” (Thernstrom & Thernstrom, p. 12, 2004).
Recent test results have found that black and Hispanic students “trailed their white peers by an average of more than 20 test-score points on the NAEP math and reading assessments at the 4th and 8th grades, a difference of about two grade levels” (“Achievement Gap,” 2011, p. 2). And, “by twelfth grade, on average, black students are four years behind those who are white or Asian. Hispanics don’t do much better” (Thernstrom & Thernstrom, p. 12, 2004). Blacks nearing the end of their high school education perform worse in all categories than white eighth graders (Kozol, 2005; Paige & Witty, 2010; Thernstrom & Thernstrom, 2004). Not surprisingly then, it’s been found that white students are “at least twice as likely to take classes considered academically rigorous in those subjects than black and Hispanic students,” and are more likely to graduate from high school on time (“Achievement Gap,” 2011, p. 2). Although being “confronted with the evidence of a glaring racial gap in skills” raises uncomfortable questions, they are questions that need to be addressed (Thernstrom & Thernstrom, p. 25, 2004). Former New York Times education columnists Richard Rothstein stated, “Talking about cultural influences on achievement makes Americans uncomfortable…But cultures differ in many ways, including academic orientation” (Thernstrom & Thernstrom, p. 83, 2004). Although the gap in academic achievement between minority students and their white peers stirs up feelings of discomfort, the underlying issues will continue to present themselves in a destructive manner until we can push past the discomfort and begin to address the issues that are affecting the lives of thousands of children. Because there are definitive differences in academic achievement between various demographics of students, a closer examination of culture and the role it plays in student achievement is a necessary first step in identifying ways to close the achievement gap.
2.2 Culture Matters: A Closer Examination of Black, Hispanic, and Asian Students

Many educational theorists believe that the gap in achievement is largely due to the current educational system and the ways in which the curriculum greatly reinforces the cultural norms of the dominant culture. Whether done implicitly or explicitly, many educators tend to reinforce ideals and customs that support the dominant culture, and therefore, maintain the status quo. The lack of questioning and support of ideals that reflect a single, dominant view of society become problematic because it leads to the marginalization of students who come from diverse cultural, ethnic, and/or linguistic backgrounds. To resist the marginalization of minority students, the culture and experiences of all students need to be recognized by educators and reflected within the curriculum taught. Educating students without recognition of their culture, background, or prior experiences equates to an inadequate educational experience. As Gay (2000) states, “culture determines how we think, believe, and behave, and these, in turn, affect how we teach and learn” (p. 9). Because culture is interwoven and directly correlates to the ways in which we both teach and learn, attention to both the culture of the educator and of students must be identified and recognized.

2.2.1 Black Students

When analyzing data from the NAEP test as well as other standardized tests, “African Americans lag behind every other racial/ethnic group on every academic assessment imaginable” (Paige & Witty, 2010, p. 48). In fact, black students tend to perform worse than all other categories of students evaluated on basic standardized tests. Although there are clear distinctions between black students and their peers, the most
glaringly obvious gap in achievement is the gap between black students and their white peers. The underperformance of African American students, “on average, is so pronounced, and lags behind the performance of white students to such an extent that special attention to the problem is warranted” (Paige & Witty, 2010, p. 22). Eighth grade black students perform closer to fourth grade white students than their eighth grade white peers—almost four grades behind their age appropriate peers (Kozol, 2005; Paige & Witty, 2010; Thernstrom & Thernstrom, 2004). It has been found that black students perform behind their white peers from the onset of formal schooling (in Kindergarten) all the way through graduate school (Paige & Witty, 2010). Black students come to school with less academic exposure prior to preschool than white students, and therefore, often start with a disadvantage (Kozol, 2005; Paige & Witty, 2010). The severity of this disadvantage has been discussed differently by various experts, but all agree that the gap only continues to widen between the two groups as they get older. In many ways, the initial disadvantage of having less academic exposure prior to formal schooling is directly intertwined with social economic status, but tends to affect minority students (and blacks in particular) more frequently than whites. As Thernstrom and Thernstrom (2004) state, “Black students are far more likely than whites to grow up in disadvantaged circumstances...A third of all black children but only one-tenth of white children live in families with incomes below the poverty line” (p. 124). In many cases, preschool or similar programs cost money, which make it difficult if not unattainable for a large percentage of lower income minority families to take advantage of. As Kozol (2005) states,
affluent parents pay surprisingly large sums of money to enroll their youngsters in extraordinary early-education programs, typically beginning at the age of two or three, that give them social competence and rudimentary pedagogic skills unknown to children of the same age in the city’s poorer neighborhoods (p. 50).

Although experts do not necessarily agree on the degree of advantage of early childhood programs, they can agree that there is definitely an initial gap in achievement upon students first entering school.

During the 1998-1999 school year, the National Center for Education Statistics (NCES) examined a group of 22,000 kindergarten students and shortly after their arrival and found large racial disparities prior to much instruction in a formal school setting (Thernstrom & Thernstrom, 2004). The NCES found that “from a third to half of black and Hispanic pupils entered kindergarten already testing in the bottom quarter of students in reading, math, and general knowledge. Only about a sixth of whites scored that low” (Thernstrom & Thernstrom, 2004, p. 130). After testing the same students two years later, the results were “discouragingly similar”; the gap between Hispanics and whites narrowed some, but the gap between black and whites remained constant (Thernstrom & Thernstrom, 2004, p. 130). During the same academic year, the Early Childhood Longitudinal Study, Kindergarten Class of 1998-1999 (ECLS-K), a national assessment program administered by the U.S. Department of Education, agreed that there was an initial difference in reading and mathematics skills between white and black students (Paige & Witty, 2010). In addition, when looking at how these students performed from kindergarten to first grade, they found that the gap between white and black students
widened the most when looking at more advanced math and reading skills (Paige & Witty, 2010). When visiting schools across the country, Kozol (2005) found that when asking kindergarten teachers how many students were in pre-kindergarten programs prior to entering school, he found that in middle to upper class suburban schools with a predominantly white population, teachers responded that all or more than three quarters of students had some educational training prior to kindergarten. When in poor urban schools where whites were the minority or were nonexistent, he found that “possibly as many as a fourth…got something for one year…” (Kozol, 2005, p. 51). Although the federal program, Head Start, is designed to give low income students an opportunity to receive some preschool prior to entering kindergarten, the lack of budget makes it difficult to accommodate most children who need this service (Kozol, 2005).

So why does this gap in achievement present itself so early between white and black students? Some experts believe that the low achievement on the part of black students has “deep historical roots” and has much to do with black culture (Thernstrom & Thernstrom, 2004, p. 120). Too often, the gap in achievement between blacks and whites “is discussed as if it has no history or, at the very least, as if its history is inconsequential” (Paige & Witty, 2010, p. 75). But, as Thernstrom and Thernstrom (2004) state, “the “cultural inheritance” of African Americans today is the product of a very long history of racial oppression—centuries of slavery, followed by disfranchisement, legally mandated segregation, and subordination in the Jim Crow South and intense racial prejudice in the North” (p. 121). One of the main consequences of such a devastating past is the lingering stereotypes about blacks that were used as justification of slavery and the mistreatment of
blacks. The stereotype that blacks are inferior to whites is one that still haunts us. Paige and Witty (2010) state,

The continued and widening black-white achievement gap continues to reinforce the stereotype of racial inferiority. This burden weighs more heavily on today’s young African American students than all the yesteryears of slavery, creating a vicious cycle. The expectation that the gap exists because of inferiority reinforces low expectation, which leads to low achievement, and expands the gap. (p. 48)

It has been found that black students suffer from what Jason Osborne of the University of Oklahoma has termed the ‘stereotype-threat phenomenon,’ which is “the fear that one’s behavior will confirm a stereotype which has been ascribed to the group to which one belongs” (as cited in Paige & Witty, 2010, p. 70). Not only does this theory hold up when evaluating blacks on tests that have relevance to their well-being, but also with other minority and gender groups (Paige & Witty, 2010). Osborne’s research demonstrates that “students who belong to groups with negative intellectual stereotypes experience anxiety not only about the potential for personal embarrassment and failure but also potential for confirming the negative group stereotype” (as cited in Paige & Witty, 2010, p. 70-71).

Although racial prejudice and racial discrimination have been barriers to success for blacks in the past, Paige and Witty (2010), argue that this is no longer the primary barrier standing in the way of success for blacks. Rather, Paige and Witty (2010) argue that the primary barrier to equality for African-American advancement is the black-white achievement gap. This is not to say that racial prejudice and discrimination no longer
present obstacles that stand in the way of African-American advancement, but rather that “educational underachievement is much more powerful” (Paige & Witty, 2010, p. 10). Educational underachievement of blacks in itself is by no means “the only obstacle standing in the way of racial equality and social justice; it’s just the primary one” (Paige & Witty, 2010, p. 10). In identifying a new primary barrier to the achievement of blacks, Paige and Witty (2010) argue that the African American community needs authentic African American leaders, which they define as anyone (of any race) who is committed to the advancement of African Americans. They believe that authentic African American leaders can help blacks overcome the obstacles in place to reduce, if not erase the current academic achievement gap.

2.2.2 Hispanic Students

Since the start of NAEP tests, the gap in achievement between Hispanic students and their white peers has been documented and remains relatively unchanged. In many ways, Hispanic students perform most similarly to black students because they suffer from many of the same factors that have been speculated to contribute to the achievement gap. Like black students, Hispanic students are more likely to live in poverty, attend underfunded schools, and are less likely to be enrolled in preschool than their white peers. Although there are many similarities between these two minority groups in terms of how they perform in contrast to their white peers, there are also some important differences that educators need to consider. Unlike African Americans whose ancestors came here against their free will due to slavery, much of the current Hispanic population
in America is considered to be a voluntary minority\textsuperscript{7}. Although the gap in achievement between Hispanic students and their white peers appears as if it is close to being constant, unlike other minority groups analyzed through standardized testing, immigration seems to most greatly affect Hispanic test results. Currently, Mexican and Mexican American people make up close to two thirds of the total Hispanic population in the United States (Thernstrom & Thernstrom, 2004). In fact, “From the nineteenth century down to today, Mexicans have been the largest single Hispanic immigrant group” (Thernstrom & Thernstrom, 2004, p. 103). Strong and constant immigration patterns on the part of Mexicans tend to make data on the progress of Hispanics appear relatively small or unchanged. Although the numbers reflect a small amount of change or a pause in progress, the data often does not account for the constant influx of new immigrants, often pulling overall numbers and trends down. As Thernstrom & Thernstrom (2004) report,

> Hispanic immigrants are twice as likely as native-born Hispanics to have incomes below the poverty line. The longer Latinos live in the U.S., the better their jobs and the higher their average incomes. But this crucial fact is obscured by the continuing influx of unskilled newcomers, who depress the overall position of the group (Thernstrom & Thernstrom, 2004, p. 105).

\textsuperscript{7} Mano Singham (1998) uses the terms voluntary and involuntary to distinguish between groups of minorities. Although Singham claims that Hispanics are an involuntary minority group due to colonization, I would argue that the current Hispanic population is more reflective of high immigration patterns (specifically from Mexico) therefore, making Hispanics a voluntary minority group.
The same is true for the standardized test scores of Hispanic students. Studies strongly support the fact that first and second generation Hispanic students often do better and stay in school longer than their immigrant parents (Thernstrom & Thernstrom, 2004).

Although first and second generation Hispanic American students outperform their immigrant relatives, “studies show that among Mexican and Central American students, generational status plays an influential role in schooling experiences; first- and often second-generation students academically outperform their third- and later-generation counterparts” (Valenzuela, 1999, p. 4). While there is room for error when evaluating the overall achievement of Hispanics due to the constant influx of Hispanic newcomers, Hispanics are still not “revealing the upward mobility pattern historically evident in European-origin groups;” rather, “research on generational attainments points to an ‘invisible ceiling’ of blocked opportunity for Mexican people” (Chapa 1998, 1991; Gans 1992; Bean et al. 1994)” (Valenzuela, 1999, p. 4). Of the many factors that contribute to this issue, Hispanic culture and language seem to affect achievement the most. Thernstrom and Thernstrom (2004) note that Hispanics “seem to be much more ambivalent than European or Asian immigrants about making a permanent commitment to living in the United States, and are thus more resistant to assimilation” (p. 105). In particular, Hispanics tend to have an intense attachment to the Spanish language and are more hesitant to adopt English as their primary language. Thernstrom and Thernstrom (2004), state, “Latino children…are slower than others to become fluent in English, a fact with very important implications for their adjustment to the schools of an English-
speaking country” (p. 106). Because of this, language becomes a large obstacle for many Hispanic children in an English-speaking country.

### 2.2.3 Asian Students

More often than not, when writers “refer to the gap in academic achievement between ‘minorities’ and whites,” they are often referring to non-Asian minorities (Thernstrom & Thernstrom, p.84, 2004). Unlike blacks and Hispanics, those students who fall into the Asian category often times perform as well as their white peers. In fact, “it has been well documented that American parents of East Asian descent have higher educational expectations for their children than do White American parents and that their children are more likely to equate academic achievement with parental satisfaction (H.B. Chen, 2001; Hao & Bonstead-Bruns, 1998; Pang, 1990; Pearce & Lin, 2005; Schneider & Lee, 1990)” (Cited in Pearce, 2006, p. 81). In addition, Asian Americans are far more likely than their peers to graduate from college. In fact, “Asian students now make up one-fifth of all the medial students in the United States,” and “currently account for 10 to 20 percent of the law students at Harvard, Yale, Stanford, Columbia, NYU, Cornell, Northwestern, Berkeley, UCLA, and the University of Southern California” (Thernstrom & Thernstrom, 2004, p. 85). Although this group of students represents about four percent of the American population, they make “a big presence in all highly selective schools” (Thernstrom & Thernstrom, 2004, p. 98).

In attempting to explain why Asian students perform well while other minority groups do not, researchers have determined that the family culture of Asians is a big factor. Pearce (2006) states “Many Chinese American view the education of their
children as a collective effort, one that involves all members of the family (Siu, 1994; Stevenson & Lee, 1990)” (Cited in Pearce, 2006, p. 81). As a group, Asian parents are more likely to take an active role in facilitating their child’s learning experience, supervise their child’s activities outside of school, make sure homework is completed, assign additional homework, schedule their child’s free time, set limits on time spent watching television, and invest in private tutoring or other forms of enrichment (Pearce, 2006). These actions on the part of Asian parents directly reflect the tendency to focus on academics and their stress of effort versus natural ability or talent. Asian students “typically do well in school because their parents insist upon it, and they feel obliged to comply with their parents’ wishes” (Thernstrom & Thernstrom, p. 83, 2004). To examine this more closely, Steinburg conducted a study to see what the lowest grade students though they could receive without upsetting or disappointing their parents. What he found was that black and Hispanic students felt like they could receive grades as low a C- before feeling as though they had upset their parents, while white and Asian students felt as though they needed grades much higher than that to make their parents proud. The study showed that white students felt that the lowest grade they could get without upsetting their parents was a B- (an entire letter grade higher than both black and Hispanic students), and Asian students felt that the lowest grade they could receive without upsetting their parents was an A- (two letter grades higher than both black and Hispanic students). Through his research on this, Steinburg discovered that
Asian parents and their children had a set of distinctive attitudes…academic success or failure did not (in their view) depend upon things “outside their personal control…They believe instead that their academic performance depended almost entirely on how hard they worked; their performance was within their control. A grade below an A was evidence of insufficient effort (Thernstrom & Thernstrom, p. 95, 2004).

Although “Asian-American families have successfully transmitted to their children a culture conducive to high academic achievement…Families from other groups with very different histories also deliver cultural messages to their offspring” (Thernstrom & Thernstrom, pg. 99, 2004).

2.3 Combatting the Achievement Gap with Multicultural Education and CulturallyResponsive Pedagogy

Although the gap in achievement amongst students has been identified, meaningful ways to rectify the problem have yet to be implemented. In many cases, school reform efforts have been created and implemented to target “at-risk” students and are designed based on a deficiency orientation philosophy. Sleeter and Grant (2009) define deficiency orientation as a philosophy or mindset that “focuses on what one believes members of another group lack, usually based on a comparison to the abilities and cultural resources one has and with which one is familiar”(p. 46). In schools, the focus on presumed cultural deficiencies is what fuels many reform efforts that target at-risk students. Ladson-Billings (1994), points out that “the possibilities of distinct cultural characteristics (requiring some specific attention) or the detrimental impact of system
“race” are rarely explored due to the presumption that minority students are just like white students (p. 9). Although environmental and social factors are often named to be sources of academic failure, it is the faulty assumption of sameness by educators that leads to the academic failure of many minority students. In identifying student’s home lives and other factors outside of school to be a source of academic failure, reform efforts aim to assimilate at-risk students to the dominant culture with the belief that it will ultimately lead to academic achievement. Attempts at assimilation as a means to enhance the educational outcomes of minority students have tremendously failed because students feel pressured to give up their culture and/or identities, which can cause them to shut down or act out—neither of which are intended outcomes.

In criticizing the cultural deficiency orientation, Sleeter and Grant (2009) claim that it “supports low expectations and precludes many teachers from examining and improving their own teaching” (p. 50). School reform efforts and classroom practices that operate under this model tend to value curriculums that emphasize drills and rote memorization of basic skills, and therefore, make the challenge within the classroom about assimilating to the dominate culture rather than about enhancing skills. As Ladson-Billings (1994) states, “much of the purported reforms and the debate about our schools focuses on curriculum…but it is the way we teach that profoundly affects the way that students perceive the content of that curriculum” (p. 15). To begin to combat the achievement gap, we need a curriculum and pedagogy in which “diversity is an asset that enriches the learning of all students, not a deficit to overcome” (Stairs, 2007, p. 38). By focusing on the way that we teach and using culturally responsive teaching methods in
conjunction with multicultural materials and curriculum, we can begin rectifying some of the problems contributing to the current achievement gap.

In an effort to promote equity, social justice, and higher achievement for minority students, multicultural materials and curriculum in conjunction with culturally responsive pedagogical strategies and techniques can be implemented. Multicultural education “challenges and rejects racism and other forms of discrimination in schools and society and accepts and affirms the pluralism that students, their communities, and teachers reflect” (Lowery and Sabis-Burns, 2007, p. 50). According to Banks (2002), the goals of multicultural education are to “help individuals gain greater self-understanding by viewing themselves from the perspectives of other cultures,” “provide students with cultural and ethnic alternatives,” “provide all students with the skills, attitudes, and knowledge needed to function within their ethnic culture, within the mainstream culture, and within and across other ethnic cultures,” “reduce the pain and discrimination that members of some ethnic and racial groups experience because of their unique racial, physical, and cultural characteristics,” and “help students to master essential reading, writing, and math skills” (p. 1-4). Multicultural education is not merely the introduction of a unit or set of materials, but rather a different approach to the curriculum that might include additional materials, voices, and ideologies. The concept behind multicultural education is to provide alternate views and voices to the perspective of the dominant culture that currently permeates the curriculum with the notion that more students will feel recognized and included. In this way, adopting a multicultural philosophy and
curriculum can allow teachers to create a classroom environment and curriculum that would be more inviting and reflective of the diverse students in the classroom.

Similarly, culturally relevant teaching “uses student culture in order to maintain it and to transcend the negative effects of the dominant culture,” and “empowers students intellectually, socially, emotionally, and politically by using cultural references to impart knowledge, skills, and attitudes” (Ladson-Billings, 1994, p. 17-18). The main goal in using culturally responsive teaching methods is to create an environment that will allow all students to meet academic expectations by attempting to make curriculum relevant and meaningful by recognizing and including the cultural backgrounds of students outside of the dominant culture. Although culturally responsive teaching practices seem like a radically new idea in education, Gay points out that culturally responsive teaching is already being implemented in the classrooms, but is only being implemented and effective with students of the dominant culture. Gay (2000) states,

Culturally responsive teaching is this kind of paradigm. It is at once a routine and radical proposal. It is routine because it does for Native American, Latino, Asian American, African American, and low-income students what traditional instructional ideologies and actions do for middle-class European Americans. That is, it filters curriculum content and teaching strategies through their cultural frames of reference to make the content more personally meaningful and easier to master. It is radical because it makes explicit the previously implicit role of culture in teaching and learning, and it insists that educational institutions accept
the legitimacy and viability of ethnic group cultures in improving learning outcomes (p. 24-25).

In looking at our current educational practices in this new light, it again becomes apparent that our current educational system creates situations in which students of the dominant culture can be successful while minority students are often marginalized and are depicted as the “other.”

As Lowery and Sabis-Burns (2007) state, “with the demographic shifts occurring in the United States and around the world, the need for cross-cultural understanding proves more important daily” (p. 51). We need to create “humane classrooms where students and teachers learn to use language and literacy in critical and empowering ways. Such classrooms will in turn help students – who need to be empowered the most – learn to resist a hidden curriculum that promotes economic, social, and political oppression” (Boyd et al., 2006, p. 331). Implementation of multicultural education and culturally relevant pedagogy can help to empower students, and in turn, begin to dismantle the status quo and begin to fill the gap in educational opportunities and outcomes for minority students. Although the main objective of multicultural education is to critically look at the relationship between the dominant and dominated cultures by integrating multiple voices and perspectives into the curriculum, there are various forms of multiculturalism.

When considering multicultural materials and curriculum along with culturally responsive teaching as tools to reach culturally diverse groups of students with the intent to dismantle the status quo, it is important to recognize that both a multicultural
philosophy and culturally responsive pedagogy are needed. A common misunderstanding among educators is that one or the other is needed, or that the two are one in the same. It’s important to understand that ‘multicultural education’ refers to the philosophy of challenging and rejecting the curriculum and ideas presented solely by the dominant culture, and in turn integrating the voices and perspectives of the ‘other’ throughout the curriculum to give a more balanced and inclusive approach to education. On the other hand, culturally responsive teaching refers to the actual pedagogical strategies that are implemented based on multicultural philosophy. Because the two are so intertwined and dependent on one another, a closer examination of the various approaches and philosophies of multicultural education need to be explored further. In understanding the variations in multicultural education, educators interested in promoting multiculturalism and implementing culturally responsive teaching can identify which form or philosophy of multicultural education they want to implement in the classroom.

2.4 Variations of Multicultural Education

According to Jenks, Lee, and Kanpol (2001), “the literature on multicultural education generally divides itself into three theoretical frameworks: conservative, liberal and critical (McLaren, 1994; Wester, 1997)” (p.90). The first of the three theoretical frameworks that are presented by Jenks, Lee, and Kanpol is conservative multiculturalism. Conservative multiculturalism advocates for assimilation and often ignores “the important of difference in favor of an ideology of cultural homogeneity” (Jenks, Lee, & Kanpol, 2001, p. 91). In many ways, this form of multiculturalism requires “marginalized groups to conform to the very systems that marginalize them”
As defined by Jenks, Lee, and Kanpol, “conservative multiculturalists assume that the conditions for justice already exist and need only to be evenly apportioned” (Jenks, Lee, & Kanpol, 2001, p. 90). Conservative multiculturalists strongly believe that the necessary tools for minority students to become successful are already in place and just need to be taken advantage of. Due to this, “the conservative agenda includes a commitment to the same academic standards for all students and the belief that cultural differences need not play a significant role in their achievement” (Jenks, Lee, & Kanpol, 2001, p. 91). Educators that align their philosophy with this form of multiculturalism believe in the old saying, “pick yourself up by your bootstraps,” and feel that it is their job to help students learn how to assimilate to the mainstream culture by bridging the gaps between the students’ culture and the mainstream culture so that they can become successful.

The next theoretical framework of multicultural education that Jenks, Lee, and Kanpol define is liberal multiculturalism. Unlike conservative multiculturalism, liberal multiculturalism acknowledges and celebrates differences rather than requiring that students conform to mainstream culture. Although differences amongst students are recognized, there is a lack of investigating what the implications of those differences are. As Gorski (2008) states, “…they [educators] pay insufficient attention to power, privilege, and control. They support diversity programs which encourage and appreciate difference, but only in ways that ignore the access of implications of difference” (p. 6). As with the conservative approach,
liberal multiculturalists assume that laws and policy decisions will bring about excellence and equity within the dominant culture and free-market economy. By failing to take what may be confrontational political action, liberal multiculturalists remain supportive of the dominant culture and its hegemonic power... (Jenks, Lee, & Kanpol, 2001, p. 93).

Within this framework, one finds the naive belief that simply recognizing differences in superficial ways will bring about change.

The last framework presented by Jenks, Lee, and Kanpol is critical multiculturalism and can best be defined as a theoretical framework that “seeks justice by focusing on the relationships between equity and excellence, on one hand, and race, ethnic, and class configurations, on the other hand” (Jenks, Lee, & Kanpol, 2001, p. 93). According to Jenks, Lee, & Kanpol (2001), “Critical multiculturalists believe that schools impose standards on children that reinforce the power relationships and stratification of American society. Curriculum policy, for example, is usually committed to white, middle-class values that deny to the powerless and disenfranchised equal access to knowledge” (p. 94). Educators who work within this framework believe that knowledge is culturally constructed and recognize the hidden curriculum within the traditional education system (Jenks, Lee, & Kanpol, 2001). These educators strive to engage in democratic dialogues with students posing questions that seek to understand power relationships such as the ones listed below:
1. Under what conditions and by whom are concepts of equity and excellence constructed?

2. What do they look like for different groups and in different circumstances?

3. Can all groups benefit equally from a particular construction of these concepts?

4. What happens when different groups and individuals in a society in which historically the dominant culture has determined their meaning?

5. How can equity and excellence be achieved in a society in which historically the dominant culture has determined their meaning?

(Jenks, Lee, & Kanpol, 2001, p. 93).

James Banks, one of the leading scholars in the field of multicultural education, also believes that there are various approaches to multicultural education. Banks’ variations of multicultural education relate directly to curriculum reform and include: Contributions Approach, Ethnic Additive Approach, Transformative Approach, and Social Action Approach (Banks, 1989; Jenks, Lee, & Kanpol, 2001). In many ways, Banks’ variations of multicultural education are similar to those defined by Jenks, Lee, and Kanpol (2001), but tend to be a little more specific when looking at more critical forms of multicultural education. The first of the approaches, the Contributions Approach, emphasizes what minority groups have contributed to society. In many ways, “This approach is characterized by the addition of ethnic heroes into the curriculum that are selected using criteria similar to those used to select mainstream heroes for inclusion
into the curriculum” (Banks, 1989, p. 347). The Contributions Approach is a very mild and generic form of multicultural education; though certain minority groups and/or heroes are briefly studied with this approach, “the class studies little or nothing about the ethnic group before or after the special event or occasion” is recognized/celebrated (Banks, 1989, p. 37). Although this approach “attempts to sensitize the majority white culture to some understanding of minority groups’ history as a part of the American experience,” this approach is hardly effective because the curriculum remains unchanged and there is no active agenda to go along with multicultural studies (Banks, 1989, p. 37). As a result, the Contributions Approach often trivializes ethnic cultures and “the study of their strange and exotic characteristics and the reinforcement of stereotypes and misconceptions” (Banks, 1989, p. 37).

The next approach that Banks presents is the Ethnic Additive Approach (sometimes referred to as the Additive Approach). Within this approach to multicultural education and curriculum reform, there is the addition of multicultural material to the curriculum without any effort to restructure the curriculum. In this manner, the additional information has the potential to be seen as less important by both teachers and students and to be treated as such. The danger in this approach is that the “events, concepts, issues, and problems selected for study are selected using Mainstream-Centric and Euro-Centric criteria and perspectives” (Banks, 1989, p. 38). In addition, the Ethnic Additive Approach “also fails to help students to view society from diverse cultural and ethnic perspectives and to understand the ways in which the histories and cultures of the
nation’s diverse ethnic, cultural, and religious groups are inextricably bound” (Banks, 1989, p. 38).

The last two approaches that Banks identifies become increasingly more liberal in theory. In many ways, these two approaches are like the critical category of multiculturalism as defined by Jenks, Lee, and Kanpol (2001) except Banks makes further distinctions within this category and identifies two different levels of critical multicultural education: Transformative and Social Action. The Transformative Approach is different from the previous two approaches in that it “changes the basic assumption of the curriculum and enables students to view concepts, issues, themes, and problems from several ethnic perspectives and points of view” (Banks, 1989, p. 38). The purpose of this approach is to help students understand the complexity of society through its “critical emphasis on an examination of underlying cultural assumptions, its study of diversity in relation to the dominant culture, and its democratic goals of educating for equity and justice” (Jenks, Lee, & Kanpol, 2001, p. 97). This approach to multiculturalism encourages students to be reflective and knowledgeable about how ‘school knowledge’ has been shaped (Jenks, Lee, & Kanpol, 2001, p. 97). Similarly, the last approach that Banks identifies as the Social Action Approach puts understanding the complexity of society at the heart of the matter. In many ways, this approach is merely an extension of the Transformative Approach; “Rather than merely studying the issues through a restricted curriculum, social action calls for student action to deal with injustice and inequity” (Jenks, Lee, & Kanpol, 2001, p. 98). Within this approach, it is important that students “see how the dominant culture perpetuates inequality and how even they are
responsible for supporting oppressive institutions” (Jenks, Lee, & Kanpol, 2001, p. 98).

In attempting to understand these complex relationships, teachers should encourage
“students to be heard on local diversity issues and to become actively involved in groups
that work for change” (Jenks, Lee, & Kanpol, 2001, p. 98).

More recently, Sleeter and Grant (2009) proposed that the approaches to
multicultural education can be broken down into five categories: Teaching the
Exceptional and the Culturally Different, Human Relations, Single-Group Studies,
Multicultural Education, and Multicultural Social Justice Education. These five
approaches are presented in a hierarchy of effectiveness with Teaching the Exceptional
and Culturally Different being the least effective and Multicultural Social Justice
Education being the most effective. Although done in different ways, the first three
models of multicultural education are intended for diverse students rather than all
students and use the identification of differences to help diverse students assimilate to the
dominant culture. Conversely, the last two approaches to multicultural education are
intended for all students, including those belonging to the dominant culture, and move
beyond simple recognition of differences to varying degrees of social action.

The first approach, Teaching the Exceptional and Culturally Different, is based on
human capital theory, which views education as an investment that dictates one’s future
(Sleeter and Grant, 2009). Under this philosophy, there is a strong correlation between
education and success; the more education one receives, the more successful he/she will
be. In many instances, “modifications are made in schooling to facilitate these students’
academic achievement and their transition to the mainstream culture that White, middle-
class children are learning” (Sleeter and Grant, 2009, p. 44). Because education is valued so highly, teachers who use this approach primarily focus on transitioning diverse students to the mainstream culture, believing that diverse students need help adapting to become successful (Sleeter and Grant, 2009). Although the premise is the same, there are actually two categories of Teaching the Exceptional and Culturally Different: the deficiency orientation or the difference orientation. The deficiency orientation assumes that diverse students are in some way deficient in language, culture, experiences, role models, etc. when compared to those belonging to the dominant culture (Sleeter and Grant, 2009). To rectify deficiencies through education, those implementing the deficiency orientation attempt to assimilate diverse students through rote forms of remediation, which are often found to be ineffective and grossly below students’ grade level and capabilities. The other category found within Teaching the Exceptional and Culturally Different, the difference orientation, recognizes differences amongst students and tends to focus on strengths rather than deficiencies to bridge gaps (Sleeter and Grant, 2009). Although the focus on strengths is definitely a positive approach to working with students, those using this approach still identify deficiencies within diverse students with the intent to help them assimilate into the mainstream culture. Although both models have different approaches to working with students, both ultimately find fault with diverse students and have an end goal of assimilation.

Whereas the Teaching the Exceptional and Culturally Different approach solely focuses on academic knowledge, the Human Relations approach primarily focuses on interpersonal relationships and students’ self-concept rather than academic knowledge.
with a goal of improving relationships between minority and majority populations as a way to eliminate prejudices and stereotypes. In this way, those who implement this approach to multicultural education attempt to replace hostility and tension with acceptance and care for others by focusing on conflict-resolution skills such as listening, negotiating, compromise, and apology to name a few (Sleeter and Grant, 2009). Implementation of this approach within the curriculum should yield a curriculum that is reflective and dedicated to giving accurate information about multiple cultures as a way to help eliminate prejudices. Information should stress both the commonality and individuality of people, and should encourage students to analyze their own culture as a first step to accepting their culture and the culture of others. To do this, teachers often provide hands on experiences for students through role play and artifacts. Although this approach to multicultural education is often one of the most frequently used, especially within elementary schools, it is highly criticized for a number of reasons (Sleeter and Grant, 2009).

Though a Human Relations curriculum is inclusive of diverse students, curricular information pertaining to cultures outside the dominant culture tends to be additional rather than integrated into the main curriculum, fostering an additive approach to multicultural curriculum. Additionally, in an attempt to demonstrate positive aspects of various cultures, the Human Relations approach often times lends itself to a tourist curriculum, “which focuses on artifacts of other countries, such as food, traditional clothing, folk tales, and household items” (Sleeter and Grant, 2009, p. 105). In this way, the ‘exotic’ is emphasized; “Children ‘visit’ non-White cultures and then ‘go home’ to
the daily classroom, which reflects only the dominant culture” (Sleeter and Grant, 2009, p. 105). Another major flaw with this approach is the way in which it simply presents differences rather than analyze why discrimination and inequality exist. Although this approach is inclusive of different cultures in an attempt to build students’ self-concept and eliminate prejudices, it fails to communicate real understanding by only presenting information rather than encouraging changes in behavior (Sleeter and Grant, 2009). In many ways, this approach resembles the “Melting Pot” mentality in which we all contribute our differences to create a common culture, but a big piece of the puzzle is missing. If students simply recognize differences but fail to understand why those differences position some differently than others, then teachers are merely scratching the surface of many topics of exploration that are vital to students’ development of their concept of the world and the people in it.

When looking at these categories in comparison to the ones identified by Banks (1989) and Jenks, Lee, and Kanpol (2001), one will notice that Sleeter and Grant identify more categories of multiculturalism by really breaking down the critical multicultural category that Jenks, Lee, and Kanpol identify even further than Banks does; Sleeter and Grant identify three different variations of a more liberal and critical approach to multicultural education. The third approach (and first of the three more critical approaches) to multicultural education as presented by Sleeter and Grant (2009) is Single-Group Studies. The main goal of this approach is to go beyond cultural tourism and become more in depth in the study of certain groups of people. In many ways, this approach is more beneficial to students than the previous approaches in that students are
able to learn more than surface area facts about a particular culture or group of people. Rather than just learning the basics, students can begin to inquire and explore why and how certain groups of people have been positioned both from a historical and present day point of view.

Whereas teachers who use the Single-Group Studies approach may not have time to look at the differences of all groups due to time constraints, this is one of the only approaches presented thus far that allows teachers and students to take an in-depth look at certain groups with the goal to provide a basis for social action. Unlike the last two approaches, teachers who are advocates of the Single-Group Studies approach view schooling as a social process (Sleeter and Grant, 2009). Whereas teachers using the Human Relations approach and the Teaching the Exceptional and Culturally Different approach view schooling as politically neutral, teachers using the Single-Group Studies approach recognize that some groups have disproportionate resources available to them and work with students to understand why (Sleeter and Grant, 2009). In recognizing that the schooling process is not politically neutral, teachers who are advocates of the Single-Group Studies approach may struggle with the selection of groups of people and cultures to study. Recognizing both the time constraints that this approach creates as well as the fact that all decisions in regards to curriculum are political, teachers are forced to make decisions as to which groups are worthy of groups to be a part of the curriculum, and have to become more selective in who and/or what they will study and be able to justify the time that will be spent on each particular unit. These types of decisions are very political and can become very problematic and stressful for some teachers.
Upon reflecting on the first three approaches to multicultural education, one should notice that the design and implementation of all three approaches is primarily geared towards diverse students rather than all students because assimilation is the main objective to some degree. Conversely, the last two approaches to multicultural education are designed with all students in mind and encourage some form of action beyond education. The fourth approach that Sleeter and Grant (2009) propose is Multicultural Education. Multicultural Education seeks to integrate diverse students as well as improve society for all. This improvement does not stop with improvement of feelings as it does with Human Relations; rather, those who implement Multicultural Education also seek to develop skills and knowledge necessary within and outside of the curriculum to further support multiculturalism (Sleeter and Grant, 2009). Those who implement Multicultural Education believe that the curriculum should be reworked to regularly include diverse perspectives, and should strive to include transformative knowledge, which includes “concepts, paradigms, themes, and explanations that challenge mainstream academic knowledge and that expand the historical and literary canon” (Sleeter and Grant, 2009, p. 176). Students should become more comfortable with multiple perspectives presented in the curriculum and conveyed through classroom instruction, and should become comfortable with seeking other perspectives out when they are not easily visible or accessible. In this way, the curriculum can go beyond the heroes and holidays and begin to lead students in a direction of social change (Sleeter and Grant, 2009). To be most effective with this approach, educators should use students’

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8 When the term ‘multicultural education’ is capitalized, it is referring to a specific type of multicultural education as defined by Sleeter and Grant (2009)
personal experiences as a springboard to the curriculum and should implement a multicultural approach to the curriculum all of the time rather than in small chunks or units sporadically throughout the curriculum. In addition, teachers who advocate for this teaching ideology firmly believe in the five standards that the Center for Research on Education, Diversity and Excellence (CREDE) established. The five standards include: “facilitating learning through joint productive activity among teachers and students,” developing competence in the language and literacy of instruction across the curriculum,” “connecting school to students’ lives, and contextualizing teaching and curriculum in the experiences and skills of the students’ home and communities,” “teaching complex thinking, challenging students toward cognitive complexity,” and “engaging students through dialogue” (Sleeter and Grant, 2009, p. 179-180).

The last approach (and recommended approach) presented by Sleeter and Grant (2009) is Multicultural Social Justice Education. Multicultural Social Justice Education builds on concepts from the previous approaches to multicultural education, but has a specific focus on social change, starting with “the premise that equity and justice should be goals for everyone and that solidarity across differences is needed to bring about justice” (Sleeter and Grant, 2009, p. 198). In this way Multicultural Social Justice Education is rooted in social reconstruction. More than any other approach presented, this approach deals more directly with issues of oppression and/or inequality based on race, gender, social class, etc., and therefore, most closely aligns with culturally responsive pedagogy. For advocates of this approach, “the social concern is the elimination of oppression of one group of people by another,” (Sleeter and Grant, 2009, p. 198).
The gaining of liberation of the oppressed does not come by chance though, rather, it comes “through the praxis of their quest for it, through their recognition of the necessity to fight for it…But almost always, during the initial stage of the struggle, the oppressed, instead of striving for liberation, tend themselves to become oppressors, or “sub-oppressors” (Freire, 2007, p. 45). Therefore, educators must help students to not only identify the contradiction between the oppressors and oppressed, but also help students find ways to neutralize rather than flip the role of oppression.

To do this, educators must work alongside students who identify as the oppressed to identify what Freire (2007) terms the “fear of freedom” (46). The fear of freedom is a result of the fear of straying away from the prescribed behaviors that have been warranted as acceptable by the oppressor; “Freedom would require them to eject his image and replace it with autonomy and responsibility” (Freire, 2007). It is this fear of freedom that keeps the oppressed in their oppressive state. As Freire (2007) states, “in order for the oppressed to be able to wage the struggle for their liberation, they must perceive the reality of the oppression not as a closed world from which there is no exit, but as a limiting situation which they can transform” (p. 49). Thus comes the pedagogy of the oppressed, which Multicultural Social Justice Education promotes. The pedagogy of the oppressed requires that the oppressor and oppressed work with one another “in the incessant struggle to regain their humanity” and has two distinct stages (Freire, 2007, 48). In the first stage, “the oppressed unveil the world of oppression and through the praxis commit themselves to its transformation,” and in the second stage, “the reality of oppression has already been transformed” and “pedagogy ceases to belong to the
oppressed and becomes a pedagogy of all people in the process of permanent liberation” (Freire, 2007, p. 48). Thus, the role of the educator becomes a fragile one in which the educator must remove him/herself from the role as the oppressor and simultaneously help students in the oppressor role so that both the educator and students can all work on a plane removed from the oppressor/oppressed relationship. Those who implement this approach within the classroom believe that students, especially those belonging to disfranchised groups, should be aware of modern day examples of oppression and understand the ways in which race, class, gender, culture, etc. impact oppressive relationships, and should “develop the power and skills to articulate both their goals and a vision of social justice for all groups and to work constructively towards these ends” (Sleeter and Grant, 2009, p. 198-199). Multicultural Social Justice educators “view learning as active, social, and inextricably entwined with identity development” and work hard to encourage democracy and political literacy within their students (Sleeter and Grant, 2009, p. 209). To accomplish this, educators teach and promote students to question society and see variations of truth as a means to empowerment. In this way, educators can help students to develop political literacy.
2.5 Exploring Multiculturalism through Multicultural Literature and Literary Theory

In conjunction with understanding the process of evaluating instructional strategies and materials through a multicultural lens, it is also important for educators to understand the praxis of how to actually implement and promote multiculturalism9 within the classroom. One of the most effective ways to do this is to use multicultural literature with students. Literature is a great tool for promoting multiculturalism because it can “open doors to other cultures and introduce students to ideas and insights they would otherwise not have encountered” (Landt, 2006, p. 691). Educators can use multicultural literature as a means to analyze various societal and social factors that can lead to the deconstruction of barriers such as stereotypes, racism, and prejudices. In this way, multicultural literature can be a powerful tool to use with students as a means to create a democratic and critical space that allows for transformative learning to take place (Glasgow, 2001) as well as an enabler of culturally responsive pedagogy (Souto-Manning, 2009) that can be used to help connect diverse students to literature.

Culturally responsive teachers recognize the ultimate goals of using multicultural literature are to “challenge the dominant ideologies, affirm the values and experiences of historically underrepresented cultures, foster acceptance and appreciation of cultural diversity, develop sensitivity to social inequalities, and encourage transformation of the self and society,” and therefore understand the importance of informing and empowering students (Cai, 2002, p. 134). Providing knowledge about other cultures as a means to

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9 Within this section, multiculturalism is defined using Sleeter and Grant’s (2009) Multicultural Social Justice Education definition.
enhance multicultural awareness and appreciation allows students to become better equipped to “identify and analyze cultural and ethnic issues and make decisions to act on them,” and “provides a basis for critical inquiry that leads to empowerment” (Cai, 2002, p. 134). To do this, educators need to “use thought-provoking books that challenge children to think about issues that they may face in reality” (Cai, 2002, p. 135). As Glasgow (2001) stated, “Good books unsettle us, make us ask questions about what we thought was certain; they don’t just reaffirm everything we already know” (p. 54).

Educators who use culturally responsive techniques view knowledge critically and encourage their students to do the same. In many ways, “culturally relevant teaching attempts to make knowledge problematic. Students are challenged to view education (and knowledge) as a vehicle for emancipation, to understand the significance of their cultures, and to recognize the power of language” (Ladson-Billings, 1994, p. 94). Both educators and students view the curriculum as something that can potentially be problematic, and then struggle together to create meaningful knowledge. In this way, the curriculum that is taught within the classroom is a product of the conversations and debates about topics within the curriculum.

To most effectively use multicultural literature in the classroom, educators can use literary theories to provide a lens for readers to use as a means of analyzing a text to make meaning. In many cases, literary theories can provide alternate views and interpretations to the meaning of a text, pushing readers to think more critically about the text and author’s message. As Appleman (2000) states, “Literary theories recontextualize the familiar and comfortable, making us reappraise it. They make the strange seem oddly
familiar. As we view the dynamic world around us, literary theories can become critical lenses to guide, inform, and instruct us” (p. 2). In understanding the impact that literary theory has on the reader and the meaning making process, Appleman strongly suggest that teachers not only be aware of various literary theories, but also explicitly teach them to students so that they are more conscious of the meaning making process as well as the tools that they have to use when deconstructing a text. Because there is a strong correlation between literary theory and pedagogy, educators wanting to create a more diverse curriculum through the use of multicultural literature need to have an understanding of the literary theories that support the implementation of multicultural education.

While there are a great number of literary theories that can be applied to a text, there are a couple that work particularly well to support the implementation of multicultural education through the use of diverse works of literature. One literary theory that is highly recognized as being successful with multicultural literature is reader response. Reader response was introduced as a literary theory in direct opposition to New Criticism in the 1920’s and 1930’s. Whereas New Criticism maintains that the text is an object that is completely independent of any historical context and can be studied and analyzed in a very scientific manner, reader response hinges on the belief that the reader has an active role in the meaning making process when reading a text. With reader response, the emphasis is on the reader and the experience that he/she has with the text. When looking at literature in its most fundamental element, it is simply a set of signs and symbols void of meaning; meaning is not brought to the text until the reader
uses his/her experiences to begin negotiating meaning of the signs and symbols seen within the text.

In the early stages of reader response theory, this relationship between the reader and text was described as an *interaction*. After further consideration, Rosenblatt (1995) argued that the relationship between the text and reader during the reading process went beyond a simple interaction and was more of a *transaction*. This transactional theory of reading demonstrates the reciprocal relationship that is present when the reader is trying to make meaning of the text. As Rosenblatt (1995) states, “reading is a constructive, selective process over time in a particular context. The relationship between the reader and signs on the page proceeds in a to-and-fro spiral, in which each is continually being affected by what the other has contributed” (p. 26). Seeing the relationship between the reader and the text as a transaction that is heavily dependent on the experiences of the reader has large implications for its use with and support of multicultural literature.

When implementing reader response as pedagogy, it is important to allow students to negotiate meaning of the text prior to engaging in more “academic” discussions about the text. Students need to make sense of texts prior to the hearing teacher comments, thoughts, and/or opinions because students may perceive the ideas of teachers to be correct and abandon their own. Stating opinions and sharing ideas too soon may shut down the thought process or meaning making process that students are undergoing. Prior to engaging in a whole class discussion, teachers should also allow students the space and opportunity to interact with one another in pairs or small groups. This type of low stakes interaction allows students the opportunity to develop their
thoughts and ideas further by taking the thoughts and opinions of their peers into consideration. The dialogue that happens at this stage should push students to take their initial thoughts and impressions further for a better overall understanding of the text. Patricia Enciso refers to this notion of building interpretations, voicing opinions, and placing them in relation to one another and to the authority of the book, author, and meanings of difference inscribed in the story as “talking back” to the text and socially negotiating meaning (Rogers and Soter, 1997, p. 14-16). In this way, students are working together to culturally construct meaning of the text.

Reader response pedagogy is important because it allows students to explore in an imaginable way and construct new meanings and their identities, but some experts caution educators on putting too much focus on reader response pedagogy. It is important to consider that some students may not feel comfortable with sharing and discussing their personal connections (or lack of) with others. As Deborah Appleman (2000) states, this “makes assumptions about the amount of trust that students have in each other and in their teachers. It makes some assumptions about their relationship to the institution of school and whether they have experienced school as a safe place” (p. 29). Although the hope is that all students find school to be a safe place in which they can share personal experiences with others, this may not always be the case. Another reason to be cautious about the amount of time spent using reader response pedagogy is that focusing on the individual experience can sometimes overshadow the overall goals in teaching a text. The fear is that “an overemphasis on the personal connection may also run the risk of ‘narrowing our focus to the individual and masking the content,’ thus
circumventing any sensitivity to the ethnic identity and cultural differences (Pirie 10)” (Dong, 2005, p. 55).

When teaching multicultural texts with the reader response pedagogy, it is important to remember the primary goals in teaching the text, which is not to simply to relate to characters, but also to use those relationships to further understand the conflicts within the story so that connections and further inquiry can be pursued about society as a whole. In addition to overshadowing the goals of teaching the text by overemphasizing the individual experience, exaggerating the role of reader response literary pedagogy may also lead to a simplification of social issues within the text. Thein, Beach, and Parks (2007) state,

…if we encourage students to relate their experiences with a school bully to the experiences of a character who survives slavery, we as teachers may do a disservice to students by leaving them with the impression that they can authentically understand situations that they haven’t and may never fully experience (p. 54).

Although there is much evidence to support that making connections between the individual experience and the experiences of characters allows students to more deeply analyze the text, it is critical that teachers make sure that the social issues involved are not oversimplified.
Similarly, critical literary theory (sometimes referred to as cultural studies) hinges on the examination of society and culture, and therefore also supports the use of multicultural literature in the classroom. In an attempt to connect diverse students to literature, culturally responsive teachers “recognize the importance of placing critical literacy at the core of the curriculum rather than adding it as an extra-curricular item,” and therefore make an effort to embed reading instruction within larger context (Souto-Manning, 2009, p. 58). Nieto (1999) describes the pedagogical approach of critical literacy (critical pedagogy) as being

an approach through which students and teachers engage in learning as a mutual encounter with the world. Critical pedagogy also implies *praxis*, that is, developing the important social action predisposition and attitudes that are the backbone of a democratic society, and learning to use them to help alter patterns of domination and oppression (p. 103-104).

Critical literacy hinges on the examination of society and culture, and more specifically the fragile relationship between the oppressor and the oppressed (Freire, 2007). Within this approach, it is important to recognize that the learning is mutual rather than modeling the traditional “banking” method (Freire, 2007). Rather than the teacher being in an oppressor position and simply depositing information into students, the teacher works alongside students to undergo the meaning making process (Freire, 2007). The role of the teacher is to participate in the removal of the oppressor/oppressed roles that are established by members of the classroom so that true learning and dialogue can take place.
When the roles of the oppressor and oppressed are removed from the learning environment, students can be positioned as “active agents in relation to texts and social practices” and dialogue can be used as a means of learning and establishing democracy (Souto-Manning, 2009, p. 53) (Freire, 2007). The dialogue that must exist in this type of situation is one in which

dialoguers engage in critical thinking—thinking which discerns an indivisible solidarity between the world and the people and admits of no dichotomy between them—thinking which perceives reality as process, as transformation, rather than as a static entity—thinking which does not separate itself from action, but constantly immerses itself into temporality without fear of the risks involved” (Freire, 2007, p. 92).

Within their new roles as facilitator and active agents respectively, both teachers and students can use literary texts as “ideological constructions” and create literary events that “involve deconstruction of the ideological content of texts and production of texts that inform critical understanding (Larson and Marsh, 2005, 131)” (Souto-Manning, 2009, p. 53). As Nieto (1999) states, “When students have the opportunity to view situations and events from a number of viewpoints, and when they begin to analyze and question what they are learning, critical thinking, reflection, and action are promoted” (p. 104). Lewison, Leland, and Harste (2008) claim that there are four dimension of critical pedagogy, which include: disrupting the commonplace, considering multiple viewpoints, focusing on the sociopolitical, and taking action to promote social justice. Pedagogy in the classroom can incorporate these dimensions to demystify views of the world by
creating a problem-posing rather than a problem solving curriculum that promotes action in the form of social justice. Critical theory and pedagogy encourage transformative education to promote social justice, and in this way support the use of diverse literature and multicultural education.

In many ways, critical theory takes reader response a step further. With both literary theories, cultural values and experiences are a crucial to the overall meaning making process, and therefore create an argument for the use of multicultural literature in the classroom. Auerbach states, “the starting point for curriculum development has to be an understanding of students’ lives—their backgrounds, personal histories, strengths, and current situations” (Shor & Pari, 1999, p. 32). Just as with reader response theory, critical theory values the experiences of the individual to help create meaning; critical theory encourages readers to also consider society as a whole and act on the behalf of social justice. To be most effective with multicultural literature, a combination of both reader response and critical theory should be used. Dong (2005) states, “diverse students often actively participate in multicultural literature reading and discussion if the teacher moves beyond a New Criticism approach and uses reader-response and cultural-response approaches in their literary discussions” (p. 55).

2.6 Conclusion

In recognizing that there are inherent differences in the various approaches to multiculturalism, it becomes obvious that teachers need to be able be able to understand the differences in the various approaches so that they can gain a better understanding of the type of multiculturalism that they specifically would like to promote within their
classroom. Although it is the task of the educator to decide which type of multiculturalism they would like to promote within their classrooms with students, I support the recommendation of Sleeter and Grant (2009) to implement Social Justice Multiculturalism and will refer to this type of multiculturalism when discussing multiculturalism from this point forward. Within my dissertation, I use Sleeter and Grant’s (2009) model as my framework for understanding and implementing multiculturalism because it is the most inclusive while still encompassing the ideas of other theorists such as Banks and Jenks, Lee, and Kapol. Through this dissertation, I argue that this framework can be (and should be) applied as a means for evaluating the type of multiculturalism being promoted through classroom instruction as an attempt to develop praxis.
CHAPTER 3: METHODS

3.1 Using Approaches to Multiculturalism as an Evaluation Tool

Having a concrete understanding of the various approaches to multicultural education as defined by Sleeter and Grant (2009) can aid educators in evaluating their curriculum, teaching materials, and overall approach to teaching. In many cases, curriculum and curricular materials are handed down from teacher to teacher and readily accepted by the next person with little thought or ability to change the materials received. Even when curricular materials are considered to be ‘multicultural,’ the message that the materials send to students still needs to be evaluated. As Yoon, Simpson, and Haag (2010) state, “Even though one of the major purposes of using multicultural literature is to affirm cultural pluralism (Nieto & Bode, 2008), there are multicultural texts that contain the ideology of monoculturalism and do not support culturally and linguistic diversity” (p. 110). Because there are books that are considered to be multicultural that do not contain a message that promotes multiculturalism, teachers need to be conscious of how materials and literature used within the classroom can influence students. As Yoon, Simpson, and Haag (2010) state, “Given that every text is deliberately constructed and has cultural, political, and economic purposes (Anstey, 2002), it is important to examine multicultural picture books [and other texts] from broader ideological perspectives” (p. 109). When reviewing multicultural texts, teachers need to consider what ideologies are embedded within the text as well as how the ideologies of
assimilation or pluralism are presented (Yoon, Simpson, & Haag, 2010). By reviewing literature with the variety of lenses provided by the different approaches to multicultural education as presented by Sleeter and Grant (2009), teachers can better determine how they want to promote multiculturalism, which texts would be best suited for their purposes, and become more conscious about the ways in which teaching resources such as textbooks and novels approach multiculturalism. In many ways, the framework of multicultural education can provide new ways of critically examining multicultural literature and underlying ideologies.

Yoon, Simpson, and Haag (2010) demonstrate how Sleeter and Grant’s framework can be used to evaluate instructional materials by using the variations of multiculturalism to evaluate picture books that were used with children in the classroom. A librarian who was taking their literacy course was asked to randomly select multicultural picture books from her middle school collection for review. Using Sleeter and Grant’s conceptual framework of multiculturalism, they came up with three categories in which to place the books upon completion: neutral/unclear, pluralistic, and assimilationist. Books that were neutral or unclear either were very vague or neutral in ideas of assimilation, while books that were placed in the pluralistic books category were those that “were designed to promote cultural pluralism by embracing cultural and linguistic identities” (p. 112). Books that were placed in the third category, the assimilationist category, had messages that contained “the idea of assimilation into a dominant cultural norm and system” (112). What they found through their evaluation was that “the framework of multicultural education provided new ways of looking
critically at underlying ideologies in multicultural books” (114). They were able to identify common overarching themes within their defined categories that led to further exploration and deeper understanding. Yoon, Simpson, and Haag (2010) state, “Using these broader social and political perspectives helped us think about whether the multicultural texts are indeed ‘multicultural’ in the sense that they promote cultural pluralism” (114). In this way, they were able to demonstrate how the theoretical framework of multiculturalism provided by Sleeter and Grant could be used as an evaluation tool for educators.

3.2 Multicultural Literature Text Selection

As classrooms continue to become more diverse, the need for multicultural literature increases. It is important to recognize that “Children of different races, ethnicity, and socioeconomic levels need to see themselves and their families reflected in books” (Lowery & Sabis-Burns, 2007, p. 51). The presence of multicultural literature can be very affirming to diverse students, and allow for more opportunities of self-reflection and exploration. Landt (2006) states, “Teachers who incorporate multicultural literature into their curriculum expose students to viewpoints and experiences that can broaden young adolescents’ visions of self and the world” (p. 690). In many ways, “Multicultural literature plays an important role in acclimating readers to the lives and mores of people in their own and other cultures and countries. Readers are able to live vicariously through these literary representations.” (Lowery & Sabis-Burns, 2007, p. 51). Selecting the appropriate texts to create these kinds of experiences for students is a tremendous responsibility on the part of English teachers.
When selecting multicultural texts to integrate into the curriculum, educators need to make sure that the texts selected will help to meet the unit goals as well as the overarching multicultural goals. Because, “multicultural literature is seen to be both a mirror to validate a group’s experiences and knowledge, and a window through which those experiences and knowledge can be viewed–and perhaps understood–by ‘outsiders,’” it is important that it not perpetuate biases or stereotypes (Rogers and Soter, 1997, p. 178). To do this, educators should make sure that the voices and cultures portrayed are authentic. Authenticity should not be limited to physical characteristics such as skin color or other ethnic features, but should also include other characteristics such as dialogue, relationships with others from within the culture, religious and other ceremonial practices, and correct spelling of non-English words (Landt, 2006, p. 695).

Toni Morrison offers other ways of looking at the authenticity of a multicultural text and cautions against what she terms as the dehumanizing metaphor and dehistoricizing allegory (Rogers and Soter, 1997, p. 17-18). Both theories are in reference to white authors writing about or including minority characters within their stories. The dehumanizing metaphor refers to minority characters being given dehumanizing characteristics such as not being able to talk, animal-like qualities, etc., which then makes it easier for readers to dismiss the racialized story world. The second theory, dishistoricizing theory, refers to the lack of historical information to properly place the setting of the novel in time, which allows for the reader to create distance from the problem because it cannot historically be connected to real life. Seeking authenticity within multicultural books prior to introducing them to students is imperative because the “authenticity of content and images in children’s literature is essential because inadequate
representation subverts the very cultural awareness and understanding that such literature can build” (Louie, 2006, p. 438).

Ensuring authenticity of the cultures represented within multicultural texts does not mean that teachers need to become experts on every culture, but rather, that teachers have to make a commitment to become researchers that seek out information about cultures they want to discuss with students. Educators should consider if the author is a credible source by thinking about what qualifies the author to write about the culture that he/she has depicted in his/her work. In addition to looking at author credibility, educators can strengthen authenticity by seeking additional information from people within the culture as well as non-fiction works about the culture that is being portrayed in the text. When researching, one should look to “explore variation and contrast within a cultural group to preclude narrow perceptions” (Athanases, 2006, p. 119). This type of research will also help to determine if the text portrays realistic social issues and problems that are dealt with accurately without being oversimplified. Authentic multicultural texts should show minority characters “as leaders within their own community able to solve their own problems” rather than playing “a supporting or subservient role while whites are seen as possessing all the power” (Landt, 2006, p. 695). Athanases (2006) suggests that educators make an effort to “move beyond victimization by balancing grim stories with images of marginalized people in empowered states” (p. 19). It is not enough to just simply introduce works of literature with people from other cultures; educators need to critically analyze the way in which the characters in the story are portrayed by looking at the perspective from which the story is being told and how the text might empower the
culture being depicted. Reviewing multicultural literature in this manner will allow educators to use literature as a means of combating biases and stereotypes while offering a broader perspective on a topic, issue, or group of people.

In looking at the research on multicultural text selection, it became evident that most of the literature about multicultural text selection focused on the portrayal of characters in terms of authenticity and relationships with others. In addition to character authenticity and relationships with others, much of the research on multicultural text selection suggests that educators should look for literature that moves beyond the victimization to empowerment of minority groups. Through my research, I did not find much on variations of multiculturalism promoted through literature, but found that most experts discussed multiculturalism within literature as something that was present or not. Through my dissertation research, I hope to add to the existing body of literature on multicultural text selection by proposing a different approach to multicultural text selection—an approach that looks more at the variation that can occur within the realm of multiculturalism rather than looking at multiculturalism as a dichotomy. To do this, I propose using Sleeter and Grant’s (2009) approaches to multiculturalism as a framework to evaluate literature in a way that helps educators identify what type or approach to multiculturalism is being presented by the author of a particular text. Using this approach and viewing multiculturalism on a spectrum can be very liberating for both teachers and students alike. Implementing this heuristic to the evaluation of multicultural literature and the overall curriculum will allow teachers to gain a deeper awareness of their own personal beliefs about multiculturalism and how those beliefs affect their curricular goal
and plans as well as their interactions with students and others. In a similar manner, modeling an approach to looking at multiculturalism on a spectrum as Sleeter and Grant (20009) propose can be liberating for students as well. As with teachers, students can gain insight on their personal beliefs about multiculturalism and the ways in which their personal beliefs effect their interactions with others as a first necessary step to developing empathy and understanding of others.

3.3 The Pilot Study

Prior to embarking on this research project, I conducted a pilot study using two books from the 2011 YHBA list (the most current list available at the time) so that I could get a more concrete understanding of what to anticipate for my larger research project. For my pilot study, I deliberately chose two novels that were obviously multicultural in that they overtly deal with issues of race and include minority characters, which was easily determined by the front cover and summary of the books. The two novels that were chosen for this pilot study are *A Thousand Never Evers* (2008) by Shana Burg and *Claudelle Colvin: Twice towards Justice* (2009) by Phillip Hoose. I decided to select books that would obviously fall into the category of multicultural literature so that I could develop and implement an analysis tool that would aid me in my evaluation of other books for my dissertation research. Of the two books that I selected, one was a work of non-fiction and the other was a work of fiction. Having these two books come from different genres gave me a good opportunity to think about the evaluation tool that I developed from the perspective of multiple genres.
3.3.1 Summary and Analysis of Literature

The first book that I selected from the 2011 Young Hoosier Book Award middle grade list was *A Thousand Never Evers* by Shana Burg. As in many young adolescent novels, the main character, Addie Ann, goes on a journey of self-exploration and identity development. Due to a series of events that closely involve her family members, Addie Ann is exposed to the harsh reality and effects of Jim Crow laws. Set in Kukachoo, Mississippi in 1963, Burg attempts to capture what it is to be African American in a hostile environment governed by Jim Crow laws. Although this text is a work of fiction, Burg alludes to many real life people and incidents present during the civil rights movement.

In analyzing *A Thousand Never Evers* by Shana Burg through the lens of the five approaches to multicultural education as defined by Sleeter and Grant (2009), I found that this novel best fits into the category of Single-Group Studies. This is an interesting finding considering the novel is set in Mississippi in 1963—a racially charged place and time in history. With such a racially charged political climate as the backdrop for this story, I found it surprising that my evaluation of the book did not fall within a more complex variation of multiculturalism. Although the book hints at some historical aspects of this time such as ‘the movement,’ Emmitt Till, the integration of schools, and the four girls in the church bombing in Birmingham, these events stay in the background and are hardly explored by neither the author nor characters in the story, therefore, making the story itself seem very mild when dealing with issues of race and equal rights. When thinking about the target audience for this book, there doesn’t seem to be anything
that guides readers to believe this book is written for a specific group in mind; this book seems to be written for all to enjoy. Although the book contains culturally specific characteristics and some exploration of both the dominant and subordinate group, there doesn’t seem to be a goal of assimilation or social action within the overall message of the book. Although this finding would typically put a book in the Multicultural Education or Multicultural Social Justice Education category, I still believe it best fits with Single-Group Studies because there is very little exploration of the dominant culture, and the purpose of the few culturally specific characteristics that were present in the book seemed to be more for historical accuracy and learning purposes rather than as a means to convey a message of assimilation or social action. For example, as mentioned before, there is reference to the Civil Rights Movement and specific events within this movement, but the mentioning of these events is to build on the backdrop of the novel and stay consistent to historical events rather than to move the audience towards some type of action.

The second book that I selected from the 2011 Young Hoosier Book Award middle grade list was Claudette Colvin: Twice toward Justice by Phillip Hoose. Claudette Colvin: Twice toward Justice is a nonfiction account of Colvin’s involvement in the Civil Rights Movement, and more specifically, the Montgomery Bus Boycott. On March 2, 1955, Colvin refused to give up her seat on the bus to a white woman, and consequently was dragged off the bus by police officers, arrested, and put in an adult jail despite only being fifteen year old. She was mistreated and taunted, yet unyielding. Although this incident would come nine months prior to Rosa Parks doing the same,
Colvin is almost a forgotten hero in the Civil Rights Movement because she was seen as an unfit icon to lead a bus boycott. Her bravery was chalked up to foolishness and caused rifts in her relationships with friends, family, and teachers as well as the loss of numerous jobs and opportunities. In many ways, these negative effects of her actions caused her to become more introverted and eventually leave the South for good. It wasn’t until 1975 that her story came back up to the surface when Frank Sikora, a Birmingham newspaper reporter, dug up the story of Colvin’s refusal to give up her seat. Colvin now speaks to young people about her experiences during the Civil Rights Movement, but she is far from receiving the recognition that she deserves.

In thinking about Claudette Colvin: Twice toward Justice in terms of the five approaches to multicultural education as defined by Sleeter and Grant (2009), I found that this book best fits in with the category Multicultural Social Justice Education. In evaluating the book, I was given the impression that the audience for this book was not exclusive to a particular group of people, but rather encouraged a wide variety of readers. Although there were culturally specific characteristics used within the novel, they were used in a way that helped enhance the authenticity of both the characters and time period. Additionally, implementing culturally specific characteristics for both the dominant and subordinate cultures within the novel supported an overall exploration of both cultures within the book, a characteristic seen in more complex forms of multiculturalism. The characteristic of this novel that really places it in the Multicultural Social Justice Education category is the way the author uses the novel to support social action as a necessary means for the promotion of equity and cultural pluralism. Having a strong
main character that isn’t afraid to go against the grain for the purpose of establishing equality sends a strong message to young readers.

3.3.2 The Genesis of My Evaluation Tool(s)

To begin developing a tool that could be used to evaluate literature using Sleeter and Grant’s (2009) approaches to multicultural education, I had to first critically examine the body of current literature on multicultural text selection to look for patterns and themes that should be included within my own evaluation tool. What I found was that the treatment of diverse characters, their relationship with others, and the overall depiction of their culture within the larger story world were significant factors in much of the scholarship regarding multicultural text selection and/or evaluation (Athanases, 2006; Landt, 2006; Louie, 2006; Lowery and Sabis-Burns, 2007; Rogers and Soter, 1997). Using this knowledge, I then looked at the five approaches to multiculturalism that Sleeter and Grant (2009) identify to find main ideas and characteristics within each approach and also trends that developed across the five approaches. When looking for trends that developed across the five approaches, I found that target audience, the treatment of diverse people, and the actions that are encouraged by the approach seemed to be areas that are well developed in their research of the five approaches. When looking at the main arguments of multicultural text selection and the five approaches to multiculturalism, I was able to synthesize this information to create four main categories to implement in my own evaluation tool. These four categories are: Target Audience, Treatment of Diverse People/Characters, Depiction of Diversity in Story World, and Actions Encouraged. In addition to these four categories, I felt that it was important to
include descriptors of each approach to multiculturalism, so that I could easily see how each approach to multiculturalism looked in each of the four categories that I created (See Appendix B).

In thinking about my evaluation of the two books I used in my pilot study, I believe that it served me well to work with both a work of fiction and a work of non-fiction. I had to think outside the box a little more with the work of non-fiction and think about how I could create an evaluation tool that would encompass both types of books. The fact that I worked with historical fiction and non-fiction also made me think quite a bit about the way in which I would evaluate literature. When working with texts that reflect historical events, there has to be a little bit of a separation between what really happened and what the author is doing with that event. For example, both books were set in approximately the same time period, but got very different ratings from me in terms of how they were promoting multiculturalism. They are both set in the South in the 1960’s and have African Americans as main characters, but still promote different things. Burg attempts to give background and focus on how the way of life was at the time without having any of her characters being too strong willed or out of character for your typical African American southern family at the time. Hoose uses characters that have had enough with the Southern ‘way of life’ and are ready to take action for the improvement of all African Americans. At times, I found this type of evaluation to be very difficult because I wanted to be able to appreciate and acknowledge the fact that the authors were trying to be authentic to the time period and culture.
I initially started this project with using one large evaluation chart that was inclusive of all five approaches and the four categories that I identified as important to evaluate when evaluating multicultural literature, but found this to be overwhelming when trying to use it during my pilot study. In addition to the evaluation chart being confusing because it covered too much content, I found that the content that was included was very vague and difficult to use to support my claims. Upon revision, I found that it would be more helpful to both me and my audience to create not one, but five different evaluation tools (one for each approach to multiculturalism) so that I could more clearly articulate the differences that each approach has in the four categories that I have identified as important for evaluation (See Appendix C). In addition, in an attempt to promote further clarification, I added a row for a general description of the approach to multiculturalism, specific descriptors that further explain the general description, and specific examples from a specific text as to how the text meets the descriptors of the category within the evaluation chart. Having all of this information for each individual approach to multiculturalism on a separate evaluation chart made the evaluation of the novels selected from the 2012-2013 Young Hoosier Book Award Nominee list more manageable and easier to clearly articulate how each approach is demonstrated in each of the four areas that I created.

3.4 Explanation of Categories found on Evaluation Tools

3.4.1 Target Audience

The first category, Target Audience, is designed to look at who the author is targeting in his/her message within the overall work of literature. More specifically, I am
looking to see if the author is focusing or attempting to reach a certain population or
demographic of reader and then looking at how that attempt is obvious through his/her
work. I believe that this category is important to include in the evaluation process
because Sleeter and Grant (2009) spend a good deal of time discussing the target
audience of each of the approaches that they identify. In being able to recognize the
target audience, those using these approaches as an evaluation tool can gain a better
understanding of the level or type of multiculturalism being promoted. To begin to
identify the target audience of a work, I have decided to look specifically at three things:
the overarching theme or message of the book; the presence of culturally specific
identifiers such as rituals/traditions, language, dialect, etc.; and the exploration of the
dominant culture alongside the subordinate culture(s). The first two criteria, the
overarching theme/message of the book and the presence of culturally specific identifiers
were chosen because they were frequently mentioned in Sleeter and Grant’s (2009) work;
Sleeter and Grant discuss each of these criteria when discussing each of their five
approaches to multiculturalism, signifying the importance of analyzing each of these
when attempting to analyze the overall target audience and approach to multiculturalism
of a particular work. The third criteria, the overarching message or theme, was added to
this particular section of the evaluation charts because I find it necessary to analyze the
overall theme or message of a book when attempting to analyze a text. Additionally, the
analyzing of the overall theme or message of a text directly correlates with much of the
research on multicultural text selection.
In looking at the five approaches identified, they seem to sit on a spectrum in terms of target audience; spanning from the target audience being diverse groups of people and the intended purpose of the work is to promote assimilation to the target audience being for all people and the intended purpose of the work is to promote social action (See Figure 1). As depicted in Figure 1, the less complex levels of multiculturalism such as Teaching of the Exceptional and Culturally Different and Human Relations are more likely to have a specific target audience made up of diverse readers and are more likely to have messages that align with the assimilation of diverse groups to the dominant culture. Conversely, the closer we are to Multicultural Social Justice Education, the more likely we are to see the target audience include all people and the message to move towards (if not calling for) social action.

**Figure 1: Five approaches to multiculturalism**
Although the heuristic is pretty clear when evaluating multicultural theory, it becomes a little bit more complicated when evaluating literature. The research on how to evaluate multicultural literature suggests that educators should look for culturally specific identifiers such as cultural rituals/customs, language, dialect, etc. as a means to identify good multicultural literature, but the presence of these very things within Sleeter and Grant’s (2009) body of research suggests that this might indicate a less complex, and therefore less desirable, approach to multiculturalism. Within the least complex level of multiculturalism, Teaching of the Exceptional and Culturally Different, the presence of culturally specific identifiers could become a negative characteristic if the culturally specific identifiers are used as a means for assimilation of the subordinate group to the dominant group. Therefore, when evaluating literature through a combination of both of these lenses, it is crucial to think about how culturally specific identifiers are used within the text. Looking at the use of culturally specific identifiers in conjunction with the exploration of the dominant culture alongside the subordinate culture(s) and the overarching theme or message of the text can help evaluators of the text to better determine the intent of the presence of the culturally specific identifiers.

A perfect example of how this evaluation works can be seen within Sources of Light by Margaret McMullan. Within the text, the main character, Sam, is a young adolescent girl who has recently moved to Mississippi after the death of her father. The novel takes place in 1962—a controversial time in our country. Although the main character is white, the author explores both white and black culture of the time period by including cultural specific identifiers for both cultures. In addition, purposefully making
things more complex, the author explores both the northern and southern white culture through the juxtaposition of Sam, her mother, and Perry (her mother’s boyfriend), who are all originally from northern states with various characters at school, their families, and other minor characters who capture the stereotypical “southern” culture of the 1960’s. The presence of culturally specific identifiers alone might indicate a less complex form of multiculturalism, but when analyzing the intent by also looking at whether or not the dominant culture is explored alongside the subordinate culture(s) and the overall theme of the book might one would see that this particular novel actually falls into a much more complex form of multiculturalism. Upon reading this novel, it becomes evident pretty quickly that the author simultaneously explores both the dominant white culture and the subordinate black culture within this novel. The presence of the exploration of both alongside one another indicates an inclusive audience and overall more complex form of multiculturalism. Look at Figure 2 to see how the exploration of the dominant white culture alongside diverse cultures can easily be overlaid onto the diagram in Figure 1 for a more comprehensive look as to how all three of these criteria work with one another.
Figure 2: Role of the dominant culture in the five approaches to multiculturalism

When trying to look at the overall theme or message of a text, one can look again to the goal, which is highlighted in Figure 3. The overall theme or message should align with the goal of the target audience. If the overall theme or message of a text is to promote assimilation, then it would indicate a less complex form of multiculturalism. Similarly, if the overall theme or message of a text is to promote social action, then it would indicate a more complex form of multiculturalism. The overall message of *Sources of Light* by Margaret McMullan promotes equity and cultural pluralism and advocates for social action; therefore, indicating an inclusive audience and overall more complex form of multiculturalism. When looking at all three of these criteria together, it becomes obvious that in terms of the target audience, this book falls into one of the more complex forms of multicultural education—either Multicultural Education or Multicultural Social Justice
Education. Further determination as to which category of multiculturalism can be
determined by looking at the other categories (Treatment of Diverse People/Characters,
Depiction of Diversity in Story World, and Actions Encouraged).

Figure 3: Goals of the five approaches to multiculturalism

3.4.2 Treatment of Diverse People/Characters

Within the category Treatment of Diverse People/Characters, I am specifically
looking for a presence of characters different from the white dominant culture and their
role in the book. As with the specific criteria in the Target Audience category, I find that
this can also be placed on a spectrum alongside the five approaches to multiculturalism (See Figure 4). Although these criteria are also seen in the Target Audience category, its purpose is slightly different in the category of the Treatment of Diverse People/Characters. When evaluating the target audience, looking for the exploration of the dominant culture alongside the subordinate culture(s) is used merely in terms of its presence to ultimately help determine who the author has targeted as an audience. When evaluating the Treatment of Diverse People/Characters, the exploration of the dominant culture alongside the subordinate culture(s) is more closely analyzed. To determine which approach to multiculturalism a text promotes when looking specifically at this category, one first needs to decide if the subordinate culture(s) play subservient roles to those belonging to the dominant group or if the dominant culture is explored alongside the subordinate culture(s). Making this distinction will help narrow down the possibilities. Figure 4 has a line between Single-Group Studies and Multicultural Education, indicating the cut-off point; the approaches to the left of the line typically have subordinate characters playing subservient roles to characters belonging to the dominant group, and approaches to the right of the line typically demonstrate an exploration of the dominant culture alongside the subordinate culture(s).
Because the evaluation of the treatment of diverse people/characters is solely based on the relationship between the subordinate culture(s) and dominant culture, it was necessary to further explain and differentiate between the five different approaches. To do this, specific descriptors were created and listed in each evaluation tool (See Appendix C for evaluation charts). Once the evaluator is able to narrow down the amount of approaches that may be considered for the text being evaluated by using the process described above and depicted in Figure 4, the evaluator can look at the specific descriptors on chosen evaluation charts for further determination on a final approach. In continuing with the example text, "Sources of Light," as stated above, it is clearly obvious that McMullan makes an effort to explore the dominant, white culture alongside the subordinate black culture. In looking at Figure 4, this would indicate that the text falls into one of the two more complex forms of multiculturalism. To help decide which of
these two forms of multiculturalism are being promoted within the text, one should look at the specific descriptors in each evaluation tool for further consideration (See Appendix C for evaluation tools).

Although there is a lot of overlap between these two approaches, there are considerable differences that need particular attention. Within the category of the Treatment of Diverse People/Characters, Multicultural Education and Multicultural Social Justice Education are very similar. Multicultural Social Justice Education contains all of the same characteristics as Multicultural Education, but has additional requirements that help to define the difference between the two categories. When comparing the specific descriptors of the two evaluation tools for Multicultural Education and Multicultural Social Justice Education, it becomes apparent that in addition to the specific descriptors on the Multicultural Education chart (within the Treatment of Diverse People/Characters category), the additional specific descriptors that appear on the Multicultural Social Justice Education chart are “identity development is important” and “multiple perspectives are encouraged and provided.” In looking back to the text that is being evaluated (Sources of Light), McMullan does an excellent job of doing both of these things in addition to meeting most of the other specific descriptors that appear in both charts. McMullan demonstrates an importance for identity development through her main character, Sam, who is the age where she is stuck between being a child and a woman. Most of the story is told through her perspective, which allows the readers to follow her personal identity development as she continuously analyzes the beliefs of her family in contrast to the beliefs of her friends and love interest within the story. In
allowing some of the other characters such as her mother, Perry, and Stone (her love interest) to have large roles within the story and the opportunity to demonstrate their own perspectives on the issue being explored throughout the text, McMullan accomplishes two things: first, allow for readers to more easily take notice to Sam’s personal identity development, and second, allow for readers to see the various perspectives on the issue being explored throughout the text. In this way, *Sources of Light* promotes Multicultural Social Justice Education.

### 3.4.3 Depiction of Diversity in the Story World

Similar to the category Treatment of Diverse People/Characters, Depiction of Diversity in Story World more closely examines the relationship between the dominant and subordinate groups of characters/people in the book. The difference between the two categories is that the Treatment of Diverse People/Characters looks at the relationship between the dominant and subordinate groups to analyze the characters within a text whereas the Depiction of Diversity in the Story World category looks at how the relationship between the dominant and subordinate groups affect the overall story world in terms of how the story world is constructed and the role that diversity plays within the story world. As with the other categories thus far, there is a general indicator—the role of diversity—that can be seen on a spectrum alongside the five approaches to multiculturalism. Within the approaches to multiculturalism that fall on the lower end of the spectrum, diversity is not valued and assimilation is more strongly encouraged; on the higher end of the spectrum, the opposite is true: diversity is highly valued and integration

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10 Within the context of this dissertation, the term ‘story world’ is being defined as the fictional or non-fiction world the author creates within his/her work of literature.
of the dominant and subordinate groups is encouraged with the intent to improve society for all (See Figure 5.

![Diagram showing role of diversity in the five approaches to multiculturalism](image)

**Figure 5: Role of diversity in the five approaches to multiculturalism**

In using the same example as previous sections, it quickly becomes apparent that the text *Sources of Light* not only supports, but advocates for the integration of the dominant and subordinate groups as a means to improve society for all. Because integration is valued and promoted within the book, the book once again falls into the more complex forms of multiculturalism. As with the evaluation of the Treatment of Diverse People/Characters, using specific descriptors from the evaluation charts created will be the determining factor as to figuring out whether or not the text promotes
Multicultural Education or Multicultural Social Justice Education in this particular category. As with the Treatment of Diverse People/Characters, the specific descriptors from the Multicultural Education evaluation tool all appear on the Multicultural Social Justice Education evaluation tool, leaving evaluators to look for the differences between the two. In other words, evaluators need to look at what makes the Multicultural Social Justice Education description of the depiction of the story world different from the Multicultural Education description.

In looking at the charts, it quickly becomes apparent that the Multicultural Social Justice Education category again expands on the ideas that build the Multicultural Education category. Within the Multicultural Social Justice Education chart, the descriptors that are different include:

- People should not have to adhere to what is considered normal or right to enjoy happiness, wealth, success, etc.
- Resources are more equally distributed
- Social class is explored in addition to race, ethnicity, etc.
- Variations of truth are explored
- Young people are exposed to modern day examples of oppression and understand why they are present
- Political literacy is highly valued

When looking at the example text, *Sources of Light*, once again, it becomes obvious that this particular text has many of these distinguishing factors including: “people should not have to adhere to what is considered normal or right to enjoy happiness, wealth, success,
etc.;” “social class is explored in addition to race, ethnicity, etc.;” variations of truth are explored;” “young people are exposed to modern day examples of oppression and understand why they are present;” “and political literacy is highly valued.” Because the text demonstrates some of the specific descriptors that are unique to Multicultural Social Justice Education, I would categorize it as such within the Depiction of the Story World category from my evaluation chart.

In using the evaluation tools that I created, I found the categories Treatment of Diverse People/Characters and Depiction of the Story World to be a little more difficult when dealing with non-fiction because the story being told is a true story of something that specifically happened. Because it’s an accurate account of a historical person or event (most often) it became a little more tricky as to how to decode the author’s perspective on the topic, characters, etc. I found this to be the case when I was testing my evaluation tool with Claudette Colvin: Twice Toward Justice, one of the two books that I selected to test my evaluation tool during my pilot study. In many ways, when in this situation, it becomes a little bit of an analysis of what the author chooses to include and not include, and how he/she decides to tell the story. To really evaluate this genre, I find that drawing on my knowledge of the historical events that take place in the book is necessary. With Claudette Colvin: Twice Toward Justice, I really had to draw on my knowledge of the time period and historical content to be able to better analyze what the author decided to include or not include in the story. Looking at the facts helped me analyze the author’s intent and message. In going forward with my research, I find it
imperative to do additional research on any historical topics that I encounter and find that I am unfamiliar with so that I can fairly assess the book.

3.4.4 Actions Encouraged

Within the Actions Encouraged category, I am particularly looking at how the author moves the reader to action (if at all), and if so, what the action might be. In a desirable multicultural book, being one that falls into the Multicultural Social Justice Education category, the author would elicit readers to take political action in an attempt to encourage social change. The story, characters, and theme of a story like this would involve these same things, but also encourage the reader to take up action him/herself. I believe that much of this comes from both the words that the author uses and the tone in which the story and message are conveyed. The two books that I read for my pilot study provide a wonderful example of how the Actions Encouraged category made my evaluation of the other categories seem clearer. Both books are set in the Deep South during the early 1960’s and revolve around African-American characters. Within the two books, there is even some overlap in real events and people such as the case of Emmitt Tillman and the background presence of Martin Luther King Jr. Even though the story world of both books had very similar settings, the way in which the author has those settings is very different.

Within A Thousand Never Evers, Shana Burg keeps the turbulence of the time period at bay. There is mention of it in the background throughout the book, but it never really becomes a source of exploration for the characters or the reader. In addition, there is a lack of very strong African-American characters that are willing to take political
action for social change. Although there is an attempt to make the main character seem strong as she goes through a rite of passage of sorts, this story falls short of really being multicultural in a positive way that can be affirming to readers. The non-fiction work, *Claudette Colvin: Twice Toward Justice* provides a very different and interesting situation. In many ways, I think my evaluation of this book greatly contributed to the revisions that were made to my evaluation charts, especially within the Actions Encourage section. Using this particular text in my pilot study forced me to consider and more closely analyze the way in which authors construct the story world, specifically within a historical fiction or non-fiction book. Within these genres in particular, one has to consider whether the author is including details and information to build the story world for the purpose of being historically correct, or if the inclusion of specific details and information are reflective of a conscious, political decision to support a personal agenda that aligns with a particular form of multiculturalism. Within this book Phillip Hoose tells the story of how Claudette Colvin was the first African-American woman to refuse to give up her seat on the bus for a white woman, although most Americans have been lead to believe that Rosa Parks was the first African-American to refuse to give up her seat on the bus for a white person. The setting of this book does not ignore all of the chaos that was going on in the south during the early 1960’s, and actually focuses quite a bit on Colvin’s political actions and how they encouraged social change. The juxtaposition of these two books, set in the same time period and political climate, demonstrates how easily the outcome of using the evaluation tools I have created can be different with similar books, which emphasizes the need and importance of evaluating the level of multiculturalism in the materials we use with students.
3.5 Data Collection and Analysis

The books that I used for my dissertation come from the 2012-2013 Young Hoosier Book Award Nominees that is currently being promoted through schools’ lists (See Appendix A). The books I selected to be a part of this study were selected from the Middle Grades category and were selected in a manner that would mimic the way readers select texts—by looking at the front and back cover as well as reading the summary provided on the back or inside cover of each book. When reading at the covers and reading each summary, I was looking for any indication that each book could possibly be considered to be multicultural. I decided to not make the process of text selection difficult because my intention through this research is to mirror how teachers (and other readers) select works of literature so that I can create a practical way of using Sleeter and Grant’s (2009) approaches to multiculturalism to evaluate multicultural literature. In looking at the twenty books that were selected for the 2012-2013 YHBA list, I identified ten books that were possibly multicultural. The books that are included in this dissertation study are as follows:

- **Bamboo People: A novel by Mitali Perkins** (Charlesbridge Publishing, Inc., 2010)
- **Borrowed Names: Poems about Laura Ingalls Wilder, Madam C.J. Walker, Marie Curie and their Daughters** by Jeannine Atkins (Henry Holt and Co., 2010)
- **The Dreamer** by Pam Munoz Ryan (Scholastic, Inc., 2012)
- **Flygirl** by Sherri L. Smith (Penguin Group, Inc., 2010) **Forge** by Laurie Halse Anderson (Atheneum Books for Young Readers, 2012)
• *A Long Walk to Water: A Novel Based on a True Story* by Linda Sue Parker
  (Houghton Mifflin Harcourt, 2011)

• *The Mostly True Adventures of Homer P. Figg* by W. Rodman Philbrick
  (Scholastic, Inc., 2011)

• *Out of my Mind* by Sharon Draper (Atheneum Books for Young Readers, 2012)

• *Sources of Light* by Margaret McMullian (Houghton Mifflin Harcourt, 2012)

• *Surviving the Angel of Death: the story of a Mengele Twin in Auschwitz* by Eva Moses Kor and Lisa Buccieri (Tanglewood Press Inc., 2012)

I selected each of these books based on the process of text selection discussed earlier in this section. However, prior to the actual evaluation of each book, there is no way to indicate if all of these are in fact part of the multicultural literature genre or where they will fall in my final analysis.

In conducting my pilot study, I found that reading the book in its entirety while book noting and taking written notes on characters and events that stand out was very effective. I was easily able to go back to passages that I highlighted and/or book noted for further analysis upon completing my reading on the book. I decided to approach the reading of each book in this way because I think that this analysis and evaluation works best when taking the entire story into consideration before making any type of judgments. Although the evaluation tools are broken down into categories, I still find that it’s best to get an overall sense of the book before thinking about an analysis. Since this was an effective method of reading and evaluating the texts during my pilot study, I approached the texts that were selected for my dissertation research in the same manner. To make the
process a little more structured, I added a note-taking section to my evaluation charts to further help me organize my thoughts both as I read and after I read each book. The note-taking section of my charts allowed me to think about each of the four categories that I developed and identified as crucial for the evaluation of each text both during and after reading. In addition, this additional space on my charts gave me a place to identify specific descriptors, write down quotes and page numbers to reference, and make any additional notes that I may need later. Although this tool was available for use while I was reading each novel, I found it most helpful to use when going back through all of my notes within each novel so that I could better organize the passages that I found to be significant. This allowed me to gain a better sense of which approach to multiculturalism each book promotes prior to implementing my evaluation charts for a final analysis and evaluation.

After evaluating which of the five approaches to multiculturalism each text promoted, I used a copy of the evaluation tool—the final evaluation tool—for the particular approach to multiculturalism to write up my final evaluation chart for the text being selected. Using a copy of the evaluation tool for the approach to multiculturalism that best suits the text being evaluated gave me the ability to maintain a standard between all of the final evaluations that I did for each of the books that I evaluated. In addition, I had the ability to highlight each of the specific descriptors that are actually present within the text so that I could easily see that the text promotes the approach to multiculturalism being argued. This process was used for each of the ten books that were selected prior to any final conclusions being made. Once I had completed an individual evaluation of
each of the ten texts, I went back through my research to look for consistency in my results. To do this, I separated my final evaluations of the texts by multicultural classification (i.e. – all of the books falling into the Social Justice Multicultural Education were grouped together). My goal in looking at the books by multicultural classification was to ensure that there was consistency in my evaluation of all the books; I wanted to make sure that there were obvious similarities between all of the books in each of the categories to further support my evaluation of the texts.

After ensuring consistency in my final evaluation of the texts, I was then able to begin thinking about the implications of my results. In thinking about the implications of my study and results, I was particularly interested in looking at the following:

- What types of multiculturalism are most frequently found on the YHBA nominee list
- How the most predominate forms of multiculturalism might affect educators’ perceptions of multicultural literature, multicultural education, and multiculturalism overall
- How having YHBA books affects school required reading lists and curriculum

Having a clear understanding of the type of multiculturalism the YHBA lists tend to promote gave me a good start point in attempting to construct a working understanding of how these books affect the YHBA list, and consequently because of the popularity of YHBA books in schools, how these books affect text selection and curriculum development.
CHAPTER 4: PRESENTATION OF DATA

4.1 Text Selection

In an attempt to mimic the way in which teachers select multicultural texts, I limited my text selection methods to simply observing the covers of the books and reading the summaries provided on the back or inside cover of the books. If any book seemed as if it fit into the multicultural genre, then it was added to the list of books that would be read and considered for an analysis of the level or degree of multiculturalism it promoted using the tools I developed based off of Sleeter and Grants (2009) levels of multicultural education. When looking at the list of twenty nominated books for the middle grades category of the 2012-2013 Young Hoosier Book Award, I found ten of the books were candidates to analyze further. Below is a list of the ten books that were used in this study along with the summary provided by the author and/or publisher and a brief description of why the book was chosen for further analysis:


  Chiko isn’t a fighter by nature. He’s a book-smart Burmese boy whose father, a doctor, is in prison for resisting the government. When Chiko is forced into the army by trickery, he must find the courage to survive the mental and physical punishment meted out by the training facility’s menacing captain.
Tu Reh can’t forget the image of the Burmese soldiers burning his home and the bamboo fields of his oppressed Karenni people, one of the many ethnic minorities in Burma. Now living in a Karenni refugee camp on the Thai border, Tu Reh is consumed by anger and the need for revenge. He can’t wait to join his father and the Karenni resistance in the effort to protect their people.

Chiko and Tu Reh’s stories come to a violent intersection as each boy is sent on his first mission into the jungle. Extreme circumstances and unlikely friendships force each boy to confront what it means to be a man of his people.

Set against the political and military backdrop of modern-day Burma, Bamboo People explores the power of courage and compassion to overcome violence and prejudice. (Perkins, 2010)

This book was selected because the summary directly states that the characters in the book are to “overcome violence and prejudice” (Perkins, 2010). In addition, this book not only explores cultures that are not dominant cultures within the United States, but also indicates that there is an exploration of the relationship between the dominant and subordinate cultures in Burma. Because of these indicators, this book was selected for further multicultural analysis.
Laura Ingalls Wilder spent her childhood in log cabins and traveling across the prairie in covered wagons. It was her daughter, Rose, who suggested the stories from that childhood might make a good book. Mother and daughter worked together to turn memories into one of the most beloved children’s series of all time.

Madam C.J. Walker born Sarah Breedlove, was the daughter of former slaves. She was determined to make a better life for her own daughter, A’Lelia. She took a new name and with A’Lelia’s help built a million-dollar beauty empire for women of color.

Marie Curie discovered radium and became the first person in history to win two Nobel Prizes. Inspired by her mother, Irène too, helped injured soldiers during World War I and won awards for her scientific research.

*Borrowed Names* is the story of these remarkable mothers and daughters, a history told in vivid compelling poems. (Atkins, 2010)

This book was selected because the summary on the inside cover indicated the inclusion of Madam C. J. Walker, who was a former slave who later created a business geared towards “women of color” (Atkins, 2010). In addition, the summary indicated the possibility of an exploration of the dominant/subordinate relationship between whites and
blacks in the United States. Because of these indicators, this book was selected for further multicultural analysis.

- *The Dreamer* by Pam Munoz Ryan (Scholastic, Inc., 2012)

  From the time he is a young boy, Neftali hears the call of a mysterious voice. Even when the neighborhood children taunt him, and when his harsh, authoritarian father ridicules him, and when he doubts himself, Neftali knows he cannot ignore the call. Under the canopy of the lush rain forest, into the vast and fearsome sea, and through the persistent Chilean rain, he listens and he follows…

  Combining elements of magical realism with biography, poetry, literary fiction, and sensorial, transporting illustrations, Pam Mùnoz Ryan and Peter Sis take readers on a rare journey of the heart and imagination. (Ryan, 2010)

This book was selected because the front cover contained a darkened person on the front cover, indicating the possibility of characters of color. In addition, the main character’s name, Neftali, is unique and possibly from another culture. Due to these indicators, this book was selected for further multicultural analysis.

- *Flygirl* by Sherri L. Smith (Penguin Group, Inc., 2010)

  All Ida Mae Jones wants to do is fly. Her daddy was a pilot, and even years after his death, her connection to him still feels strongest when
she’s in the air. But in 1940’s Louisiana, being black and being a woman are two strikes against her, no matter how light-skinned she may be.

When the United States enters the World War, the army forms a group called the WASP—Women Airforce Service Pilots—and Ida finally sees her chance to take action: do what she loves and help her brother who is stationed overseas. As if being a woman in a man’s army is not hard enough, Ida must use her light skin to pass as a white girl to be accepted as a WASP.

But Ida soon realizes that a new name and a new outfit can’t hide who you really are inside. She can’t escape the burden that comes from denying one’s family and self. As she chases her dreams, Ida finds out that it’s not what you do but who you are that really makes the difference after all. (Smith, 2010)

This book was selected because the summary on the inside cover indicates that there is the inclusion of African-American characters (Ida Mae Jones and her family). In addition, the summary indicates an exploration of the dominant/subordinate relationship between whites and blacks during WWII. Due to these indicators, this book was selected for further multicultural analysis.
• Forge by Laurie Halse Anderson (Atheneum Books for Young Readers, 2012)

Would you risk everything to be free?

The young soldiers at Valley Forge are suffering from hunger, cold, and the threat of the British Army. Their newly forged bonds of friendship might be enough to help them survive. But the chains of Curzon’s past threaten to shackle him again.

Surrounded by the fires of ignorance, mistrust, and greed, Curzon can’t risk sharing his deadly secrets with anyone. Does he have the mettle to hold on to his freedom? To claim his rightful place as an American? Is he strong enough to find the answer to the hardest question of all: Is Isabel still alive?

Acclaimed author Laurie Halse Anderson continues the thrilling adventure started in her bestselling, award-winning novel Chains. Ride along on a gallop that will take you from battling the British at Saratoga to fighting the elements at Valley Forge to rebelling against merciless tyranny. Discover what the fight for freedom was really all about.

(Anderson, 2010)

This book was selected because the summary on the inside cover indicates an inclusion of issues surrounding slavery during the Revolutionary War and an African American as a main character. Due to this, there is indication that there might be discussion or depiction
of the relationship between the dominant and subordinate groups (in this case whites and blacks). Because of these indicators, this book was selected for further investigation.

- *A Long Walk to Water: a novel: based on a true story* by Linda Sue Parker
  (Houghton Mifflin Harcourt, 2011)

Nya goes to the pond to fetch water for her family. She walks eight hours every day.

Salva walks away from his war-torn village. He is a “lost boy” refugee, destined to cover Africa on foot, searching for his family and safety.

Two young people…two stories.

One country: Sudan.

This mesmerizing dual narrative follows two threads—one unfolding in 2008 and one in 1985—with one hopeful message: that even in a troubled country, determined survivors may find the future they are hoping for. (Parks, 2010)

This book was selected based off of the information provided on the back cover. In reading the summary, it was obvious that the characters that were included were of African descent and were living during a “troubled time” (Park, 2010). Because the
novel is centered on characters that are not from the dominant, white culture of America this book was considered for further analysis.

- *The Mostly True Adventures of Homer P. Figg* by W. Rodman Philbrick
  
  (Scholastic, Inc., 2011)

  In this award-winning page-turner, twelve-year-old orphan Homer runs away from Pine Swamp, Maine, to find his older brother who has been sold into the Union Army. With laugh-aloud humor, Homer outwits and outruns a colorful assortment of Civil War-era thieves, scallywags, and spies as he makes his way south, following clues that finally lead him to Gettysburg. Even though a hail of gunfire, Homer never loses heart—but will he find his brother? Or will it be too late? (Philbrick, 2011)

This book was selected because the summary on the back cover indicates that the book is set during the Civil War and Homer’s brother is sold into the Union Army. Because his brother is sold into the Union Army, I wanted to explore this book further to see if his brother was of African-American descent or possibly a former slave. Due to this indicator, this book was selected for further investigation.

- *Out of my Mind* by Sharon Draper (Atheneum Books for Young Readers, 2012)

  Eleven-year-old Melody has a photographic memory. Her head is like a video camera that is always recording. Always. And there’s no delete button. She’s the smartest kid in her whole school—but NO ONE
knows it. Most people—her teachers and doctors included—don’t think she’s capable of learning, and up until recently her school days consisted of listening to the same preschool-level alphabet lessons again and again and again. If only she could speak up, if only she could tell people what she thinks and knows…but she can’t, because Melody can’t talk. She can’t walk. She can’t write.

Being stuck inside her head is making Melody go out of her mind—that is, until she discovers something that will allow her to speak for the first time ever. At last Melody has a voice…but not everyone around her is ready to hear it.

From multiple Coretta Scott King Award winner Sharon M. Draper comes a story full of heartache and hope. Get ready to meet a girl whose voice you’ll never, ever forget. (Draper, 2012)

This novel was selected for consideration because Sharon M. Draper is well known for being a writer of minority characters, and has won many awards in the past for doing so. Because this author writes for and about minorities, this book was selected for further analysis.
Sources of Light by Margaret McMullan (Houghton Mifflin Harcourt, 2012)

All you have to know now is that a camera is like your eye. To focus, keep one eye closed while you’re looking with the other. It brings everything closer...You can hide behind a camera.

It’s 1962, and the heat of Jackson, Mississippi, holds more than a potential romance with the wrong kind of boy for fourteen-year-old Sam. There are also the hand-me-down dresses and bobby socks from cousin Tine. There’s a gift from her mother’s new friend, Perry—a black Asahi Pentax camera. There’s their stoic maid, Willa Mae. There are lunch counter sit-ins and black voter registration drives that turn violent. In a world that sees only in black and white, this is the year Sam learns to use her camera to look for the shades of gray. (McMullan, 2012)

This book was selected because the summary on the back cover indicates that it is set during the Civil Rights Movement in the heart of the Deep South. In addition, the summary alludes to the inclusion of sit ins and other modes of protest that elucidate the conflict between whites and blacks. Due to the exploration of the dominant and subordinate (white and blacks respectively) cultures, this book was selected for further multicultural analysis.
Surviving the Angle of Death: the story of a Mengele Twin in Auschwitz by Eva Moses Kor and Lisa Buccieri (Tanglewood Press Inc., 2012)

Eva Mozes Kor was 10 years old when she arrived in Auschwitz. While her parents and two older sisters were taken to the gas chambers, she and her twin, Miriam, were herded into the care of the man known as the Angel of Death, Dr. Josef Mengele. Subjected to sadistic medical experiments, she was forced to fight daily for her and her twin’s survival. In this incredible true story written for young adults, readers will learn of a child’s endurance and survival in the face of truly extraordinary evil.

The book also includes an epilogue on Eva’s recovery from this experience and her remarkable decision to publicly forgive the Nazis. Through her museum and lectures, she has dedicated her life to giving testimony on the Holocaust, providing a message of hope for people who have suffered, and working for causes of human rights and peace. (Kor & Buccieri, 2012)

This book was selected because the summary on the inside cover indicates that it is set during World War II and specifically focuses on the treatment of the Jews by the Nazis. Because of this inclusion and exploration of the relationship between the dominant and subordinate groups (the Nazis and Jews respectively), this book was selected for further analysis.
4.2: Text Analysis

To analyze the books that I selected from the 2012 - 2013 YHBA nominee list, I created five charts, one for each of the five levels of multiculturalism as defined by Sleeter and Grant (2009), to use as tools for further evaluation. Each chart (evaluation tool) focuses on one specific level of multiculturalism by looking at four different categories: target audience, treatment of diverse people/characters, depiction of diversity in the story world, and actions encouraged. In looking at each of these four categories, I was able to determine the level of multiculturalism (if any) that best fit each of the ten books selected for further analysis. For each of the analyses below, I will describe how the book fits in each of the key categories: target audience, treatment of diverse characters, depiction of diversity in story world, and actions encouraged. In an attempt to present this information in an organized manner, the following data about the books is organized by level of multiculturalism. Because all of the levels of multiculturalism were not represented by the books selected in the study, only the levels of multiculturalism that were represented by the books are included below.

4.2.1 Human Relations

Surviving the Angel of Death: The Story of a Mengele Twin in Auschwitz\textsuperscript{11}

Although Eva’s family thinks that they are safe from the chaos of the big city because they live far out in the country, the hatred fueled by anti-Semitism is stronger than they anticipate and permeates throughout much of Europe. Before long, Eva and her family are forced to leave their homes with very few of their possessions. Initially taken

\textsuperscript{11} See Appendix D for final evaluation chart
to a ghetto housing Jews, they are eventually transported to Germany and find themselves in a concentration camp. Eva and her twin sister are lucky though—they are twins and are able to be a part of Dr. Mengele’s study. Although they are given shots and are tested almost daily, Eva and her sister find this a small price to pay for slightly better living conditions and the opportunity to cheat death. Eventually Eva, her sister, and the remaining Jews are saved and the war ends. Although free from Nazi reign, Eva and her sister find that they have nothing left of their old lives—no family or home to go back to. When Eva is given the opportunity for a new life in America, she takes it without hesitation, but slowly finds that she cannot escape the past. Eva finds that she needs to address the past, learn to forgive those involved, and help others to understand the horrors of the Holocaust. In analyzing *Surviving the Angel of Death* through the five lenses of multiculturalism as defined by Sleeter and Grant (2009), I found this book to best be categorized as a Human Relations book. Within this category, there is a specific focus on both feelings of the individual and finding ways to convey those feelings to others with the intent to create a sense of understanding. When analyzing this book with the Human Relations tool, I found this book to fit into the Human Relations level of multiculturalism within all four categories on the evaluation tool I created.

**Target Audience**

To be categorized within the Human Relations level of multicultural within the Target Audience category, the novel needs to demonstrate an inclusion of both the subordinate and dominant cultures with goals related to assimilation. In this particular novel, the goal to reach assimilation is on an emotional level; the author uses her work to
try to get others to understand and sympathize with her experiences, and in this way, this novel best fits with Human Relations level of multiculturalism. To further investigate the target audience of this novel, I looked at the three specific indicators that I identified which include the presence of culturally specific identifiers, exploration of the dominant and subordinate cultures, and overarching theme. Within this novel, there are very few culturally specific indicators mentioned that really help to target a specific demographic in audience or give readers insight to the cultures depicted. If the author didn’t explicitly state what cultural group the characters came from, there would be very little evidence to help readers identify the cultural background of the characters within the book. In this way the culturally specific indicators that are used within the novel are used primarily to maintain the authenticity of the historical event depicted within the story and do not serve any other purpose. Typically, works that revolve around historical people and/or events tend to lend themselves very easily to the inclusion of culturally specific indicators as a way to explore the cultures being depicted, but the author of this book does not take advantage of this opportunity. Rather, she allows the presence of culturally specific indicators to play a static role within her book. Because there is little use of culturally specific indicators within this novel, a closer analysis of the exploration of the dominant and subordinate cultures as well as the overarching theme of the book needs to be considered prior to determining the target audience.

Due to the lack of culturally specific indicators, there is also very little exploration of the subordinate and dominant cultures depicted within the book. The author depicts the conflict as it relates to the main character, but neglects to discuss the roots of the
conflict between the Jews and the Nazis. In neglecting to explore the conflict and reasons for the conflict between the Jews and Nazis, the author ignores the opportunity to give a more comprehensive overview and in depth understanding of events related to the Holocaust. For example, the main character of the story is a young adolescent girl who happens to be Jewish during a time when being Jewish equates to poor treatment and possibly death. Rather than exploring why Jewish people obtained this status and treatment, there are just a few indications towards the beginning of the book that mark this change. Within the first chapter, the author states, “Yet from the time we were born, anti-Semitism pervaded our country of Romania. That means that most of the people around us did not like Jewish people just because they were Jewish” (p. 4). Further in the chapter the main character remembers, “Our friends, or other children who had been friends, starting calling Miriam and me names like “dirty, smelly Jews…Miriam and I protested, but to no avail. We were Jews and we were guilty” (p. 11-12). There are other small hints such as these and the family’s reaction to what readers are to assume a changing environment, but again, there is no exploration of why this change is happening and very little comment on how this change is affecting all Jews. Although the exploration between the dominant and subordinate cultures does not pan out as I had hoped, there is evidence that it does exist. The author’s purpose in exploring this relationship never goes past the intent to foster understanding. This intention can best be seen in the epilogue of the novel. She states, “I told my son I was not crazy, but neither was I like all the other mothers. I thought that if I could tell the story of what had happened to me as a child, the kids would understand and leave me alone” (p. 129). This clearly states the author’s overall purpose in writing the novel, and works to explain why
the exploration of the relationship between the dominant and subordinate cultures does not go deeper than a level to convey understanding. Because the exploration of the dominant and subordinate cultures is mild, the categorization of this book in relation to the target audience will fall into one of the lower levels of multiculturalism.

In looking at the last indicator of the Target Audience category, overarching theme, I found the theme of the book to be an irrelevant factor in determining the target audience for this novel. Although the novel conveys a theme of perseverance and patience as a means to overcome obstacles, the author does not necessarily intend to motivate readers in this manner. Rather, as stated before, the author’s main intent in writing this book is to provoke a sense of understanding. In looking at the three determining factors that make up the Target Audience category (the presence of culturally specific indicators, the exploration of the dominant and subordinate cultures, and overarching theme), I have found that there is really no attempt to reach a specific demographic in the audience for this book. The understanding that the author tries to provoke in the book is attempted as a means to assimilate on an emotional level. Although the author’s intent is not for various cultures to assimilate, she does want all audience members (regardless of cultural background) to have a mutual understanding on an emotional level. Because of this inclination to reach audience members on an emotional level and to have readers assimilate in terms of their emotional feelings and understanding of the topic, this book is categorized as being on the Human Relations level of multiculturalism when specifically thinking about the target audience.
Treatment of Diverse People/Characters

When evaluating the level of multiculturalism for this book in terms of the treatment of diverse characters and people, this book once again falls into the Human Relations approach to multiculturalism. The Human Relations approach to the treatment of diverse characters and people include a presence of the subordinate culture playing a subservient role to the dominant culture and depicting a possession of power by the dominant culture, which is definitely evident within Surviving the Angel of Death. The novel is a historical account of a Jewish woman’s retelling of her experience during the Holocaust. The historical context of this time period accurately depicts an unbalanced relationship between the dominant and subordinate culture in which the dominant culture possesses much or all of the power. In addition, within this book, the subordinate Jewish culture plays a subservient role to the dominant Nazi culture. This can be seen through Eva’s reflection about her time with Dr. Mengele. She states, “I took those shots as the price we had to pay to survive: we gave them our blood, our bodies, our pride, our dignity, and in turn, they let us live one more day. I cannot remember a single twin who did not cooperate (p. 45). This passage demonstrates the obvious imbalance in power between the Jews and Nazis. Because she is Jewish, Eva has no control over her body, her daily routine, or anything else; she is forced to take shots of unknown chemicals and medicines in the hopes of a Nazi scientific discovery. In addition to this specific example, further evidence of the relationship between the dominant and subordinate cultures can be seen through the ways in which the Nazis manipulate and move the Jews
around from country to country, enslave them in concentration camps, and kill Jewish people for fun or no reason at all.

When analyzing this book further within the Treatment of Diverse People and Characters category, the specific indicators that are met within this novel include: diverse people are seen as different or exotic, low expectations for diverse people, personal experiences are highly valued, and diverse people are seen as the other. Much of these descriptors are supported by the depiction of the way the Nazis treated the Jews. The author retells a story in which the Jewish characters are seen as different (or as the other) in comparison to the dominant culture, and as a result, there are low expectations and treatment of the subordinate culture. Throughout the book, Kor tries to appeal to the emotions of audience members by conveying the low expectations and poor treatment of Jews. Although she and her sister do not endure the same level of horrors as others Jews at the time, she states, “Not even Megele’s favorites were treated as humans. We were replaceable. Disposable” (p. 46). This passage works to demonstrate that there were poor expectations and treatment of all Jews. Even though Eva and her sister, Miriam, were lucky to be a part of Megele’s experiment, and therefore, treated fairly better than other Jews, there treatment was still poor.

In addition to the depiction of the unbalanced relationship between the subordinate and dominant cultures, the author also places importance on personal experience. This is demonstrated through the importance her personal experience has on the story; the story almost solely focuses on the main character and her sister when discussing the treatment of people at Auschwitz. This focus on the personal experience
demonstrates that the author found the personal experience to be more effective in emotionally connecting and conveying this conflict to audience members. Due to the obvious subservient role that the subordinate culture plays in relation to the dominant culture and the obvious emotional connection that the author is trying to make with readers, this book has again been categorized within the Human Relations approach to multiculturalism.

**Depiction of Diversity in the Story World**

In analyzing the depiction of diversity in the story world for *Surviving the Angel of Death*, I found this book to be categorized within the Human Relations level of multiculturalism. Looking at the depiction of diversity in the story world requires a close analysis of the depiction and relationship between the subordinate and dominant cultures within the book as well as the way in which diversity is or is not valued. Within the Human Relations category, the depiction of the story world reveals that diversity is not highly valued; although differences are seen, they are not appreciated or analyzed. In addition, there is also an artificial or surface level recognition of the relationship between the dominant and subordinate groups. Because this book is based off of historical events surrounding racial/cultural tensions, the author includes a depiction of the tensions between the dominant and subordinate groups (the Nazis and Jews respectively).

Although the author chooses to set her story during a time of cultural conflict, the author merely discusses the conflict in an attempt to create the setting and maintain authenticity. There is never any in depth discussion or exploration of either of the cultures or the root causes for the tensions and overall conflict between the two groups.
Many times within the novel the main character reflects that Jews were being stripped of their lifestyle and culture, but never discusses the implications that having those things taken away has on those affected. For example, the main character states, “We were increasingly isolated in our village…our lives became more constricted” when reflecting on the growing tensions and influence the Nazis were having on the people and lifestyle of her village (p. 14). Within this passage the author reflects on her perception of the growing tensions and changes within her village and basic effects it had on her family (isolation and sense of fear), but there is never any in depth exploration as to why her family is becoming more isolated or why Jewish families were being mistreated. There is no exploration as to how the removal of their cultural (and other) freedoms affects them as well as other Jewish characters. The author simply states these things as fact without allowing readers the opportunity to explore these issues further. The same can be said for the exploration of the relationship between the subordinate and dominant cultures. The mention of the two groups is simply used within the text to maintain authenticity and depict the conflict between the two groups. Just as there is no exploration of either culture individually, there is also no exploration of the conflict between the two groups other than the mention of its existence. In this manner, the text demonstrates the following specific descriptors within the Depiction of Diversity of the Story World for the Human Relations level of multiculturalism:
• Diversity is recognized on a surface level

• Simple conception of diverse culture/identity

• Race, ethnicity, culture, etc. are only examined due to the conflict/tension as a means to treat symptoms, not problems.

Because the author is only willing to present culturally specific indicators and the growing tensions between the dominant and subordinate groups as fact due to a recreation of events during the Holocaust, the author keeps the exploration of diversity and diverse groups at surface level and demonstrates a desire to only examine these topics due to the main conflict of the book. In addition to meeting these specific descriptors, the book also demonstrates a lack of examining discrimination by the dominant culture and completely ignores the structural and institutional bases of oppression. Because the author’s main intention is to convey a sense of understanding, I believe that many of the descriptors mentioned are ignored within the novel. In seeing so many of these descriptors represented within the text combined with the author’s main intention in writing her book, this book has once again fallen into the Human Relations approach to multiculturalism.

**Actions Encouraged**

In finishing the evaluation of *Surviving the Angel of Death*, the last category, Actions Encouraged, needs to be reviewed and analyzed prior to making an overall classification of the book. To be in the Human Relations level of multiculturalism within the Actions Encouraged category, there is a large focus on the improvement of relationships and feelings as a means to eliminate stereotypes and prejudices.
Additionally, within this level of multiculturalism, there is no analysis of the causes of discrimination. In this way, the intent in terms of action at this level of multiculturalism is to solve symptoms rather than problems. In reading and analyzing the book and epilogue, it is obvious that the author’s main focus and overall purpose in writing this book is to improve relationships and feelings. She wants to foster understanding and empathy rather than explore the underlying issues to the cultural conflict promoting the events in the book. This is both seen within Eva’s story as well as in the Epilogue where the author speaks directly to the reader.

Along with a lack of exploration of either culture individually as well as the relationship between the two, there is also no motivation to help readers understand the deep rooted issues and causes behind the discrimination that exists within the book and move towards action. This is evident in both analyzing the characters within the book as well as the author. In looking at the characters within the book, one finds that they want characters in the book seem to want to appeal to the emotions of others. For example, Eva listens to a conversation between Mrs. Csengeri and Mrs. Goldenthal (both survivors of the Holocaust) in which they stated that they were going to “save the striped prison uniforms they had worn at Auschwitz and testify to the world what had happened there” (p. 110). Within this conversation, Mrs. Csengeri kept saying, “I will tell what these monsters did to us” (p. 110). As Eva reflects on this conversation, she states, “Back then I did not understand why that was so important. I could not imagine who would want to hear about Auschwitz, but the women kept discussing it” (p. 110). In this scene, the two older women are set on making sure that others know what happened to them. Although
it is not directly stated, it can be inferred that their reasoning to do so is to appeal to others’ emotions. The women want others to know not for the sake of making sure it doesn’t happen again, but to make sure that others know what they have gone through. In this way, the women are seeking to conjure sympathy and empathy from others with the hope that it won’t happen again. Eva’s role in this scene is just as important as the older women’s roles; at the time of the conversation, Eva can’t imagine who would want to hear about such horrible things. This demonstrates that Eva’s focus is also on the feelings and emotions of others. Although it is not explicitly stated, it can be inferred that Eva thinking that others would not want to hear about Auschwitz is because she can’t imagine anybody wanting to experience the retelling of those stories on an emotional level. In this way, the characters work to mirror the author’s purpose of appealing to emotions as a course for action.

In thinking about this further, one can also analyze the author’s intent more directly through the epilogue where the author speaks directly to the audience. As stated previously, the author directly states that she wanted to write down her story for others to read with the thought that if she could tell her story, the kids (her son’s friends and neighborhood kids) would understand. In the epilogue, she finishes her story in a sense by telling readers what she has done since writing her story to continue to work towards her overall cause. In meeting with a man who served as a doctor for the Nazis during the Holocaust, Kor was able to obtain a signed affidavit from him acknowledging what he had seen. She states, “I was glad to have an original document witnessed and signed by a Nazi—a participator, not a survivor and not a liberator—to add to the historical collection
of information we were preserving for ourselves and for future generations” (p. 132). In reflecting on this further Kor states, “I knew immediately that he would appreciate it, but what I discovered once I made the decision was that forgiveness was not so much for the perpetrator, but for the victim. I had the power to forgive…It made me feel good to have any power over my life as a survivor” (p. 132). These passages work together to further demonstrate Kor’s intentions of appealing to an emotional side of audience members. In both her actions and writing, Kor’s purpose is not to evoke understanding about cultural differences, discrimination, nor depression; rather, her purpose is to remember, understand, and forgive and help others to do the same. Due to the appeal to both her and her audience’s emotional needs through her writing, this book best fits in the Human Relations level of multiculturalism within the Actions Encouraged category. In looking at the evaluation of Surviving the Angel of Death in all four categories, this book can easily be placed within the Human Relations level of multiculturalism. The appeal to audiences’ emotion on the part of both the characters and the author makes this an obvious choice for Human Relations.

4.2.3 Single Studies

A Long Walk to Water

Everything seems to be normal until suddenly he hears shots outside his classroom. Salva runs to the bushes as instructed and rarely looks back. Lost, confused, and homesick, Salva is forced to join with some other villagers to embark on a long journey in search for refuge. Although faced with many trials and tribulations, Salva is

12 See Appendix E for final evaluation charts
able to make it to a refugee camp and lives there for many years prior to getting an opportunity to seek permanent refuge in America. While in America, Salva is able to become educated and eventually finds a way to help those still struggling in Sudan by raising money to build wells that will provide fresh water for villagers. It is through this effort that Salva’s story is tied to Nya’s struggle to have safe, clean water for her and her family to drink. Within *A Long Walk to Water*, Linda Sue Park explores what it is like to be a young child growing up in the Sudan during the start of the war alongside what it is like to be a young child after the Sudan war in side-by-side stories.

In evaluating this novel with the multicultural lens based on the work of Sleeter and Grant (2009), I found this novel to best align with the goals of the Single Group Studies level of multiculturalism. To be within this level of multiculturalism, the main priority of the novel is to focus on a couple of different cultural groups to study in depth with the goal of providing an additional layer of understanding that can be used to set the stage for social action, although social action itself is not achieved or encouraged. This particular attention to educating those not belonging to the groups featured on within the story is what helps this novel fall within the Single Group Studies level of multiculturalism.

**Target Audience**

When looking specifically at the Target Audience category on the evaluation chart in conjunction with the novel, *A Long Walk to Water*, I found this novel to be most consistent with the Single Group Studies level of multiculturalism. To be categorized as a Single Group Studies novel in terms of the Target Audience, a novel must either
demonstrate that the target audience is diverse groups of people with the intent to empower certain groups, or that the target audience is all people with the intent to educate those who do not belong to the oppressed groups discussed within the novel. For this particular novel, I found the later to be true. I found the author’s intention was to educate those not living in the Sudan of the conflicts that they have had and are currently experiencing due to cultural and religious differences. In addition, the author brings to light horrible living conditions such as a lack of clean water as a means to lay the foundation for possible social action to take place. Within the Target Audience category, there are three specific criteria that need to be evaluated to make a final conclusion. These criteria are: the presence and exploration of the dominant and subordinate cultures, the presence and role of culturally specific indicators, and the overarching theme or message of the novel.

In looking at the first of the criterion, the presence and exploration of the dominant and subordinate cultures, I found that although there is definitely a presence of the dominant and subordinate groups, the dominant group remains unexplored throughout the course of the novel. Within the novel, the dominant group can be seen as the Sudanese government, while the subordinate group is the people who are governed by the Sudanese government, especially those small minority groups that live in south Sudan. As mentioned within the story, “Salva did not understand much about it [the war], but he knew that rebels from the southern part of Sudan, where he and his family lived, were fighting against the government, which was based in the north,” and continues, “but people in the south were of different religions and did not want to be forced to practice
Islam” (p. 6). Although there is a recognition of conflict between the dominant and subordinate groups, the dominant group remains unexplored, and is only mentioned as a point of contrast so that readers can understand the hardships fallen onto those in the subordinate group. Because the dominant culture remains unexplored throughout the novel, I was able to easily determine that this novel would remain on a lower level of multiculturalism (one of the first three), and was able to look at the other two criteria to further determine which level of multiculturalism I would place this book within.

When looking at the second criterion, the presence and role of culturally specific indicators, for the evaluation of the Target Audience category, I found that there was a small presence of culturally specific indicators that were used within the novel as a learning tool and as a means to authenticate the story. Many of the culturally specific indicators that I found within the novel were in the first portion of the novel as a means to help build the setting. At times, the author includes a small explanation so that readers can follow along with understanding. For example, when Salva is on his own after running away from school, he sees a woman and is able to determine that she is of the same culture as him by the scarring on her face. The narrator reflects, “The ritual scar patterns on her forehead were familiar: They were Dinka patterns, which meant that she was from the same tribe as Salva” (p. 15). In addition to the mentioning of Dinka scar patterns as a cultural ritual, the narrator also includes information for the reader so that the reader understands how Salva is able to determine that approaching this woman in a time of warfare is safe. Another example is when Salva was walking with the Atuot people. As he is walking with the Atuot people, he reflects, “In the Dinka language, the
Atuot were called the ‘the people of the lion.’ Their religion was inhabited by large herds of antelope, wildebeest, gnus—and lions that preyed on them” (p. 31). This additional information is provided so the reader can follow along and understand cultural references in the story. In this manner, culturally specific indicators such as these are used as learning tools for readers so that readers can further understand the cultures that they are reading about. Because of the use of culturally specific indicators as learning tools within the novel, I categorized this novel within the Single Group Studies level of multiculturalism for the Target audience.

To further my justification of my placement of the novel in the Single Group Studies level of multiculturalism for the Target Audience category, I was able to look at the last criterion, the overarching theme of the novel. Within the story, water is a major motif that has many themes revolving around it. The lack of water that readers see through both the story of Salva and Nya leads to illness, famine, and other major conflicts. The mention of water being readily available in other parts of the world offers hope for characters such as Salva and Nya. Throughout the story, Salva undergoes many trials and tribulations, but eventually is able to bring hope back to his country in the form of methods to extract clean water. In many ways, I find this novel to align with the goals of the Single Group Studies level of multiculturalism; the overarching theme about the dangers of not having water and the subsequent hope clean water can bring might educate readers who cannot personally relate to the situation. The intent to educate those not in this situation directly aligns with the goals of the Single Group Studies level of multiculturalism. The intent to educate those not able to relate to the situation combined
with the way in which the author solely focuses on the subordinate cultures and the use of culturally specific indicators helps to justify my classification of this novel falling into the Single Group Studies level of multiculturalism for the Target Audience category.

**Treatment of Diverse People/Characters**

When further evaluating *A Long Walk to Water* to classify it in one of the five levels of multiculturalism defined by Sleeter and Grant (2009), I found that the novel again aligned best with the goals of the Single Group Studies level of multiculturalism when looking specifically at the Treatment of Diverse People/Characters category. To be classified as a Single Group Studies novel within this category, a novel must show diverse characters playing subservient roles to whites while the dominant characters/group possesses all of the power. Specific descriptors that are met within this category include: the dominant group is superior to minority groups, diverse people are seen as the other, and some groups/cultures are seen as more important and/or are given more focus. In reading the novel, it quickly becomes obvious that the dominant, rebel soldiers group possesses all of the power by instilling fear in the people of Sudan to get what they want. For example, Salva receives help from an elderly woman after being abandoned by his group. Although he feels safe now that he has found someone to help him, she tells him that they must separate because it will be safer for her. She states, “The soldiers will leave me alone, an old woman on her own. It would be more dangerous for me to travel with you…I am sorry I cannot help you anymore” (p. 18). Within this passage, readers can easily see the fear that the rebel soldiers have instilled in the people of Sudan. There is definitely a sense of danger in not doing what the rebel
soldiers want. Another example of the dominant group possessing all of the power is when Salva and the group he is traveling with finally cross the Nile River and reach their desired camp. After getting across, “the soldiers fired their guns into the air and chased the people away from the camp. But once they were beyond the area surrounding the camp, the soldiers continued to drive them onward, showing and shooting” (p. 74). Again, this example demonstrates the power that the soldiers have in being able to manipulate and instill fear in the people of their country.

Additionally, when reading the novel, it becomes obvious that there are many cultural groups within the country Sudan, but only some are mentioned and focused on. This aligns with the Single Group Studies level of multiculturalism in that within this level of multiculturalism, some groups/cultures are seen as more important and/or are given more focus. Within this novel, the Dinka tribe that Salva belongs to gets most of the attention because his story dominates most of the novel. Because A Long Walk to Water meets these specific descriptors as a way to demonstrate that diverse characters play a subservient role to those belonging to the dominant culture, this novel best aligns with the Single Group Studies level of multiculturalism for the Treatment of Diverse People/Characters category on the evaluation chart.

**Depiction of Diversity in Story World**

Although this novel best aligns with the Single Group Studies level of multiculturalism within the first two categories on the evaluation chart, I found that this novel best aligned with the goals of the Human Relations level of multiculturalism for the Depiction of Diversity in the Story World category. To be categorized in this manner, a
novel must demonstrate a lack of value in diversity; differences are seen and recognized, but not analyzed or appreciated. Specific descriptors that are met within this category include: diversity is recognized, but only in an artificial way; simplistic conception of diverse cultures and identity; and an acceptance of the status quo. In looking at the first of these specific descriptors, diversity is recognized in an artificial manner, I found this novel to mention various cultural groups and tribes, but rarely elaborate on the various cultures and how they differ from one another. At times, the author includes small glimpses into the culture of the main character, Salva, and explains those cultural references for readers. There are not very many of these and the depiction of the cultural groups within the novel stays on a surface level. There is never an exploration of cultural rituals, history of the culture, or depiction of the cultures’ day-to-day routine/expectations. Because diversity is recognized, but never deeper than a surface level recognition, I found this novel to contain a simplistic conception of diverse culture and identity, and therefore, be consistent with the Human Relations level of multiculturalism.

Another specific descriptor met within this category is the acceptance of the status quo. There is definitely a conflict between the dominant and subordinate groups within the novel; it is obvious that the rebel soldiers possess all of the power and use that power to rule and intimidate the people of Sudan, but there is never any exploration of that conflict or move to change it. The only explanation that readers are given about this conflict comes towards the beginning of the novel, in Salva’s story, when the narrator states,
The war had started two years earlier. Salva did not understand much about it, but he knew that rebels from the southern part of Sudan, where he and his family lived, were fighting against the government, which was based in the north. Most of the people who lived in the north were Muslim, and the government wanted all of Sudan to become a Muslim country—a place where beliefs of Islam were followed. (p. 6)

This is one of the only indications that readers are given of the conflict that exists within Salva’s story. Although the passage indicates that the rebels are fighting against the army, it is evident within the novel that the people who seem to be most impacted by rebels’ actions are actually the people of Sudan, which is why I have labeled them as the subordinate group. Although there is mention of this conflict, there is never any further exploration into why the conflict exists nor is there any attempt to rectify the injustices done through this conflict. Rather, the characters within the novel are shown simply fleeing for their safety and seeking refuge in other countries, and as a result, accepting the current status quo of their own country. Because of the lack of exploration of the conflict between the rebels and the government and people of Sudan as well as the acceptance of the status quo, I found this novel to be most consistent with the goals and intentions of the Human Relations level of multiculturalism with the category of the Depiction of Diversity in the Story World.
Actions Encouraged

When looking at the last of the four categories for evaluation, I found *A Long Walk to Water* to be most consistent with the goals of the Single Group Studies level of multiculturalism. To be categorized within this level, the information provided is used as an attempt to provide a basis for social action, but social action is never attempted or achieved. Within this level of multiculturalism, the goal is to empower oppressed groups, develop allies, and promote social equity. In addition to meeting these goals, the novel also offers a small explanation as to why a particular group has less. For example, within the first chapter, the narrator states, “The war had started two years earlier. Salva did not understand much about it, but he knew that rebels from the southern part of Sudan, where he lived, were fighting against the government, which was based in the north…but the people in the south were of different religions and did not want to be forced to practice Islam” (p. 6). This is the most information that the author ever gives about the conflict that fuels the story. For the remainder of the story, readers have to rely on Salva’s experiences to gain an overall sense of what is happening on a larger scale in terms of the conflict in the Sudan. Even though the focus on cultural conflict is small and not well developed within the story, its presence helps to justify the placement of this novel within the Single Group Studies level of multiculturalism for the Actions Encouraged category. When looking at the evaluation of all four categories in conjunction with one another, I find that the overall novel should be categorized as a Single Group Studies novel because it most accurately aligns with the goals of this level of multiculturalism.
Flygirl

Ida Mae Jones is a young adolescent girl full of dreams. All Ida wants to do is be flying in the air where she feels most connected to her deceased dad. Although Ida has more determination that most, being black in Louisiana in the 1940s creates a barrier that is almost impossible to overcome. In the heat of World War II, the country decides to begin allowing women to help out with the war effort by creating the Women Airforce Service Pilots (WASP). In seeing an ad in a newspaper about the recruiting WASP group, Ida thinks that she just might have her opportunity. After seeing a black woman quickly turned away after a brief interview with the WASP recruiter, Ida knows that she must use her light skin to her advantage and as her entryway into the group no matter how upsetting it will be for her family. In using her light skin to pass as white, Ida quickly finds that on top of the danger she puts herself in she also is faced with the burden that comes with denying her family, and as a result, a part of herself.

This novel follows the trials and tribulations of a girl who is determined to follow her dreams despite the cost. While following her dreams of flying, Ida is faced with all kinds of decisions that really put her morals and values to the test. Although this novel is centered on an African American character living in an area and time when racial prejudices are high, the novel tends not to focus on that aspect of the story outside of how it relates to Ida reaching her goal of flying. The racial prejudice and cultural conflict portion of the story tend to be secondary (although definitely connected) to the story of Ida figuring out a way to fly. Through the attempts of Ida trying to find a way to fly, the 

See Appendix F for evaluation charts
author is able to explore what it is to be a black woman in the 1940s. Because the cultural aspect of the novel only focuses on the subordinate black culture, this book is best categorized within the Single Studies level of multiculturalism.

**Target Audience**

To be categorized within the Single Studies level of multiculturalism within the Target Audience category, the novel needs to demonstrate that either the target audience is diverse groups of people with the intent to empower certain groups or that the target audience is all people with the intent to educate those who do not belong to an oppressed group. For this particular novel, I believe the latter is a more likely situation. Although the argument for this novel being one of empowerment can be made, the empowering message is not necessarily directed at one specific target audience. I found no evidence throughout the book that the author was specifically targeting a particular demographic for her audience members; rather, I found the book to be inclusive and written for all types of readers. I believe that the empowering message of Ida Mae overcoming both racial and gender prejudice is more about educating those who have not had those experiences, especially since this novel is written from a historical perspective and is written for a modern audience. To further my placement of this novel in the Single Studies level of multiculturalism for the Target Audience category, I looked at the three specific indicators that I identified which include the presence of culturally specific indicators, exploration of the dominant and subordinate culture, and overarching theme.

Within the novel, there is definitely a presence of culturally specific indicators which help readers to learn and understand the culture that is being focused on (in this
case the African American culture in the 1940s), but as stated previously, the goal of conveying this information seems secondary to the story of a young girl pursuing her dreams and undergoing her journey of finding and creating her personal identity.

Although the two are inextricably linked, the presence of the culturally specific indicators is more for the creation of the setting and environment that the character lives. This is done so that readers understand and appreciate the conflict and struggles that characters face due to their cultural inferiority. When culturally specific indicators are used, they are used to help convey the setting of the story so that readers better understand the conflict and struggles the main character encounters. The author tends to present and explain culturally specific indicators and explain through character dialogue. The culturally specific indicators that are explained are ones that an outside audience might not understand such as the concept of good hair or the significance of lighter skin within the black community.

Within the African American community there is a notion of having good hair, which would be hair that resembles the hair of whites more by being less coarse. The author plays on this notion often to help not only convey this aspect of the African American community and culture to readers, but also to help demonstrate the significance of Ida having more white-like characteristics. For example, when Ida and her friend Jolene are going home from work, Danny Taylor, a boy they went to school with comments, “Ida Mae Jones, I thought you was a white woman walking over there with that fine light skin and pretty brown hair” (p. 7). When Danny says this, her hand instantly goes to her curls which are “loose and smooth” like her father’s. They are “the
kind of curls Jolene calls ‘good hair’.” Not tight and hard to handle, like hers” (p. 7). This play on good hair as well as light skin permeates the novel. Although Ida Mae has what Jolene and others within the black community would regard as ‘good hair,’ when she decides to pass as white, her hair is a constant source of insecurity for her. For example, when she is traveling to Texas to report for her WASP training, she reflects, “That’s when I learned that Texas is hot. Hot enough to make even my good hair go frizzy from sweat. I check to make sure I have enough setting cream to keep it tame, even if my curls get wet…I resist the urge to put a hand to my hair, because it’ll only make it worse” (p. 64-65). Throughout her training as a WASP, Ida is constantly reflecting and worrying about her hair—making sure it’s straight enough or “tame” enough so that it will not give her away. In this way, the author includes and uses culturally specific indicators to help educate an outsider audience.

In addition to looking at the presence and use of culturally specific indicators, a close examination of the presence and relationship between the dominant and subordinate culture is needed to help determine the level of multiculturalism within the Target Audience category. Within FlyGirl, there is definitely a presence of both a dominant and subordinate culture (the white and black cultures respectively), but there is only an exploration of the African American culture. Although there are two very distinct and different cultures present within the story, there is only a true exploration of one, the subordinate African American culture. In this particular case, the dominant white culture is not examined in any way, but is used as a measuring tool to examine the African American culture. For example, the exploration of culturally specific characteristics such
as hair and skin color of the black characters is measured and discussed in terms of the white culture. Ida Mae has good hair and good skin because it more closely resembles white hair and skin tone. In a similar manner, her friend Jolene is shown at a disadvantage at times because she has thick course hair and dark skin that is more characteristic of black culture.

When looking at the third indicator within this category, the overarching theme, I found the theme to be irrelevant when assessing the level of multiculturalism for this novel within the Target Audience category because the theme of the novel is one of perseverance and a search for personal identity. Although the author makes significant connections between cultural and personal identity, the cultural aspect of Ida finding her personal identity is not the main priority in the overall message. Though the theme of the novel does not help to classify the placement of this novel within the Target Audience category, the first two indicators, the presence and use of culturally specific indicators and the presence and exploration of the subordinate and dominant cultures, both directly align with goals from the Single Studies level of multiculturalism, and therefore this book can be easily categorized as a Single Studies Multicultural book within the Target Audience category. Within the novel, the author uses culturally specific indicators to hyper focus on the subordinate black culture without any exploration of the dominant white culture with the intent to foster an understanding of the subordinate culture to outside readers.
Treatment of Diverse People/Characters

Through my evaluation of *FlyGirl*, I found this novel to align best with the Single Studies level of multiculturalism within the Treatment of Diverse People and Characters category of my evaluation chart. To fall within this category, the novel must demonstrate diverse characters playing subservient roles to the dominant culture, while the dominant culture possesses all of the power. This is definitely the case within this novel because the novel is historically based in a time period where blacks were seen and treated as being inferior to whites. Some of the specific descriptors that are met within this category for this book include: the dominant group is superior to minority groups; diverse people seen as the other, some groups and/or cultures are seen as more important and are given more focus, and exploration of diverse characters’ cultures as a way to further understand culture and personal identity. The first three of the four specific descriptors are easily met within this book simply because of the historical setting that the story is placed in. During the 1940s, African Americans were denied many rights and were seen as the other, or an inferior group of people. This was especially true in the South, where the novel specifically takes place. In addition, within this novel, there is a hyper focus on the subordinate African American culture with very little, if any, exploration of the dominant culture.

The fourth of the specific descriptors that is met within this novel is the exploration of diverse characters’ cultures as a way to further understand culture and personal identity. Although I maintain that cultural understanding is not the primary goal within this novel, it is definitely an important component of the main character’s success.
In order for Ida to become a successful pilot, she has to give up her cultural identity as a black female and pass as white to be accepted into the WASP program. At one point, Ida reflects, “Light skin and good hair could put me in a military plane…and I guess if that means playing white, that’s what I’ll do” (p. 42). This passage demonstrates Ida’s determination to fly and her willingness to give up her cultural identity to do so.

Although Ida is willing and even eager to give up her cultural identity to pass as white so that she can become a pilot, it is obvious to both her mother that she does not understand the full ramifications of doing so. Interestingly enough, Ida’s father was light skinned with ‘good hair’ and was able (and did) pass as white. In her warning to Ida, her mother draws on her late husband’s experiences stating,

> Baby, you don’t know what you are getting into. You do not know. But your daddy did. He knew what his mother was asking of him, every day to turn his head away from his people but never really hold his head up with white folks, either. Always looking in the mirror, making sure his hair stayed straight, his skin stayed light. Do you know there’s a whole side to his family he wasn’t allowed to see? Didn’t want to be marked ‘colored’ by association. Are you prepared for that? Are you willing to give up your brothers? Grandy? Me? (p. 56)

This passage is significant because it foreshadows the tough identity development that Ida will face in passing for white. At this point in the novel, readers can safely assume that Ida will have a similar experience as her father did in trying to be a part of both cultures.
In giving up her cultural identity, Ida is forced to further understand and develop her personal identity. As she continues to become more a part of the white culture, her understanding of her personal identity diminishes. As this transformation is taking place, Ida reminds herself (and begins to understand) her mother’s warning that “color is not a line you can cross back and forth over just as you please” and she is ultimately forced to make a decision as to who she wants to be so that she can have a personal identity (p. 172). The more entrenched Ida becomes in white culture, the less she feels like herself, indicating the importance of culture on personal identity. At one point, Ida reflects, “I don’t know if I’m colored or white anymore. Ida Mae Jones or Jonesy, I want to be them both” (p. 215). It is significant that the author chooses to give Ida a different name when she is passing as white than when she is being a part of the black community, and again demonstrates the inextricable link between cultural and personal identity.

Towards the end of the novel, Ida comes to a place of truly understanding her dilemma being partially in two different worlds. She reflects,

Because I don’t feel Negro any more than I feel white. I’m just me…Take away the uniform and I really am nothing at all. Take away the wings and I’m someone else’s. Someone’s maid, someone’s daughter, someone’s sister, and maybe even someone’s wife one day. But I can’t have one life without giving up the other…It’s not fair. Mama and Jolene tried to warn me…If I go with Walt, I’ll have to keep on lying. But I can’t imagine going home again, cleaning the Wilsons’ house for the rest of my days. That feels like a lie too. (p. 267)
She continues this thought process by making a decision and realizing that her identity is not tied to one aspect of her life, but rather, is inextricably connected to many facets of her personal being. She decides to be herself and to be confident in who she is. In doing that, she resigns to allow others (Walt in particular) to make up their minds about their involvement with her from this point forward. She states,

I’ve promised Walt a letter, and he’ll get one when this war is over. I’ll tell him the truth. He’ll have to decide what to make of it for himself, what to make of me. Lily was right—I was born to be a WASP, and that is part of who I am. But I was also born to be Ida Mae Jones, that skinny little colored girl who learned to fly her father’s airplane over the fields of her hometown. (p. 268)

These passages are significant because it demonstrates Ida’s peace with herself and her personal identity. She realizes that in lying about her identity, she would only lead a life full of lies and would never really truly be able to be herself. It is in this manner that the author uses the exploration of diverse characters’ culture as a means to further understand culture and personal identity. Because of the exploration of diverse characters’ cultures along with the presence of the dominant group being superior to minority groups, diverse people being seen as the other, and some cultures/groups being seen as more important (or given more focus), this novel easily falls into the Single Studies level of multiculturalism within the Treatment of Diverse People/Characters category.
Treatment of Diversity in Story World

Although this novel has easily fallen into the Single Studies level of multiculturalism within the first two categories on the evaluation tool, I found this novel to be more consistent with the Human Relations level within the Depiction of Diversity in the Story World category. To be within this level of multiculturalism, the novel needs to demonstrate a lack of value of diversity in that differences are seen and recognized, but not appreciated or analyzed. Although *Fly Girl* demonstrates the importance of cultural identity as a means of creating and/or finding personal identity, as stated previously, the cultural aspect of this novel is not the main priority of the overall message of the novel. Specific descriptors that support this claim within the book include the following:

- The dominant culture values are used as a point of reference
- Diversity is recognized, but only valued in an artificial or surface level manner
- There is a simplistic conception of diverse culture and identity
- Race, ethnicity, and culture are only examined when there is an issue or tension, which results in a treatment of symptoms rather than problems
- There is an acceptance of the status quo without question
- Discrimination by the dominant culture remains unexamined
- Completely ignores structural and institutional bases of oppression.

As mentioned previously, there is never really an exploration of the dominant culture, but rather the subordinate culture is the only culture examined and is done so in comparison to the white, dominant culture. For example, good hair and skin is determined on how closely they resemble the hair and light skin tone of whites. Having
this dynamic between the two cultures easily allows for a message of acceptance of the status quo to permeate throughout the story world and overall message of the novel. Although the novel is set during a racially charged time period, there is never any question as to why these tensions exist and there is no effort to really challenge these conflicts with the intent to equalize rights for all. Rather, the conflict of inequality between the two cultures is merely identified and seen as an obstacle for the main character to personally overcome. Although Ida’s rebellion in passing for white so that she can fly can be seen as an effort to challenge the status quo, she rebels in a quiet manner that does not challenge the actual foundation of discrimination; her actions are simply to get what she wants on a personal level. In fact, there is never any official acknowledgement of the rules that she is breaking as being wrong. She accepts that blacks are not allowed to fly, and instead of challenging that notion, she pretends that she is a part of the dominant culture to achieve her goals. In this way, not only is discrimination by the dominant culture left unexamined, but the structural and institutional bases of oppression remain ignored.

In addition to the novel having a very simplistic treatment of the tensions and conflicts between the subordinate and dominant culture, I also found that there was a simplistic conception of diversity in that it is valued in an artificial way. Both white and black cultures within the book are recognized and identified, but the black subordinate culture is always referenced in terms of the white dominant culture. When discussing culturally specific characteristics as a means of building an understanding of the diverse cultures, the author keeps her descriptions at a surface level, mainly discussing
appearance. There really is never any evidence of building readers’ conception of either
culture by integrating traditions, celebrations, religious beliefs and/or practices, dialect,
etc. Although the intention behind building the readers’ conception of either culture
could be seen as an overemphasis on the conflict between the cultures due to skin color,
because there is never any discussion of the issues of inequality or any effort to
structurally challenge discrimination based on race, I maintain that diversity is handled in
an artificial way that keeps the issues at hand on the surface level. Due to these various
factors, although this novel is consistent with the Single Group Studies level of
multiculturalism in other categories, it best fits the Human Relations level of
multiculturalism within the Depiction of the Story World category on the evaluation
chart.

**Actions Encouraged**

Identifying which level of multiculturalism this novel best fits into within the
Actions Encouraged category was very difficult. There isn’t a very strong multicultural
message coming from the book although there are some very strong diverse and
multicultural undertones. The fact that this book is set during a historical and racially
charged time period easily sets the stage for this book to have very strong multicultural
messages for readers, but the author seems to bypass this opportunity and uses the racial
tensions and issues of inequality simply as obstacles that the main character (rather than
the cultural group she belongs to) has to overcome. In making this decision, the author
places the multicultural issues within the book in the background and they simply
become part of the setting. Because of this, I placed this book within the Teaching of the
Exceptional and Culturally Different level of multiculturalism. Within this category of multiculturalism, assimilation is encouraged with the belief that when assimilation is achieved, equal opportunity for all will be the outcome. Although there isn’t an overwhelming message of assimilation throughout the book, there seems to be an unintentional message of assimilation. The fact that the subordinate culture is only examined in comparison to the white dominant culture and maintains superiority over the subordinate group, discrimination as well as the structural and institutional bases of oppression, and the fact that Ida has to assimilate and actually pose as a part of the dominant culture helps to support this assertion. Although the inequality and discrimination are historically accurate, the fact that the author does not identify that there is something wrong and consequently challenge these conflicts is an acceptance of the status quo, if not a silent message of assimilation.

Because this novel falls into various levels of multiculturalism based on the category of evaluation from the evaluation tool, I had to think about how the overall novel fit into each of the three levels of multiculturalism identified in conjunction with this book and decide which level of multiculturalism best fit the overall novel. I found that this novel best fits within the Single Group Studies level of multiculturalism. This book mainly focuses on one group with the intent of a more in depth study with the goal of providing an additional layer of understanding that can be used to set the stage for social action although social action itself is not achieved. Although I do not think that the author did an excellent job of providing an in depth understanding of the African American culture in the 1940s, I do believe that she did a good job accurately depicting
the racial tensions of the time period, allowing readers to decide if they want to explore the topic further. In this way, the author mildly sets the stage for the possibility of social action.

**Out of my Mind**

Although *Out of My Mind* is a fictional account of a young girl living with cerebral palsy Draper is able to draw on her own personal experience of having a daughter with cerebral palsy to really capture the struggles that both the individual living with the disease as well as the family members endure. Melody, the main character in the book, has a photographic memory and absorbs words, music, and anything else in her environment. Although she may be one of the smartest kids in her grade level, she does not have an opportunity to demonstrate so because of her physical impairments including her inability to talk. Even though Melody’s limitations are strictly physical, she is often treated as though she has a mental impairment as well. Against her doctor’s advice, Melody is given the opportunity to go to school, but quickly finds out that her experience at school differs considerably from the experiences of the ‘normal’ kids. Slowly, Melody’s luck turns around though; after a series of awful teachers, she finally gets a teacher who sees her potential, an instructional aide who is willing to go to bat for her, and eventually acquires a machine that enables her to ‘speak’ and interact with those around her. With this new talking device, Melody experiences a sense of freedom that she has never had before. She is able to participate in class, demonstrate her knowledge, and participate in the school’s Whiz Kid competition. Although things seem to be

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14 See Appendix G for evaluation chart
looking up for Melody, she still faces the criticism and ignorance of those different from her. Throughout the novel, Draper does an excellent job of exploring what it means to be different as well as the power of words.

This novel is very different from the others in this study because the cultural background of the characters is not explicitly discussed. Although culture is not discussed, I still believe that this book falls into the genre of multicultural literature because of the inclusion of a character from a minority group (in this case, the main character is disabled) and the book explores the relationship between the dominant able-bodied group and the subordinate disabled group. In looking at the book in this light, I found the book to be most consistent with the Single Group Studies level of multicultural education. This approach primarily focuses on one or a couple of different cultural (or minority) groups to study in depth with the goal of providing an additional layer of understanding that can be used to set the stage for social action although social action itself is not achieved. Because of Draper’s stance on the treatment of disabled people and the way that she presents the issues and conflicts between disabled and able-bodied individuals, this book definitely fits into the Single Group Studies level of multicultural education.

**Target Audience**

The main goal for a novel within the Single Group Studies level of multiculturalism is to intensely look at a specific group or groups (typically minority groups that play a subservient role to a dominant group/culture) with the intent to educate or inform those who are not a part of the group. In this manner, the stage for social
action is set, although action itself is not taken or necessarily encouraged. To classify this novel within the Target Audience category, three specific criteria are looked at: the role and exploration of the dominant culture in relation to the subordinate culture, the inclusion and purpose of culturally specific indicators, and the overall theme of the novel. To be classified as a Single Group Studies multicultural novel within the Target Audience category, there is little to no exploration of the dominant culture and the culturally specific characteristics that are mentioned are done so with the intent to be used as learning tools. As typical of Single Group Studies multicultural books, within *Out of My Mind*, there is never any exploration of the dominant culture, which within this book includes able-bodied people. Rather, the author uses the presence of the dominant group to serve as a point of contrast to her disabled main character, Melody Brooks. It is through this contrast as well as the descriptions of the hardships and disabilities that Melody and her peers face, that readers are able to gain a sense of how daily life is different for those with disabilities. In depicting this relationship between the two groups, culturally specific indicators are revealed to help accurately depict the life and struggles of disabled people. Through the contrast in groups and the inclusion of culturally specific indicators, readers are able to gain a sense of what it is like to be disabled, and consequently, different from those who are depicted as ‘normal.’

In looking at the categorization of this novel within the Target Audience category further, I found the theme to be an irrelevant piece of information because it was rather neutral. The novel conveys a message of not judging or underestimating others and does not have an overwhelming sense or tone of assimilation or movement to social action.
Because the first two criteria, the relationship between the dominant and subordinate groups and the inclusion and role of culturally specific indicators do not demonstrate a sense or inclination of social action for the purpose of social change and equality, I was able to determine that that novel does not fit in the top two tiers of multiculturalism (Multicultural Education or Multicultural Social Justice Education). Rather, because the dominant group is not explored, I was able to determine that this novel was to fall in one of the three lower levels of multiculturalism. From here, because many of the specific descriptors are the same, I had to look at the overarching goals for each of the three levels of multiculturalism left to choose from, and was then able to determine that because Draper focuses specifically (and intensely) on one subordinate group with the intent to inform readers this book fell most easily into the Single Group Studies level of multiculturalism.

**Treatment of Diverse People/Characters**

To be categorized as a Single Studies multicultural book within the Treatment of Diverse People/Characters category, a novel must include diverse characters playing a subservient and/or subordinate role to members of the dominant group, while those belonging to the dominant group possess most of the power. Specific descriptors from this category that are met within this novel include: the dominant group is superior to the minority group, diverse people are seen as the other, and some groups/cultures are seen as more important and are given more focus. Because the first two of these specific descriptors are so closely related, it’s important to look at them together. Draper intentionally makes a very obvious division between the dominant and subordinate
groups with the intent to highlight how unfairly those with disabilities are treated by those without. In creating this type of dynamic between the subordinate and dominant groups, the subordinate group (disabled/handicapped individuals) is seen as the other. Within the book, readers encounter various situations where those who are not disabled make decisions about what those who are disabled can and cannot do. Throughout the novel, Melody and her family encounter doctors, peers, and teachers who all make decisions for Melody based on their perception of her. Because the novel is written from the perspective of Melody, readers can easily see when these decisions align with Melody’s abilities and capabilities and when they do not. For example, towards the beginning of the story, Melody’s mother takes her to the doctor. The doctor is very pessimistic about Melody’s condition and even tries to convince her mother that they should get rid of her by putting her in a home so that they can go on with their lives. He states,

You’re lucky she has the ability to smile and laugh. But Melody will never be able to walk on her own or speak a single sentence. She will never be able to feed herself, take care of her personal needs, or understand anything more than simple instructions. Once you accept that reality, you can deal with the future…Melody is, ah, five now. That’s the perfect age for her to learn to adjust to a new environment. You and your husband can get on with your lives without her as a burden. In time, her memories of you will fade. (p. 24-25)

Draper uses a person from the dominant, able-bodied group who also is in a position of power due to his occupation to highlight the way in which disabled people are often seen
as the other and how they can be underestimated. Through this conversation, it is obvious that her doctor does not value Melody as much as he would an able-bodied person; he has completely written her off as not being capable without much evidence and even suggests that her parents get rid of her so that she is no longer a ‘burden’ on them.

Another example of disabled people being seen as the other, and as a result, being part of the subordinate group, is after when Melody wants to be a part of the school’s academic team. The teacher sponsor of the team is very dismissive of Melody and at one point even tells her aide that he didn’t think it was appropriate for her to be at the interest meeting, stating, “You know, I don’t think it’s appropriate for Melody to be here. This is not a recreational activity just for fun. The purpose of this meeting is to choose our official team” (p. 178-179). Even after Melody proves herself to be academically and intellectually able to compete with her peers, her teacher is still not convinced. When she wins the first round of questions, he states to another student, “Look at it this way…If Melody Brooks can win the first round, then my questions must not be difficult enough” (p. 155). This teacher, like many adults in Melody’s life, judges her mental abilities based on her physical appearance and disability.

Although Melody encounters many adults who underestimate her, those who misjudge her are not limited to just adults. Even after Melody begins her inclusion classes and is able to participate with her peers in classes, she is still not fully accepted nor treated like her able-bodied peers. She reflects,
But at recess I still sit alone. It’s been too cold to go outside, so we sit in the far corner of the overheated cafeteria until it’s time to go back to class. None of the girls gossip with me about some silly thing a boy has said. Nobody promises to call me after school. Nobody asks me to come to a birthday party or a sleepover. (p. 146)

Although some of her teachers try to create a sense of normalcy within the classroom by letting her sit amongst her peers and participate in class, she is still not fully accepted. Having characters such as this permeating Melody’s everyday life in all settings really works to reinforce the notion of disabled people being the other while also playing a subordinate role in society. Because Draper works so hard to create clear boundaries between the dominant and subordinate groups, positioning the subordinate group as the other as well as exploring and focusing solely on the subordinate group, this novel is categorized within the Single Group Studies level of multiculturalism within the Treatment of Diverse People/Characters category.

Depiction of Diversity in Story World

To be categorized within the Single Group Studies level of multiculturalism within the Depiction of Diversity in the Story World category on the evaluation chart, a novel must demonstrate that diversity is recognized and valued to a certain extent, but that the recognition of cultures (or groups) is exclusive to certain groups. Specific descriptors that demonstrate this criterion include: recognition that schooling is not a neutral process, multiple points of view are explored, and the agenda within the story is from the dominant group/culture. Within Out of My Mind, Draper makes the setting of
much of the novel within Melody’s school to not only demonstrate her unfair treatment in a location where she should be treated fairly, but also to acknowledge that schooling is a political process that is rarely neutral. In demonstrating this first specific descriptor, Draper uses a plethora of characters including Melody, a variety of her teachers and aides, her mother, and the omniscient school board to demonstrate how individuals as well as the overall structure of schooling can unfairly treat those with disabilities. There are many places within the novel where readers see Melody’s mother fighting for Melody to have the same rights and privileges as her peers. For example, when speaking with Melody’s teacher, Mrs. Billups about the lack of new materials and challenges for the students in classroom H-5, Mrs. Billups tells Melody’s mother that she doesn’t understand and states, “But Melody does have mental and physical limitations…You have to learn to accept that” as a way to justify the “mindless activities” that go on in her classroom (p. 57-58). She goes on to state further, “I try to approach each child with an open mind and not be influenced by other teachers. All the records are in a box someplace” (p. 59). This transaction between Melody’s mother and her teacher work to demonstrate the limitations that those from the dominant able-bodied group place on disabled people by making assumptions about their abilities. Further, this scene also demonstrates the carelessness about Melody’s past and works as a means to highlight a lack of investment in those students with disabilities.

To further demonstrate the politics of school as a process that is far from being neutral, one can look to the various scenes in which Melody is finally included in an inclusion program, meaning that she can go to classes with her peers rather than be in the
special education room all day. Although Melody is out in the general education classroom with her peers, she is still not treated fairly by both her peers and teachers. She reflects, “But ‘inclusion’ doesn’t mean I’m included in *everything*. I usually sit in the back of the room, going crazy because I know answers to things and can’t tell anybody” (p. 103). Although Melody is invited to be a part of the general education classroom, she is placed in the back of the room and is not able to participate because no one has the expectation that she should and can.

In all of the above examples, Draper is not only demonstrating that the process of schooling is never neutral, but is also demonstrating the fact that the agenda is always from the dominant group. Never in the book does Melody encounter another individual who is disabled and in a position of power. In fact, outside of the main character, there is no presence of strong, disabled characters to serve as role models for Melody and readers. The fact that the dominant, able-bodied group always pushes their agenda based on their assumptions and misconceptions is exposed by Draper as being problematic. In addition to demonstrating that schooling is not a neutral process and that the agenda is always from the dominant group, Draper also explores multiple viewpoints to hone in on her overall message about those with disabilities. Although the story is told solely from Melody’s perspective, readers are also given good insight as to how others such as her parents and after school caregiver are affected by the ways in which others treat Melody. In seeing the perspectives of the main character and one who is actually disabled along with her parents and other caretakers, readers can get a well-rounded idea as to how the unfair treatment of disabled people based on misconceptions can affect those who are
disabled or are close to those who are disabled. In this way, the novel *Out of My Mind* aligns with the goals of the Single Group Studies level of multiculturalism within the Depiction of Diversity in the Story World category on the evaluation tool created for this study.

**Actions Encouraged**

In looking at the last category on the evaluation tool, Actions Encouraged, this novel again aligns with the goals of the Single Group Studies level of multiculturalism. To be within this level of multiculturalism within the Actions Encouraged category, the novel must demonstrate that the information within the novel is provided as an attempt to provide basis for social action, although social action itself is not taken. Although there is definitely action taken in regards to Melody by various characters such as her mother, one of her special education teachers, and her aide at school, there is never an attempt towards social action for disabled people overall. All of the action taken within the novel is strictly based on Melody and does not do anything to service a larger population of people. Because of this, this novel remains in the Single Group Studies category. The depiction of Melody and her disabled peers at school in contrast to able-bodied peers and adults allows readers to gain insight as to the mistreatment that those with disabilities often face. In this way, Draper attempts to empower the subordinate group, clarify identity for the subordinate group, and develop allies as a means to provide a basis for social action. Because Draper achieves these goals without encouraging or demonstrating social action, this novel remains in the Single Group Studies category of multiculturalism, and because the novel has fit within this level of multiculturalism in all
categories of the evaluation tool, the overall categorization for this novel falls within the Single Group Studies level of multiculturalism.

**Forge**\(^{15}\)

After escaping slavery with his companion Elizabeth, Curzon finds that life is more dangerous than ever. When being with Elizabeth becomes too dangerous, Curzon finds himself on his own. Although Curzon keeps his end of the bargain with his most recent master, Trumbull, and should be freed, he doesn’t have the appropriate papers to prove his freedom. While walking back to Albany, Curzon stumbles upon a young soldier about to be killed by a British soldier and despite his best interests, he saves the young soldier. In return, the young soldier leads Curzon back to camp where he enlists in the army. Although Curzon is a soldier, black soldiers are rare and are highly disrespected by both their peers and officers. Though Curzon is met with resistance, disrespect, and ill behavior, he ultimately finds friendship through his hard work, courage, and loyalty to others. When Curzon is reunited with Elizabeth, they find that they have to untangle their complicated friendship to overcome obstacles that they both face in their search for freedom.

Within this novel, Anderson depicts a different, and mostly overlooked, perspective of the American Revolution – the perspective of the escaped slave and/or black soldier. Through Curzon’s story, Anderson captures the desperate times and inhumane conditions of the winter at Valley Forge with horrifying details of lack of food and clothing, digging trenches in frozen ground, and walking through snowdrifts with wet

\(^{15}\) See Appendix H for evaluation charts
socks and shoes. With Curzon’s story, readers experience first-hand the hardships of soldiery and the fear of discovery for an escaped slave passing for free. In addition, Anderson urges readers to explore what the fight for freedom during the Revolutionary War was all about. In thinking about this novel in terms of the five levels of multiculturalism defined by Sleeter and Grant (2009), I found this novel to be most consistent with the Single Group Studies level of multiculturalism. To be within this level of multiculturalism, a novel must demonstrate a focus on a couple (or one) cultural group to study in depth with the goal of providing an additional layer of understanding that can be used to set the stage for social action, although social action itself is not achieved. With this novel, Anderson provides an additional lens on the Revolutionary War by providing the perspective of the escaped slave and/or black soldier. In providing this perspective, Anderson focuses on this particular group through the character Curzon with the intention of providing an additional layer of understanding, and in this way, works within the Single Group Studies multiculturalism framework.

**Target Audience**

To fit within the Single Group Studies level of multiculturalism within the Target Audience category on the evaluation tool, the novel can either aim to have a diverse audience with the intent to empower certain groups of people, or it can aim to have an all-inclusive target audience with the intent to educate those not belonging to the group that is being explored in depth through the text. In analyzing the novel *Forge*, I found the later to be true. Through her work of historical fiction, Anderson does not target a specific audience, but rather strives to reach all readers to inform them of the forgotten
perspective of the escaped slave and/or black soldier during the Revolutionary War. To classify this novel within this category, three specific criteria have to be evaluated: the relationship between the dominant and subordinate groups, the inclusion and role of culturally specific characteristics, and the overarching message or theme of the novel. In looking at the first of these criteria, the relationship between the dominant and subordinate groups, I found that the dominant culture (the white culture) remained unexamined throughout the course of the book. The inclusion of this group served the purpose of contrast in that readers were able to further understand Curzon’s struggles as well as the struggles of other slaves, escaped slaves, and black soldiers through the contrast between them and the white dominant, white culture. Because there is no exploration of the dominant culture, this novel automatically falls within one of the three lower levels of multiculturalism. To determine which of the three levels of multiculturalism this novel falls within, the other two criteria were closely analyzed.

In looking at the second criteria used to determine the level of multiculturalism within the Target Audience category, the inclusion and role of culturally specific characteristics, I found that there were definitely culturally specific characteristics within the novel used to authenticate the time period that the novel is set in. The most common culturally specific characteristic that I found present within this novel was the use of dialogue and time sensitive language such as the use of the word ‘negar’ (nigger with time appropriate dialogue). Because these culturally specific characteristics have been included for the sake of being historically accurate, they can also been seen as learning tools within the novel to help readers further understand the time period and characters.
The inclusion of culturally specific characteristics with the intent to be used as learning tools helps to classify this novel within the Single Group Studies level of multiculturalism within the Target Audience category.

In looking at the last of the criteria, the overarching message or theme, I found that the theme of this novel revolves around the inquisition of friendship and freedom. Within the novel, there is a very memorable scene between Curzon and the young soldier whom he saved. During this scene, they discuss the purpose of the war that they are involved in as well as who deserves to be free. When Curzon challenges this young soldier to think about the purpose of the war they are fighting, his response is “we’re fighting for our freedom. Not theirs [slaves]” (p. 65). Curzon challenges his friend further by asking him “Do you think only white people can be free…What if a king made bad laws, laws so unnatural that a country broke them by declaring its freedom?” (p. 65). To that, his friend responds, “Two slaves running away from their rightful master is not the same as America wanting to be free of England. Not the same at all” (p. 65).

Through the dialogue in this scene between Curzon and his soldier friend, readers are challenged to think about the irony of them fighting for freedom of their country (America) while still enslaving a whole cultural group of people. This irony lends itself to the question of who deserves to be free and who doesn’t, which helps to support the dominant/subordinate relationship between whites and blacks within the novel. Because of the questioning of what it means to be free and who should be free, I found that this novel definitely provides a foundation for social action without actually taking or promoting action, which is consistent with the Single Group Studies level of
multiculturalism. In looking at the three criteria together, I found that this novel best fits within the Single Group Studies level of multiculturalism within the Target Audience category.

**Treatment of Diverse People/Characters**

To be categorized within the Single Group Studies level of multiculturalism in the Treatment of Diverse People/Characters category on the evaluation tool created for this study, a novel must demonstrate diverse or subordinate characters playing a subservient role to characters within the dominant group. In addition, there must be a depiction of the dominant group possessing all the power. Because this book is a historical account of a time when whites were in a position of dominance over blacks, this novel embodies these qualities. To further justify this classification, *Forge* possesses the following specific descriptors within this category:

- The dominant group is superior to the minority/subordinate group(s)
- Exploration of diverse characters’ culture as a way to further understand culture and personal identity
- Diverse people seen as the other
- Some groups/cultures are seen as more important and are given more focus

Within this novel, Anderson gives most of her focus to presenting the escaped slave/black soldier perspective by having her main character be an escaped slave turned into a soldier and focusing on the way of life and treatment of blacks during this time period. Although blacks are clearly the subordinate group within this novel, they are seen as more
important and are given more focus in an attempt to exploit their struggles during this time period.

In focusing specifically on this group, Anderson maintains historical accuracy by depicting this group of people as the other in comparison to the dominant, white culture. For example, towards the beginning of the book, Curzon reflects on his relationship with his most recent master, and states, “He charged me for the loan of ragged blanket and for anything else he could think of so he never had to hand over my wages” (p. 8). In depicting this master/indentured servant relationship, it becomes apparent that Curzon’s white master is of the dominant group and possesses all the power; he is able to manipulate Curzon in ways that he would not be able to manipulate other whites. By ‘charging’ him for basic necessities, he is able to keep Curzon in the role of a servant. Another example of whites being the dominant group possessing all of the power is when Curzon is given back to his old master even though he should be freed. His skin color automatically made him less credible during the trial when he was questioned about his freedom. He reflects, “I was no longer a master of my own body, of my head, and somewhere my father was angry and I did not know how to explain” (p. 167-168). Again, this passage demonstrates Curzon’s lack of freedom and rights strictly due to his skin color and culture. Had he been a white indentured servant, the outcome of his trial would have been very different. These examples not only work to demonstrate that the dominant group is superior to the minority/subordinate group and that diverse people are depicted as the other, but also that the dominant group remains unexplored and only serves as a point of contrast to further explore the subordinate group.
Within the novel Anderson demonstrates an exploration of diverse characters’ cultures as a way to further understand culture and personal identity. As with many other messages and themes within the book, she uses Curzon’s character to demonstrate this. Throughout the novel, Curzon goes back and forth between being enslaved and free, and as a result struggles to find and maintain an identity. His identity as an escaped slave differs from his identity as a member of the army, and again from being enslaved. Although Curzon’s personal identity differs due to his individual experiences, Anderson creates a holistic picture of what it means to be black during the American Revolution. Exploring the different options through the various phases of Curzon’s life helps to develop this culture and group of people to develop understanding on the part of readers. Because the novel demonstrates this exploration of diverse characters’ cultures as a way to further understand culture and identity as well as other specific descriptors such as the dominant group being superior to the minority group, diverse people seen as the other, and some groups/cultures being seen as more important and are given more focus, and therefore, demonstrates a larger image of the subordinate group playing a subservient role to those of the dominant group, this novel best fits within the Single Group Studies level of multiculturalism within the Treatment of Diverse People/Characters category.

Depiction of Diversity in the Story World

Interestingly enough, although Forge was classified within the Single Group Studies level of multiculturalism in the first two categories of the evaluation chart—Target Audience and Treatment of Diverse People/Characters, I found that this novel best fit within the Human Relations level of multiculturalism within the Depiction of
Diversity of the Story World category. To be classified within this level of multiculturalism within this category, a novel must demonstrate a lack of value in diversity; although differences are seen and recognized, they are not appreciate and/or analyzed. Specific descriptors that are met within the novel to help to support this general description include:

- The dominant culture values are used as a point of reference
- Discrimination by the dominant culture remains unexamined
- Acceptance of the status quo
- Structural and institutional bases of oppression are ignored
- Diversity is recognized, but only valued in an artificial way
- Simplistic conception of diverse culture and identity
- Race, ethnicity, and culture are only examined only when there is an issue or tension, which leads to the treatment of symptoms rather than problems
- Conflict/Resolution skills and relationships are emphasized

Because the first four specific descriptors are closely related to one another, it’s important for them to be looked at together. Within the novel, the presence of the dominant, white culture remains unexplored and is used as a point of reference to further explore the subordinate, black culture depicted within the book. The consequence of neglecting to explore the dominant culture is that there is also a disregard toward exploring the structural and institutional bases of oppression that directly align with the dominant culture. Because this is left unexplored, there is an overwhelming sense of acceptance of the status quo.
Although the negligence of exploring the dominant culture allows for a greater opportunity to explore the subordinate culture within the book, the exploration of the subordinate black culture within the book remains on a surface level. Rather than permeating the book with culturally specific characteristics, the book only has a few that work to help maintain authenticity of the time period more so than of the culture depicted. The most obvious culturally specific characteristic that is present within the novel is the moderate use of dialect, which is at times, is more specific to the time period than to one specific culture or group of people. When discussing the subordinate black culture, Anderson often hints at skin color being more important than race or ethnicity, by having Curzon frequently judged by the color of his skin. For example, after being accused of stealing, Curzon’s friend, Eben, suggests that he tell the truth. In response, Curzon states “Don’t be stupid. He’s not the type to listen to black people. That dastard thinks I’m no better than his goat” (p. 64). This passage demonstrates Curzon’s knowledge of his status as a black man, regardless of his soldier status. Interestingly enough, Curzon recognizes that it is his skin color that puts him in this status, not necessarily his race/ethnicity. Another example of this is when Curzon is warned by Burns, a fellow soldier, that their new captain doesn’t like black people. He states, “He is not fond of dark-skinned soldiers, did you know that? He thinks it’s against the laws of nature. Anything you say, he’ll take for a lie” (p. 137). Again, there is definitely recognition of skin color and the low status associated with dark skin, but there is never any acknowledgment of race or ethnicity. Although the author works to help present an alternative voice and perspective of the American Revolution by depicting the experiences of an escaped slave and black soldier, she does little to build up the black
culture. Rather, her focus stays on the black experience during the time period. In this way, the recognition of diversity remains on a surface level, leading to a simplistic conception of the subordinate culture.

Lastly, within the novel, the author recognizes the issue/tension that is present between the dominant and subordinate groups within the book, but only acknowledges the issue when tension is present. Looking back to the conversation that Curzon has with his fellow soldier about freedom and who deserves to be free, Curzon brings up the subject of who deserves to be free and the overall purpose of fighting in the war coming off of a disagreement with Eben. Through this conversation, Eben (Curzon’s friend) makes it clear that the freedom they are fighting for is for Americans who are not enslaved, not for the freedom of slaves. Although Curzon sees the ‘enslavement’ of America by the British as being the same as the enslavement of blacks by whites, Eben does not. In Eben’s mind, Americans (mostly meaning white Americans) deserve to have their freedom, but the issue of black slaves having their freedom is completely different. This inadvertently brings up the issue of skin color and race. The author never tackles this issue and does not ever explicitly discuss it outside of Curzon’s question to Eben about whether he thinks only white people should be free. Interestingly enough, this is the only place where the author explicitly discusses these issues and it is only brought up between the two characters during a time of tension. In demonstrating all of the specific descriptors above, the novel demonstrates a lack of value on diversity in that diversity is seen and recognized, but not appreciated or analyzed. Because the novel demonstrates
this indicator, it best fits within the Human Relations level of multiculturalism within the Depiction of Diversity in the Story World category.

**Actions Encouraged**

When looking at the placement of *Forge* within the Actions Encouraged category of the evaluation chart, I found that the novel best fits with the Single Group Studies level of multiculturalism. To be within this level of multiculturalism in the Actions Encouraged category, the novel must demonstrate an inclination for the information presented within the novel to be provided with the intent to provide a basis for social action without actually provoking or taking action. Rather, the goal is to empower the oppressed group, develop allies, and promote social equality. To justify the placement of this novel in the Single Group Studies level of multiculturalism for the Actions Encouraged category, I think looking back to the scene with Eben and Curzon discussing the purpose of the war and who deserves to be free should be looked at again. Within this scene it is evident that there are definitely some issues of inequality between blacks and whites. Through this discussion, Anderson highlights the irony of the American Revolution in that Americans were fighting for freedom from the British, but did not see it fit for slaves to be freed. This scene is meant to get readers thinking about the irony of the situation and to possibly push them to think about related issues. Because the call to action is to think rather than act, this novel best fits within the Single Group Studies level of multiculturalism within the Actions Encouraged category. When looking at the evaluation of the novel across the four categories on the evaluation chart, it is clear that
the novel best aligns with the overall goals of the Single Group Studies level of multiculturalism.

**Bamboo People**¹⁶

Driven by fear after his father was imprisoned, Chicko and his mother are forced to hide their books and other prized possessions and stay as close to home as possible. With money running out and no sign of relief on the horizon, Chicko desperately seeks a way to make money. After reading a newspaper ad seeking to recruit new teachers, Chicko decides that this may be the way to take care of his mother, as he promised his father. Upon arrival to the entrance exam site, Chicko learns that he is either in the wrong place or has been tricked. Although he is not a fighter, Chicko is deceived and forced to join the Burmese army. During training, Chicko makes a friend who is both responsible for his hardships and his survival. In a moment of courage, Chicko decides to save his newfound friend and volunteers to take his place on an undisclosed mission. It is during this mission that Chicko’s story entwines with the story of Tu Reh, a Karenni boy.

Becoming increasingly bitter towards the Burmese, Tu Reh is selected by his father to join a mission to obtain more medical supplies for the refugee camp where they currently reside. After hearing two landmines detonate, Tu Reh and the others accompanying him on the mission find four dead Burmese soldiers and one who is badly injured. Although Tu Reh’s first instinct is to leave the Burmese soldier or kill him, his father reminds him that there is a time and place for killing and healing. In remembering

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¹⁶ See Attachment I for evaluation chart
what it is to be Karenni, Tu Reh decides to do what he thinks is the right thing and takes Chicko to the nearest Karenni healing hut. There he meets Karenni healers and they together work to save Chicko’s life by administering medication and ultimately transporting him to the Karenni refugee camp.

In *Bamboo People* Mitali Perkins weaves the story of two young adolescent boys’ struggle growing up in modern-day Burma. Through their journeys, both boys are faced with a rite of passage. In becoming men, they are both challenged to reflect on what it means to be brave as well as what it means to be true to their people and their families. It is through these two stories that readers find that there isn’t much difference between the oppressed and the oppressor and are forced to assess the necessity of the conflict being portrayed. When evaluating this novel, I found that this novel best fit within the Single Group Studies level of multiculturalism, which primarily focuses on the study of cultural groups with the goal of increased understanding setting the stage for social action. Within this novel, Perkins focuses specifically on the Burmese and Karenni cultures through his two main characters Chiko and Tu Reh. Although the story itself depicts the two boys learning to cope and understand the other culture, I found that this is not the ultimate goal of the book when thinking about the overall message for readers. Rather, the author’s intent seems to be an additional layer of understanding about the cultures of the Burmese and Karenni as well as the conflict between the two. Although she does not promote social action within the book, the information in the book provides the foundation for the possibility of social action to take place. Because of these
characteristics, I have categorized this novel as a Single Group Studies multicultural novel.

**Target Audience**

When specifically looking at the Target Audience category on the evaluation chart, *Bamboo People* best fits within the Single Group Studies level of multiculturalism. Within this level of multiculturalism, a novel must either have a target audience of diverse people with the intent to empower certain groups or a target audience of all people with the intent to educate those not belonging to the groups that have been depicted in the novel. For this particular novel, I find the later to be true. Perkin’s goal in writing this novel is to educate all readers about the cultures of the Burmese and Karenni people as well as provide a layer of understanding as to the conflict that exists between the two cultural groups. In providing this information, Perkins lays the foundation work for the possibility of social action to take place. To justify the placement of *Bamboo People* within the Single Group Studies level of multiculturalism within the Target Audience category, three specific criteria are looked at: the presence and exploration of the dominant and subordinate cultures, the presence and role of culturally specific characteristics, and the overarching theme or message of the novel.

In thinking about the first of these three criteria, the presence and exploration of the dominant and subordinate cultures, one can easily determine that both the dominant and subordinate cultures are present within the story and are explored through the two main characters of the novel. The novel is split into two parts; the first part is written from the perspective of the dominant culture through the character Chiko, a young
Burmese boy, and the second part is written from the perspective of the subordinate culture through the character Tu Reh, a young Karenni boy. Although an exploration of the dominant culture is not typical of a Single Studies Group multicultural novel, despite this characteristic, I still placed it within this category due to the way that the novel meets other criteria within this category. The second of the three criteria, the presence and role of culturally specific indicators, aligns best with the Single Group Studies level of multiculturalism because the intent behind their presence within the novel is for learning purposes. This is evident in the way the author describes cultural characteristics for the reader within the book. For example, when Chiko’s friend and love interest, Lei, leaves, she states, “A lesson tomorrow, Ko” (p. 24)? Directly after this line of dialogue, Chiko reflects, “It’s Lei. She’s called me ‘older brother’ ever since we were little. I don’t mind—girls use that word for their sweethearts, too” (p. 24). This type of inclusion of culturally specific words with an explanation of what the words means permeates the book as a way to include readers and authenticate the characters and their cultures. Because the author makes an attempt to include the story and the cultures depicted in the story by teaching readers what certain culturally specific words mean, this book easily falls into the Single Group Studies level of multiculturalism.

The third criterion for the target audience category is the overarching theme or message of the novel. Within Bamboo People, the author explores themes revolving around the nature of violence, power, and prejudice and sends a message of acceptance of others despite their differences throughout the novel. The author’s overall message is exploratory rather than a call to action, and in this way, best fits the Single Group Studies
level of multiculturalism. In looking at the three criteria for the Target Audience category on the evaluation chart, I found that Bamboo People best aligns within the Single Group Studies level of multiculturalism within the Target Audience category because the author attempts to reach all people by attempting to include readers through explanation of culturally specific language and providing an overarching message that isn’t specific to a certain group of people. In this manner, Perkins works to write a powerful story that allows readers to gain an additional layer of understanding of the Burmese and Karenni cultures as well as the conflict that is found between them. In providing this information as an attempt to foster an additional layer of understanding, Perkins attempts to create the foundation for social action to be taken.

**Treatment of Diverse People/Characters**

When evaluating Bamboo People within the Treatment of Diverse People and Characters category on the evaluation chart, I found the novel to be consistent with the Single Group Studies level of multiculturalism. To be categorized within this level of multiculturalism in this category, a novel must depict diverse characters playing subservient roles to characters of the dominant culture, while the dominant culture possesses all of the power. Specific descriptors that are met within this category include: the dominant group is superior to the minority group(s), exploration of diverse characters’ cultures as a way to further understand culture and personal identity, and depiction of diverse people as the other. This novel is interesting because the author gives equal focus to both the dominant and subordinate cultures by splitting the book into two halves and having each half written from one of the two cultures. Although the
author switches the point of view of the book halfway through, the relationship between
the dominant and subordinate cultures remains. In reading the story from both
perspectives, it becomes clear that the Burmese culture is the dominant culture while the
Karenni culture is the subordinate culture. Although this is the main
dominant/subordinate group tension within the novel, it can also be argued that the
government can be seen as the dominant group and the people outside of the government
can be seen as the subordinate group because both stories demonstrate a disconnect
between the government and its people. Readers easily get the sense that the people in
Burma are controlled and dictated to by the people who run the country. There are many
times within the book that Chiko reflects on his distrust of the government and exposes to
readers that many of the people do not believe in the war or conflict fueling it. For
example, when Chiko is at camp training for battle, the new recruits are taught about the
Karenni people and why they are evil. During this particular training, Chiko reflects,
“l've been taught not to believe anything the government says about the tribal people.
But the other new recruits didn’t have someone to tell them the truth. All they have is
this captain’s version” (p. 48). In looking at either of these dominant/subordinate group
relationships, it’s perfectly clear that the dominant group is the superior group and that
diverse people (or those who are of the subordinate group) are depicted or seen as the
other.

Another specific descriptor that is met in this novel and further justifies the
placement of *Bamboo People* in the Single Group Studies level of multiculturalism for
the Treatment of Diverse People and Characters category is the exploration of diverse
characters’ cultures as a way to further understand culture and personal identity. Within the story, both Chiko and Tu Reh face the challenge of undergoing a rite of passage and becoming men by identifying and aligning their cultural beliefs with their own personal beliefs. Both young men explore what it means to be Burmese or Karenni as a way to develop their own personal identity. For example, Tu Reh, a young Karenni adolescent is filled with anger at the beginning of his story due to the way in which the Burmese soldiers treated his family and village. After seeing his people flee to the jungle after their homes and belongings have been burned down or taken away by the Burmese, he is filled with hatred and vows to get even. He reflects, “Those Burmese will stop at nothing. They kill without remorse—that’s why our village had to evacuate three months ago…They didn’t see the soldiers burning our home and bamboo grove. But I did. My mind blazes with the memory” (p. 138-139). When he is finally chosen to go on a mission to take medical supplies into the jungle, he encounters a badly injured Burmese boy (Chiko) and is left with the decision to help him, kill him, or leave him and let him die in the jungle alone. Although his initial instinct is to give into his anger and kill Chiko, he realizes that Chiko just wants his mom and is just a young boy like himself. He grapples with an internal struggle reflecting, “He’ll die anyways! Kill him! The voice isn’t done shouting, but I can’t obey. Not with those eyes staring at me; not with that voice calling for his mother” (p. 152). Although Tu Reh makes the decision to allow Chiko to live, he is far from being done with this struggle.

As they try to save Chiko’s life on their journey back to camp, Tu Reh continually struggles with his decision to save Chiko. One night, when they have stopped their
journey back to camp for the night, Tu Reh states, “I hope we’re not losing our desire to fight. We’re getting soft I tell you. We do stupid things, like bringing this boy along” (p. 178). In response to this, his friend, Ree Meh comments, “Well, then doing things like this is a good way to stay Karenni!” (p. 178). At this point on their journey home, it becomes evident to readers that Tu Reh is still unsure of his actions and is conflicted with his initial feelings of resentment for the Burmese people and his affection towards Chiko. Although he realizes that Chiko is just a boy like himself and is harmless, the fact that Chiko is Burmese is very difficult for Tu Reh to overcome and accept. In being reminded that doing good deeds such as this is a way to stay true to his culture, Tu Reh is forced to think about how his cultural background will help shape his personal identity. Through Tu Reh’s struggle to find personal identity through the exploration of cultural identity, the story demonstrates the exploration of diverse characters’ cultures as a way to further understand culture and personal identity, and therefore aligns with the Single Group Studies approach to multiculturalism.

**Depiction of Diversity in the Story World**

In looking at the next category, the Treatment of Diversity in the Story World, I found that *Bamboo People* again best fits within the Single Group Studies approach to multiculturalism. To be categorized in this way, a novel must demonstrate a recognition and value of diversity, but keep that recognition exclusive to certain groups. Specific indicators that are met within this category include that there are multiple points of view explored, the agenda is always from the dominant culture, and schooling is not a neutral process. *Bamboo People* easily meets the first specific indicator in that the story is told
from both the perspective of Chiko, a young Burmese boy, and Tu Reh, a young Karenni boy. Not only are multiple points of view explored within this novel, but the novel also explores both the dominant and subordinate cultures, giving readers a better general sense of the overall conflict by equally representing both sides of the story. The second general descriptor, the agenda is always from the dominant culture, is also easily met. In reading both Chiko’s and Tu Reh’s stories, it is evident that the Burmese culture is the dominant culture and that the agenda is always from the point of view of this culture. It is the Burmese government that controls the country of Burma, even though the nation contains many minority groups. The novel focuses specifically on the conflict between the Burmese and Karenni cultures through an obvious domination by the Burmese government. It is the Burmese government that controls what is taught in schools, who gets to go to school, what kinds of books and other materials are appropriate for school and home, etc. This level of control, and consequential fear of control, is seen through the stories of both main characters, Chiko and Tu Reh.

Lastly, this novel recognizes that schooling is not a neutral process. Although school itself is rarely brought up in the story, I generalized this specific indicator to recognize the lack of neutrality for schooling and other political acts. As mentioned previously, there are small indications that the Burmese government is very strict about what is taught and what kinds of books and other materials are appropriate for school and the home. For example, although Chiko has been raised with a father who has an English education in medicine, and consequently, has many books and materials written in English, Chiko and his family are not allowed to have them. He states, “The government
gets suspicious when a Burmese boy reads English books…it already feels like I’m in prison” (p. 4). Because of this, Chiko and his mother have to hide the English books that they own (the only part of his father that they have left since he has been imprisoned) so that they do not get into trouble. Outside of these small indications that are directly related to education, there is also a larger sense of mistrust in the government and the decisions of political leaders. Many times throughout his part of the story, Chiko questions government or political decisions made within his country, and often thinks of his father, who taught him to not trust what the government says. For example, Chiko reflects on a discussion he had with his father about the way the government is trying to get rid of small minority groups in the country. He states, “Father used to tell me about people like the Shan, the Wa, and the Kayah, who call themselves the Karenni. The government is trying to get rid of them and take their land, but they have a right to be a part of our country. After all, they’ve lived here for centuries” (p. 33). This particular passage is significant in that it demonstrates both Chiko’s questioning of the government and his justification in his own personal beliefs, which go against what his political leaders and his cultural group want him to believe. Another example of this is when Chiko is in a training camp after he has been forced into the military. His captain is ‘educating’ the young men about why they are fighting and states, “You may have heard that the rebels who call themselves the Kayah are among the most evil of our enemies,” to which Chiko silently thinks, “They call themselves the Karenni, actually. Father used to tell me about a good Karenni friend he had in school” (p. 48). Again, this passage demonstrates Chiko’s distrust in his government and his justification for believing in something different than what he should believe due to his cultural background. These
examples not only work to demonstrate the lack of neutrality in schooling and other political aspects Burma, but also help to reinforce that the Burmese culture is definitely the dominant culture within this story, and other diverse groups such as the Karenni are depicted as the other. Because the novel demonstrates these specific indicators, it most accurately aligns with the goals of the Single Group studies level of multiculturalism in the category of the Treatment of Diverse People and Characters.

**Actions Encouraged**

When looking at the last category for the evaluation of this novel, I again, found that this novel best fits within the level of Single Group Studies multiculturalism. To be in this level of multiculturalism, a novel must demonstrate that information is provided as an attempt to create a basis or foundation for social action even though social action is not taken or overly encouraged. The goal within this level of multiculturalism is to empower oppressed groups, develop allies, and promote social equality by providing information to readers. Additionally, novels that fit within this level of multiculturalism within the category of Actions Encouraged should offer explanations as to why a particular group has less and/or offer multiple viewpoints. Within *Bamboo People*, there are small explanations as to the history of the conflict between the Burmese and Karenni cultures that help readers to clarify and understand the conflict that is presented in the novel. In giving readers this background information throughout the story, readers are able to become more educated about the topic and are more likely to feel empowered or become an ally and work to possibly promote social equality. Because the novel works to reach these overarching goals of the Single Group Studies approach to
multiculturalism, I find that it best fits within this category. When looking at the four areas that were evaluated, I found that *Bamboo People* best aligned with the Single Group Studies approach to multiculturalism in all four categories, and therefore, is best categorized as a Single Group Studies multicultural novel. Although the novel itself does not focus on one specific cultural group as the title of the multicultural approach would suggest, the goals and way in which the novel was written best align with its goals.

4.2.3 Social Justice Multiculturalism

*Sources of Light* 17

It’s 1962 when Sam has to move to Jackson, Mississippi after the death of her father. Prior to moving, she could have never imagined how different her life would become. Originally from the north, Sam has no idea how to handle the racial tensions and rules of racial inequality that Jackson, Mississippi has to offer. Due to their very liberal views, Sam and her mother just do not fit in their new environment. Throughout the novel Sam struggles to fit in and understand a community that still celebrates the Civil War and is openly disrespectful (at best) to those who are different. Though she struggles with new friendships and a romantic relationship with the wrong boy, Sam also develops growing bonds with both her black maid and her mother’s new boyfriend, Perry. Through these two relationships, the injustice and horrors of racial inequality are brought to light and Sam is left to struggle to understand. With the help of her camera, Sam finds a new way to look at life around her and is able to eventually find a way to see and understand the shades of gray in a white and black world. When evaluating this

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17 See Attachment J for evaluation chart
novel, I found that it best fit into the Social Justice Multicultural Education level of multiculturalism. This approach to multiculturalism explores the dominant culture in conjunction with the subordinate (or minority) cultures for better understanding of the historical and modern day examples of prejudice and unfairness. Within this approach to multiculturalism, political action is undertaken by the characters to encourage social change. Both cultures and social class are taken into consideration when looking at issues of fairness.

**Target Audience**

In analyzing *Sources of Light* by Margaret McMullan through the lens of the five approaches to multicultural education as defined by Sleeter and Grant (2009), I believe that this novel best fits the category of Multicultural Social Justice Education. When evaluating this novel with the Multicultural Social Justice Education evaluation tool, I found this book to fit within this level of multiculturalism in all four of the categories that I created. Within the first category, Target Audience, to be classified as Social Justice Multicultural Education, the novel must have an all-inclusive target audience, meaning that the book is not specifically written for a certain group of people. In addition, culturally specific characteristics are used as a means to include diverse cultures. To identify the target audience, the three specific indicators that are observed include: a presence of culturally specific indicators, an overarching theme that aligned with Multicultural Social Justice Education, and an exploration of a dominant/subordinate relationship within the novel. Within *Sources of Light*, the culturally specific indicators are used within the text to maintain a level of authenticity for both the “southern way of
life” for whites and the culture of African Americans living in the Deep South during the 1960s. One of the most predominant ways the author depicts authenticity of the southern way of life for whites is by capturing the fear (and sometimes hatred) that was hidden behind the discriminating acts towards blacks, while also showing that all whites did not share these views. Likewise, McMullan authentically depicts African American culture of the time period and location. Although there are plenty of characters within the text that help to demonstrate this maintenance of authenticity, McMullan best illustrates this with the contrast between Mr. McLemore and Perry.

Within the novel, Mr. McLemore represents the extreme bias that some whites had towards African Americans during the time period and setting of the story. He is adamantly against any equal interaction between whites and blacks and fundamentally believes that whites are superior to blacks. This sentiment can be seen in the scene where the McLemore family is talking to Sam’s mom about her recent visiting lecture at a black college. After Mrs. McLemore tells Sam’s mom that she is wasting her time in trying to “do good out there in Tougaloo,” Mr. McLemore states, “I just don’t understand why they have to get all riled up…they don’t have such bad lives” (p. 68). He goes on to state, “And now they want to integrate our schools…They’re just going to ruin things for our children” (p. 68). In this particular scene, the McLemores believe that they are simply pointing out the facts of life in regards to whites and blacks, but their comments definitely demonstrate their underlying hatred for blacks and their belief that whites are superior. The contrast to this attitude is represented through the character of Perry. Sam reflects, “Perry was the only white person I knew who lived in an all-black neighborhood.
Every day after he finished teaching he taught kids in his neighborhood about photography. He was helping their parents register to vote too” (p. 81). Perry represents the population of whites that were more liberal in their thinking about the rights for African Americans as well as in their interactions with whites. Many times within the novel, Perry is directly interacting with African Americans with the intent of helping them develop skills and/or rights to begin to work towards equality. In particular, when discussing his intent to help African Americans sign up to vote, Perry tells Sam’s mother that he is doing it because he is human. He states, “Because I’m a human being. Because we’re all human beings” (p. 128). This scene as well as many others works well to present a nice contrast to Mr. McLemore’s character. Perry’s character and what he represents are really important to the novel because he illustrates alternative perspectives. Often times, books that aim to be historically accurate about this time period and conflict in particular tend to hyper focus on a single perspective rather than acknowledging multiple perspectives, and therefore, giving a more accurate depiction. The interactions between characters as well as the culturally specific indicators present in the novel work to mimic and represent the conflict of the Deep South and the entire country in the 1960s, create a sense of authenticity within the novel, and depict the relationship between the dominant and subordinate cultures accurately. Because the culturally specific indicators are simply used to create a sense of authenticity rather than to be inclusive or exclusive of certain groups, the use of these culturally specific indicators demonstrates a target audience of all people.
To continue thinking about the target audience for this particular novel, I analyzed the theme of the overall novel in conjunction with the levels of multiculturalism defined by Sleeter and Grant (2009). Within *Sources of Light*, the author works hard to show the complexity of the racial tensions in the Deep South during the 1960s. To demonstrate this, McMullen creates a handful of characters based off of various people and events that she was exposed to as well as historical information to illustrate the varying views and opinions surrounding the race conflict of the 1960s. Through her novel, she conveys a message of doing the right thing even when others don’t agree with you, and uses her main character, Sam, to illustrate this point. Sam is a young girl who moves to Jackson, Mississippi in 1962 and immediately becomes confused by the racial tension that exists in her new hometown. Throughout the story, readers see Sam as being a young adolescent girl who is deeply confused by the racial tensions that she finds in her new environment. Although the racial tensions are high throughout the story, Sam’s awareness and understanding of the conflict evolve over the course of the novel.

At the beginning of the novel, Sam is very aware that there are differences between the way whites and blacks are treated; she understands that she gets to do certain things that blacks don’t, but doesn’t really think much about the underlying cause or issue with the situation. This can be seen in the scene in which Sam witnesses her friend (Mr. McLemore’s daughter), Mary Alice, call her brother a ‘nigger.’ She reflects, “We said Negro or colored or black. The bad boys at school used that other word. But this girl, Mary Alice, she just said it, out loud, like that, like she said it every day. I had never heard a girl, no matter how old, speak this way, and it gave me a queer, cold, sick
feeling” (p. 47). Although Sam knows that calling someone a ‘nigger’ is wrong and it makes her uncomfortable, she does not say anything or take any type of action to express her feelings. This passive acceptance gradually evolves to Sam being more responsive and active throughout the course of the novel.

Towards the middle of the novel, readers see that Sam is becoming more responsive in regards to the racial conflicts that permeate the story. When she goes into town with her black maid, Willa Mae, Sam becomes very aware of how the relationship between the two of them has changed now that they are in public. She reflects, “Willa Mae didn’t even feel like she could say, *A Coca-Cola, please.* She thought she had to put a Mr. or Mrs. in front of everything. That wasn’t like her at all. It was like she was acting while we were downtown, and she knew I knew” (p. 86). As they attempt to buy drinks, the woman behind the counter addresses Willa Mae as ‘girl’ and demands that she be called ‘miss.’ The interaction between Willa Mae and the white woman behind the counter makes Sam mad enough to say, “Of all the people in here, I’m the girl, and I asked for two Coca-Colas. Please” (p. 86). This scene not only illustrates Sam being more aware and in tuned to the racial tensions in her hometown, but also shows her beginning to take action. Although she doesn’t do anything to try and prevent Willa Mae from being mistreated, she does verbally acknowledge the situation. By the end of the novel, readers see Sam’s simple acknowledgment evolve into action. An example of this is when Sam is talking to Stone about her decision to go with her mother and Perry to help blacks register to vote. Her decision to do so instantly sparks conflict between her and Stone. In response to Stone telling her that she shouldn’t go, she responds, “What’s
best for me isn’t always so important” (p. 137). This conversation with Stone demonstrates a transformation in Sam; she has moved from passive acceptance to struggling to understand to finally standing firm in her belief that it’s her civic duty to take action to help rectify the conflict stemming from the racial tension. Because the theme of this book creates the necessity to move towards social action with the intention to create truly equal treatment and opportunities for all (this can directly be seen through Sam’s character) and works to encourage an integration of cultures, this book again aligns most accurately with the Multicultural Social Justice Education level of multiculturalism.

Treatment of Diverse People/Characters

When looking at the treatment of diverse people and characters within Sources of Light, I again found that this novel most accurately aligned with the Social Justice Multicultural Education level of multiculturalism. The main indicator for this category is the encouragement of the integration of dominant and subordinate groups as a means to improve society for all. As mentioned previously, there is an obvious inclusion and exploration of the relationship between the dominant and subordinate groups (whites and blacks for this particular novel). The presence of this relationship in itself does not automatically categorize this novel as Multicultural Social Justice Education, but the fact that McMullan not only includes this relationship, but also explores both sides of the relationship make this novel unique. To explore the dominant white culture, McMullan uses a handful of characters to represent the varying views that existed in regards to the racial tension between whites and blacks. Mr. McLemore and his family as well as
Sam’s teacher work to represent the extreme racist views within the novel. In numerous places within the book the members of the McLemore family and Sam’s teacher demonstrate this racist view both through their actions and words. In contrast to these characters are Sam’s mother and Perry, who both work to show that not all whites were racist, and more importantly, that there were white people who were willing to sacrifice and work hard to ensure equality for blacks.

In further exploring the relationship between the dominant and subordinate cultures, McMullan integrates the African American perspective into the mix so that readers can truly begin to understand the impact that the racial conflict had on both cultures within the story. Although readers get a good glimpse of the subordinate culture through characters from the white dominant culture, McMullan also includes Willa Mae, Sam’s housekeeper, in the story to create a more authentic perspective on the African American culture. The fact that McMullan uses multiple characters to explore a variety of different views and perspectives for both the dominant and subordinate cultures also contributes to the uniqueness of this novel. Typically, when looking at historical fiction about this time period and topic for young adolescents, authors tend to focus on one particular viewpoint rather than presenting and investigating a larger picture. Although McMullan uses various characters to illustrate the dominant and subordinate cultures, the main character Sam works as a tool to further investigate both cultures while simultaneously working to convey the theme of the novel.
To further justify the placement of this novel within the Social Justice Multicultural Education level of multiculturalism within the treatment of diverse characters/people category, I looked at can look too many of the specific descriptors that are present within the novel. Some of the specific indicators that the novel includes within the treatment of diverse characters/people category include: diversity being highly valued, importance of identity development and personal experiences, home and community being valued, and the encouragement and demonstration of cognitive complexity. All of these descriptors can best be illustrated and developed through Sam’s character. Throughout the novel, readers see Sam demonstrate cognitive complexity and identity development as she struggles to come to some understanding about the racial tension in the south. An example of when Sam demonstrates cognitive complexity is when she and Willa Mae are in town and witness a peaceful sit-in demonstration become violent when angry whites try to disrupt the demonstration. During the scene, Sam fixates on a young African American girl who is about the same age as her. She reflects,

She wanted what I had and what I didn’t even think twice about. She wanted to live her life, just like me and everybody else. Those white men and boys were attacking her and she’d done nothing, but just by being there, by sitting there where she was not supposed to be sitting, she was doing something. They were screaming and getting so angry, their faces turned red. They made so much noise and their voices were so loud, you had to go quiet…I was still scared, but then my fear turned to anger. Why did these white people who had houses and cars, jobs and families, hate black people who were trying to make something of their lives
or who looked to have nothing? Did it make them feel more important to hate?
Something else must be at stake—something I couldn’t see before me there in that
store on that street in this town. They were scared of something bigger. Being
black or white wasn’t supposed to make any difference…Now I was realizing that
it was a lie. (p. 94)

This reflection within this scene demonstrates a very complex train of thought, especially
for someone of Sam’s age. This questioning and attempt to understand something that
doesn’t make sense is a very complex and mature line of thinking for this character. In
addition, this reflection also works to demonstrate a path towards identity development
for Sam. As mentioned previously, at the beginning of the novel, Sam is aware of the
racial tension in her hometown but is apathetic towards it. As the novel progresses, Sam
becomes increasingly uncomfortable with the inequity between whites and blacks as well
as her role in it. By the end of the novel, Sam becomes firm in her beliefs about the
rights of whites and blacks and becomes comfortable in advocating for what she believes
in.

Another example of where cognitive complexity and a value on identity
development are demonstrated is through the progression of Sam’s relationship with
Stone. As their relationship progresses with Stone, Sam is forced to decide if her values
align with Stone’s and his family or with her own family. Although there are many
places within the book that demonstrate this conflict, a good example of this can be seen
when the two characters are discussing the sit-in. Below is an excerpt from the scene in
which Stone and Sam are discussing the sit-in:
“It’s again the law in Mississippi for blacks and whites to not eat at the same counter—you know that…they broke the law Samantha.”

“Then maybe the law is wrong. Maybe that’s what should be broken.”

“How can you say that? If the law is wrong then my parents are wrong and our teachers are wrong. How can you even say that?” (p. 107)

The internal conflict within both characters illustrated in this scene work as a metaphor for the overall conflict and racial tension within the book. In addition, this example works to demonstrate not only the complexity of the issue, but also how the internal conflict that Sam has about the issue helps her to develop her identity and simultaneously leads her through a rite of passage.

**Depiction of Diversity in Story World**

When looking at the depiction of diversity in the story world, I found this novel to once again align with the Social Justice Multicultural Education level of multiculturalism. To be categorized as such, the novel needs to demonstrate an encouragement of the integration of the dominant and subordinate cultures for the improvement of society for all. Although the novel does not contain an integration of the two cultures, the overall message of the book demonstrates an encouragement of the integration of both the dominant and subordinate cultures as a means of improving society. In exploring this category further, specific indicators that are met in this novel within the category of depiction of diversity in the story world include: one shouldn’t adhere to what is considered normal for happiness, success, wealth, etc.; commitment to pluralism,
exploration of social class, variations of truth explored, and differences taken into account. The first specific indicator, one shouldn’t adhere to what is considered normal for happiness, directly aligns with the theme of the novel, and is best conveyed through the main character, Sam. Throughout the novel, Sam is challenged with the internal conflict of going along with society or doing what she and her family feel is right. Through exploration of thought and direct exposure to the hostility surrounding the race conflict, Sam ultimately concludes that she doesn’t have to adhere to the status quo and ultimately uses photography as a means towards social action. This can be demonstrated at the end of the novel when Sam turns over pictures of Perry’s beating to prove that a black man did not beat Perry to death, but rather Mr. McLemore and his friends did. This act is a difficult one for Sam to do because it jeopardizes her relationship with Mr. McLemore’s son, Stone. Although she knows that the turning over of the photographs can ruin her relationship with her boyfriend, Sam demonstrates an act of sacrifice to do what she knows and feels is right.

The novel also demonstrates a commitment to pluralism and social class exploration mainly through Perry’s character. As stated before, Perry is the only character to fully integrate himself with blacks and to fully commit his work to helping blacks earn equal rights and social status. Through the exploration of the African American community, McMullan also explores social class and the ways in which being black ultimately means having a lower social class than whites. Again, this is demonstrated through Perry’s character. At one point in the novel, Perry uses his photography to photograph the blacks in his neighborhood as a way of conveying their
lower social economic status and poor way of living to others. An example of this can be seen when Perry is discussing his being fired by the university and speculates, “Maybe I was meant to come back from the war to take pictures of the one going on down here….A maid gets fifteen cents an hour cooking, laundering, ironing, mopping, sweeping, changing the sheets, and everybody expects her to be grateful” (p. 126). Another example can be seen when Sam reflects on a conversation that she had with Willa Mae. She reflects,

Willa Mae told me once that the roofs often leaked in shacks like those, and the floors—if there were floors—often rotted. But we were used to these sights and this knowledge, or we were supposed to be used to it—the whites go here, the blacks there. Look out at a field and you half expect to see black people bent over picking cotton. It was the way things were. (p. 161)

Both of these examples work to not only explore social class in addition to race, but also to demonstrate that within this particular situation, the two are directly related to one another. Through these characters, McMullan not only explores the issue of race and social class, but also uses these characters in a way that condemns the correlation between the two.

**Actions Encouraged**

In looking at the last category, Actions Encouraged, this novel easily fits into the Social Justice Multicultural Education level of multiculturalism. For a novel to fit into this category, social action is necessary as a means to encourage the promotion of
structural equality and cultural pluralism. Specific descriptors that are met within this novel include: necessity of social change, equity and justice are goals for everyone (meaning both dominant and subordinate cultures), questioning of the dominant authority, and the presence or encouragement of cultural pluralism and political action. As explored previously, both the characters Perry and Sam work best when exploring these topics. Through Perry’s actions throughout the book and his ultimate sacrificing of his life as well as through Sam’s personal growth and actions, both characters work to demonstrate and encourage cultural pluralism and a necessity for social and/or political action. Although equity and justice are not goals for all the characters in the book, the fact that there are characters from both the dominant and subordinate cultures that strive towards this goal categorizes the book within the Social Justice Multicultural Education level of multiculturalism. Perry, Sam, and Sam’s mother represent characters from the dominant culture that have goals, while Willa Mae and other minor African American characters represent characters from the subordinate culture that have goals for equity and justice for all.

The questioning of the dominant authority, and in this case culture, is one of the major characteristics that makes this novel stand out. Although the questioning of the dominant authority this can be seen through a number of characters within the book, it is best depicted through Sam’s character and her personal growth over the course of the novel. As discussed previously, Sam becomes increasingly aware and uncomfortable with the racial tensions of the south, and through a variety of direct exposures to the hatred that some whites feel and display towards blacks, she ultimately moves to a place
of comfort in knowing that she needs to go against the status quo and work towards social
action. A great example of Sam reflecting on the role of the dominant authority is during
the sit-in scene. Sam reflects as she watches the policemen stand by and watch the
violence enacted on the peaceful demonstrators:

I was still scared, but then my fear turned to anger. Why did these white people
who had houses and cars, and jobs and families, hate black people who were
trying to make something of their lives or who looked to have nothing…Did that
make them feel more important to hate? Something else must be at stake—
something I couldn’t see before me there in that store on that street in this town.
They were scared of something bigger. (p. 94) 

This passage demonstrates Sam’s confusion not only about the racial tensions in her
hometown and in the South, but also her confusion in the fact that the people who are
supposed to prevent things like this from happening (the police officers who are standing
by and watching) are allowing such a violent display to continue. Sources of Light by
Margarett McMullan is an excellent example of a Social Justice Multicultural book in
that it demonstrates this level of multiculturalism within all four categories I created
within my evaluation tool. I firmly believe that this book should serve as a model for
other books claiming to be a part of the multicultural genre because it contains many
characteristics of what true multiculturalism entails. Within Sleeter and Grant’s (2009)
research, they maintain that although there are multiple levels of multiculturalism, Social

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18 This quote is being used again for a different purpose.
Justice Multiculturalism is the level of multiculturalism that is most authentic and desirable.

4.2.4: Not Multicultural

Borrowed Names

Through the art of prose, Jeannine Atkins, explores the lives of three famous women and their contributions to society. Readers first get a glimpse into the life of Laura Ingalls Wilder, the author most famous for her *Little House on the Prairie* series of books for young adolescents. Readers learn that the books Laura wrote are actually based on her mother’s experiences as a young girl rather than her own, and that Laura’s own personal experiences differed greatly from the ones she wrote about. From there, Atkins takes readers to the home of Sarah Breedlove, also known as Madam C.J. Walker, a famous African American woman who created hair products for women with ethnic hair. Readers learn that Breedlove was the daughter of former slaves who was determined to make something of her life for her and her daughter. Stumbling upon something that would turn into great changed her life and the lives of so many others forever. Lastly, Atkins introduces readers to Marie Curie, a woman most famous for her discovery of radium as well as being the first person to win two Nobel Prizes. Here, readers learn about how Curie was inspired by her mother who she helped to care for injured soldiers during World War I. Through the inspiring stories of these three women, readers’ hearts are warmed by stories of hard work and perseverance by these strong female figures.

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19 The books that were determined not to be multicultural do not have evaluation charts because they do not fit into one of the five categories of multiculturalism.
Although this novel has a very strong message, I find that it does not fit my definition of multiculturalism. Even though they are not always seen as equal to men, women have become more widely accepted into the dominant group and therefore, a focus on women without meeting any other criteria does not fit into the multicultural genre. Of the three women who are focused on throughout the book, one of them is African American, which in itself does not lend itself to become a part of the multicultural genre. Within the section of the book that focuses on Walker’s story of success, there is not an exploration of either the dominant or subordinate culture outside of Walker’s personal experiences. Because there is no evidence of exploration of the subordinate group or conflicts between groups, this novel was not categorized as a multicultural novel.

The Mostly True Adventures of Homer P. Figg

After his brother is tricked into being sold into the Union Army, Homer doesn’t think that he can live with his awful uncle anymore. After planning to escape and try to save his brother, Homer sneaks out at night and embarks on an interesting journey meeting a handful of vibrant characters along the way. Along his journey, Homer runs into thieves, spies, and scamps, and has to rely on his ability to weave versions of the truth for survival. As he continues to make his way south by following a string of clues that should lead to his brother, Homer finally finds himself and his brother in the middle of the Gettysburg battle. Through a number of brave acts, Homer is challenged to not only save his brother, but also find his way through a world where the truth is not always the best option.
In looking at this novel through a multicultural lens based off of the work of Sleeter and Grant (2009), I found that this novel did not meet the requirements to be categorized as a multicultural novel. I originally selected this novel for evaluation because the summary on the back cover mentioned the selling of the main character’s brother into the war. Typically, those who were sold into the army were men of color, and so I wanted to read this book to see if there were any characters that might have been in that situation due to their race and/or ethnicity, but found that not to be the case. Race is rarely mentioned within the novel and there is no evidence or exploration of a conflict between the dominant and subordinate culture outside of the Civil War being fought in the background of the story. Because there are no obvious indicators of characters of a subordinate group or culture nor is there any exploration of conflict between a dominant and subordinate group, I found this novel to not fit into the multicultural genre.

The Dreamer

Neftali is a young, weak boy who spends much of his time alone dreaming and fantasizing about the world unknown to him. Much to his father’s dismay, Neftali is has a thirst for knowledge and creative outlets such as singing and writing poetry. Although Father continues to push getting strong by playing outdoors and being physically active, Neftali always manages to find ways to sing, read, and write. After approaching his uncle, an owner and writer of a newspaper, about his writing, they decide to ask Father to allow him to work at the newspaper afterschool as a way to be able to write and learn about business. When Neftali begins working for his uncle, he becomes exposed to the trials and tribulations of the Mapuche people, who are being forced off of their land to
make room for new development. This opportunity is short lived though. After a secret meeting to help the Mapuche people at the newspaper office after hours, the building is anonymously burned down. Once his job has been taken away, Neftali is back to finding new and creative ways to be able to write without Father knowing. Neftali eventually is able to escape the tyranny of his father when he applies to college and is able to pursue his writing under the pen name Pablo Neruda.

Although this novel has small components of what is necessary to be classified as a multicultural text in that the characters are Chilean and there is a hint of a struggle between the Chilean and Mapuche people, I ultimately decided that this was not a multicultural novel because the focus of the author is about telling a fictionalized account of the childhood of Pablo Neruda, not exploring the multicultural aspects of the novel. For me to have classified this novel as a multicultural text, I would have had to have found a stronger exploration of the conflict between the Chilean and Mapuche people or more exploration of either culture that is presented within the novel. Because neither of these is present within the novel, I ultimately decided that this novel does not fit within the multicultural genre of literature.

4.3: Participants Analysis

Once the YHBA committee narrows down the nominees for the YHBA lists to twenty per category (picture book, intermediate, and middle grades), the final selection for the YHBA award is up to those students who chose to participate. Because students ultimately get to decide which book (from the narrowed down list of 20 per category) gets the Young Hoosier Book Award for the year, I found it important to take a closer
look at who is participating in this program. Because this data is not available until the following year, I used the data from the 2011-2012 year to look more closely at participants of the Young Hoosier Book Program. To begin this part of my research, I contacted the Indiana Library Federation (ILF) to see if this data was available. What I found was that the 2011-2012 school year was the first year that this information was available, but might be something that is tracked more in the future.

For the first time tracking this data, the ILF simply kept track of which schools and/or districts participated and how many students from each school/district participated. In looking at the information given to me, I found that a total of 307 schools/districts participated\(^{20}\) in choosing the 2011-2012 Young Hoosier Book winner. When looking at the data that was given to me by the ILF, I also found that there was a large range in the number of students from each school who had participated. Some schools had high numbers of participation such as Bartholomew Consolidated School Corporation, which had 3,258 participants and some as low as four students participating (coming from Taylor School Corporation). Because simply looking at the number of schools and corresponding participants didn’t reveal much information, I decided to investigate the schools further to get a better idea of what kinds of schools and students were participating in the Young Hoosier Book Award judging, and ultimately investigate what types of students were deciding which book is most worthy of the award. To do

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\(^{20}\) The term “schools/districts” is used because the IFL did not always specify schools and at times lumped groups together as district totals. Because this is done infrequently within the data, looking at the numbers in terms of number of schools is still applicable. From this point forward, I will refer to the schools/districts as schools unless I find it important to note otherwise.
this, I looked up basic facts about each school as well as the students attending by looking at the state report cards available online. This data is compiled by the state of Indiana through the data that is provided by schools each year for funding and standardized testing.

When looking at the state report cards, I was able to determine how many students attending the school were white; black; Hispanic; Asian; Native Hawaiian, Native American, or other Pacific Islander; and multiracial\(^1\). In addition, I was able to determine how many students from each school/district paid for lunch, had reduced lunch costs, or had free lunch, giving me some insight to the socioeconomic level that permeates each school environment. To look at this data in a more comprehensive way, I created an Excel spreadsheet with the list of schools and number of participants (the information given to me by the ILF) as well as the total enrollment of the school or district, number of students broken down by race, and the number of students receiving paid lunch versus free or reduced lunch.

Although this was a great way to compile and place data in one place, the information obtained from the ILF and Indiana state report cards needed to be analyzed in a different manner that would allow all schools to be analyzed on an equal foundation. To do this, I started computing the percentage of participation by looking at the number of participants versus the total enrollment, the percentages of participants broken down by race, and the number of participants broken down by socioeconomic level by looking

\(^{21}\) There were some schools that consolidated categories such as Native American and Native Hawaiian. In these cases, the numbers were so low that the combination of some categories by schools was not statistically significant.
at paid, reduced, or free lunch numbers and placed this data into a different spreadsheet. Looking at this student information for the total enrollment of students for each school in terms of percentages allowed me to make some assumptions about the types of students who were participating in the Young Hoosier Book Award program. For example, Akron Elementary School had a total of 331 students participate in the YHBA program. This particular school has a total population of 392 students, which means that there was 84 percent participation from this particular school. Akron Elementary has a student population that is 76 percent white and 24 percent minority\textsuperscript{22}, and of this total student population, 61 percent of students receive free or reduced lunches. In looking at this data, I can assume (with some statistical error) that the majority of the 331 students who participated in the YHBA program were white, and that about half of the number of students who participated in the program receive free or reduced lunches.

When looking at the data in this manner, I found that there was an overwhelming population of white students participating in the YHBA program. There were 221 schools that had more than half of their overall student population coming from a white demographic, meaning that 72 percent of the schools that were involved in the YHBA program had more than 50 percent of their overall school population composed of white students. There were 176 schools that had 75 percent or more of their overall student population coming from a white demographic, meaning that 57 percent of the schools

\textsuperscript{22} When compiling data for this particular chart, I decided to only differentiate between whites and minorities rather than differentiating between the various minority groups represented because the topic of multiculturalism is more interested in the inclusion of minorities rather than which minorities are included. I found that differentiating amongst the various minority groups, at this point in my research did not change my outcomes or conclusions.
that were involved in the YHBA program had more than 75 percent of their overall student population composed of white students. When specifically paying attention the amount of students receiving free and reduced lunches in the schools that participated in the YHBA program, I found that there were 102 schools that had 50 percent or more of their students receiving free and reduced lunch (33 percent of schools that participated), and only 26 schools that had 75 percent or more of their students receiving free and reduced lunch (8 percent of schools that participated).

To look for correlations between the socioeconomic status and race/ethnicity of students who participated in the YHBA program, I looked more closely at the schools that had high numbers of students receiving free or reduced meals to see if there were any patterns. I found that of the 35 schools that had at least 50 percent of their overall student population composed of minority students, 28 of these schools also had at least 50 percent of their overall student population receiving free or reduced lunches. Similarly, of the 221 schools that had at least 50 percent of their overall student population composed of white students, 74 of these schools also had at least 50 percent of their overall student population receiving free or reduced lunches. To look at these numbers in a different way or a more fair comparison, I looked at the percentage of schools that were at least 50 percent white and had at least 50 percent of their students receiving free or reduced lunch, and then did the same thing for schools with at least 50 percent minority students. What I found was that 80 percent of schools that had at least half of their school population composed of minority students also had free and reduced lunches, while only 33 percent of schools that had at least half of their school population composed of white students also had students receiving free and reduced lunches.
composed of white students also had at least half the school population receiving free and reduced lunches.

In looking at this data, I have to say that I found many flaws in the way the data was recorded. There were schools that had general names that were shared with multiple schools, and therefore, no way to extract data on these schools because there was no way to differentiate between them. In addition, some schools were accounted for as schools while others as entire districts. At times, it was unclear if there were some schools that may have been accounted for more than once due to the multiples of certain school/district names. To better understand the participants of the YHBA program (as well as those children who chose not to participate), I think that it is important to know if children are participating on their own such as reading the books appearing on the list for pleasure reading or if there were certain class requirements tied to their participation and if there are certain groups within each school that are more likely to participate than others, such as students in honors classes versus remedial classes. Although there is no way to really extract this information at this time, I do think that it would be interesting and worthwhile to have a better understanding of what types of students participate in the YHBA program and what draws them to the program as a means to further understand the overall award selection as well as a way to understand how to possibly improve the program to get more students to participate.

In looking at all of my data, I can conclude that there are fewer minority and students of low socioeconomic status participating in the YHBA program, and that most of the students who are participating in this program are white. In Chapter 5, I will use
these findings in conjunction with the results of my book evaluations to make some conclusions about the presence of multicultural literature and the types of multiculturalism promoted with the YHBA books as well as the effect that the types of multiculturalism promoted within YHBA books may have on students, teachers, schools, and the overall community.
CHAPTER FIVE: CONCLUSION

5.1 Text Analysis

Because literature has such a profound effect on children and their development, I found it extremely important to begin investigating the Young Hoosier Book Award program because I found that this program was quickly infiltrating and transforming curriculums across Indiana schools. Although the Young Hoosier Book Award program was created to encourage recreational reading amongst children and adolescents, their lists of award nominees and award winners have quickly turned into go-to references for required reading programs and curriculum updates in many Indiana schools. Through my research and personal experience, I found it important to find a way to measure the extent to which the Young Hoosier Book Award program supported and promoted multiculturalism. Because this program is becoming such an influential factor in the restructuring and creation of curriculum, I set out to create and then implement a heuristic that would help me determine the ways in which the Young Hoosier Book Award program promoted multiculturalism as a means to begin unpacking the pedagogical implications this program has on curriculum.

When using the evaluation tool that I created, I found that of the ten books that were originally selected for the study, only seven\(^{23}\) of them fell on the spectrum of

\(^{23}\) This is almost exactly a third of the overall list of nominees.
multiculturalism. Of these seven books, I found that three books fell into the Human Relations category of multiculturalism, three books fell into the Single Group Studies category of multiculturalism, and one book fell into the Multicultural Social Justice category of multiculturalism. Interestingly enough, only three of the five approaches to multiculturalism were actually represented with the books used in the study. Both the Teaching the Exceptional and Culturally Different and the Multicultural Education levels of multiculturalism were not represented by any of the books on the 2012-2013 YHBA list of nominees. Because this is a list of contemporary literature, I was not surprised when I didn’t find the Teaching the Exceptional and Culturally Different level of multiculturalism represented. The main goal of the Teaching the Exceptional and Culturally Different level of multiculturalism is assimilation by using children’s diverse backgrounds simply as a means for bridging the gap between their diverse background and the values of the dominant culture. The ultimate goal in this level of multiculturalism is for children of diverse backgrounds to assimilate into the mainstream culture due to an underlying belief that the dominant culture is superior to any and all subordinate cultures. Although I didn’t expect this level of multiculturalism to be represented with the texts on the YHBA nominee list, I am confident that this type of multiculturalism exists in literature and still permeates many of the texts that students are exposed to throughout their educational career. My sense is that although students are probably exposed to these ideas both through the instructional texts and instructional practices they experience throughout their educational career, this approach and underlying philosophy may be most prevalent at the high school level because the texts that are deemed worthy for
required reading at the high school level tend to classical or canonical works, which are often more dated.

What was more surprising than not finding a work that relayed the attitude and goals of the Teaching the Exceptional and Culturally Different level of multiculturalism from the list of nominees was that there also were not any books that fell into the level of Multicultural Education multiculturalism. I found this omission to be surprising and slightly odd because this level of multiculturalism aligns more directly with modern ideas and definitions of multiculturalism. Within the Multicultural Education level of multiculturalism, there is a clear distinction and exploration of both the dominant and subordinate cultures as well as an exploration of the injustices done to the subordinate cultures. In addition, there is definitely a commitment to pluralism, which leads to seeking solutions that will help transform and improve society for all. What this higher level of multiculturalism lacks is a commitment to action, which is why I thought that this mode of multiculturalism would be more present on the YHBA list of nominees. In many ways, this is a “safe” mode of multiculturalism that still acknowledges contemporary views of multiculturalism by exploring the roles of both the dominant and subordinate culture. I believe that the lack of books in this category and only having one book in the Multicultural Social Justice Education category is reflective of the slow response to the call for providing multicultural materials for children.

In looking at the levels of multiculturalism that were represented on the 2012-2013 YHBA list of nominees, it is interesting to note that there was an equal presence of books representing the Human Relations and Single-Group Studies categories. Through
the evaluation process I found the distinction between these two groups to be very difficult to clearly identify at times. They both represent lower levels of multiculturalism and neglect the role and exploration of the dominant culture. What I found was the major difference in these two approaches to multiculturalism as they are actualized in literature really stems from the author’s purpose. Because young adult literature tends to hyper focus on one young adult character that is going through a rite of passage, embarking on a special journey, or learning valuable lessons about life, it easily lends itself to the Single-Group Studies category. But, when the author uses the character’s journey to create sympathy and/or empathy in audience members, then the novel can easily move into the Human Relations category. There were two books in particular that I felt bordered the line between the Human Relations and Single-Group Studies categories, *Flygirl* and *Forge*. Both works are historical fiction pieces and although focus on the trials and tribulations that the minority main character is going through, I found that the author was focused more on getting audience members to really relate to the characters and their situations versus exploring the cultures and multicultural issues that the characters were experiencing.

Although there were seven books that fell on the spectrum of multiculturalism, there was only one novel that aligned with the mission and goals of the Multicultural Social Justice level of multiculturalism, which according to Sleeter and Grant (2009), is the type of multiculturalism that should be promoted and used with students. This approach to multiculturalism builds on the goals and ideas that are found within the Multicultural Education approach to multiculturalism. As with Multicultural Education,
Multicultural Social Justice multiculturalism explores both the dominant and subordinate cultures with the intent to understand why a certain group(s) has been placed in a subservient role and why inequalities in general exist within society. In addition to this exploration, Multicultural Social Justice multiculturalism works to use this knowledge to promote social action with the intent to better society for all. When investigating and evaluating the various texts found on the YHBA list of nominees, I was really curious to see how many books would reflect this type of multiculturalism because this is the type of multiculturalism that is deemed the most effective and is the approach to multiculturalism recommended by Sleeter and Grant (2009). Because so much current research on multiculturalism encourages social action either by demonstrating characters engaging in social action or moving readers to engage in social action, I was surprised to find so little of it reflected in the books that were nominated for the Young Hoosier Book Award.

5.1.1 Historical Fiction on YHBA List

In addition to noticing patterns based on the level of multiculturalism represented by the books on the YHBA list of nominees, I also noticed that many of the multicultural young adult texts found on this list were also works of historical fiction. Further, out of the seven books that I found to be multicultural texts, very few of these books included white characters or explored the role of the white dominant culture. The only book that openly acknowledged and explored the white culture and its dominant role was Sources of Light, also the only book to be categorized within the Multicultural Social Justice level of multiculturalism. The main character of this novel, Sam, is a white adolescent girl.
who unexpectantly has to move to the Deep South and struggles to understand the blatant acts of injustice done to African American characters and the inequality that permeates societal rules in her new hometown. In struggling to understand her new environment, Sam examines herself as well as many of the other white characters in the novel in an attempt to understand their personal roles in the mistreatment of blacks as well as the privileges that come along with being white in the 1960’s. In exploring the role of the dominant white culture, the author also places Sam in a position to understand how the dominant white group has contributed to the placing of blacks in a subservient role. It is because of this in depth exploration of both the dominant and subordinate groups that I placed this particular novel in one of the higher levels of multiculturalism.

Of the seven books that I considered to be multicultural after evaluation, there were two other books that portrayed the tensions between the white dominant culture and black subordinate culture in the United States. These novels, like *Sources of Light*, are also historical fiction novels. The first novel, *FlyGirl*, is told from the perspective of a young African American female character, Ida. Ida wants desperately to fly and takes advantage of the country being at war and successfully attempts to enlist into the WASP group, a group of female pilots who helped the war effort. To officially become a WASP member, Ida has to give up her identity as a black female and use her light skin as a means to pass as white. Throughout the book, there is a nod to the ways in which the lives and opportunities of blacks and white differ, but there is never an exploration of the dominant white culture. The existence of the dominant white culture within this novel is present to help create the setting and help readers understand Ida’s personal struggles as a
black female trying to navigate through a white dominated world. Although readers get a sense of the role of the white dominant culture through Ida’s struggles, the white cultural group remains unexplored.

The other novel that I found to acknowledge the white dominant group is again a work of historical fiction. *Forge* is told from the perspective of a freed black slave during the Revolutionary War. Within this novel, the main character, Curzon, finds that it is just as difficult and dangerous to be a freed slave as it is to be enslaved. Throughout the novel, his position changes from a freed black slave to an enlisted soldier and then back to a slave looking for a way to escape. Despite his position (whether he is free or not), Curzon encounters racism and always finds himself in a subservient position. The various roles that Curzon plays throughout the course of the novel directly reflect the time period in terms of the way in which blacks (free or not) were treated. Throughout his journey, Curzon is constantly met with resistance by the white dominant culture. Although there are numerous white characters in the book, all playing a dominant role, there is never any exploration of the dominant white culture nor is there ever any explanation as to why the dominant/subordinate relationship exists between whites and blacks.

In seeing that of the seven books that I found to be multicultural on the YHBA list of nominees, four of them fell into the historical fiction genre, I was able to conclude that historical fiction is highly valued by the YHBA committee. Interestingly enough, I found that of these four historical fiction books, three of them (all but *Sources of Light*) fell into the Human Relations category, which led me to believe that maybe historical fiction
novels that really work to make the audience sympathetic towards a specific group are more appealing or valued within the historical fiction genre. In addition, out of the four historical books, three of them specifically focused on the historical relationship between whites and blacks. Because the tension between these two groups has always been (and still is) a large part of our country’s history, it is not surprising that it would be appear in some of the novels that were nominated for YHBA, but I was surprised to find that the most current depiction of this tension was in the 1960’s, which is now over fifty years ago. Although this tension is still present and has interesting effects on both groups, it seems as though we are only willing to explore it in historical terms. I find dangerous. We cannot inadvertently teach our children that it is only okay to discuss multicultural issues in the past tense. And even more importantly, in not recognizing that these tensions still exist today, we maintain a status quo that marginalizes others. For change to happen, we first have to be willing to expose young people to the problems that exist today, be able to openly talk and discuss multicultural issues, and begin to seek solutions with children so that we can move towards creating a society that is better for all people. To reach this multicultural goal, we need to have more modern day examples of the various dominant/subordinate relationships that directly reflect the current relationships and environments today.

Although I strongly believe that historical fiction is a vital asset to our studies of various historical events, in looking at how to achieve multicultural goals, I believe educators can be more effective by pairing a historical text with a contemporary text to challenge students to compare and contrast multicultural issues in different time periods.
In challenging students to critically think about the ways in which groups have been historically marginalized and the ways in which groups are currently marginalized, students can begin to look to past solutions as a springboard for developing new solutions to modern day issues, and possibly move towards social action. In a similar manner, educators can take a text that has been categorized in a lower level of multiculturalism and pair it with teaching strategies and/or supplemental materials to move students towards a higher level of multiculturalism.

5.1.2 Contemporary Literature on YHBA List

Within the set of seven books that fell on the spectrum of multiculturalism, three of the books were contemporary works of fiction—two of which were set in other countries. The two contemporary works that were set in other countries were *Bamboo People* and *A Long Walk to Water*. *Bamboo People* is a story that depicts the conflict between the Burmese and Karenni people in Burma through two intertwining stories of young boys from each culture. Through their journeys, both adolescent boys are faced with struggles to be brave in a time of war, remain true to their cultural identities, and simultaneously do the right thing. It is through these struggles that both boys find that there is not as much different between themselves and their “enemy.” Throughout the story, the author challenges readers to navigate what is right and wrong alongside each of the boys. The second novel, *A Long Walk to Water*, is another work that presents a duel storyline. Although the novel is set in modern day Sudan, the two stories are dated twenty-three years apart from one another. The main story follows the young boy, Salva, as he struggles to stay alive and find safety when the rebels take over his village. Though
Salva struggles to find safety, he ultimately finds refuge just outside of his country and then is eventually given the opportunity to go to America where he is educated and put in a position to go back and help others in his country. Salva’s trip back to Sudan as an adult is where his story interweaves with Nya’s story, a young girl struggling along with her family and community to find safe, clean water sources. Within *A Long Walk to Water*, Linda Sue Park explores what it is like to be a young child growing up in the Sudan during the start of the war alongside what it is like to be a young child post the Sudan war in side by side stories.

What I found to be interesting about the contemporary works of fiction was that of the three, two were set in a country other than America. The work that was set in America, *Out of My Mind*[^24], didn’t focus on cultural relationships, but rather looked at a different angle of multiculturalism by exploring the relationship between disabled and able-bodied people. In this novel, the main character, Melody, is a young girl who has cerebral palsy and consequently has very little control of her body and does not have the ability to speak. Although she cannot talk, Melody is a very bright girl who is able to slowly demonstrate her wit with the help of a few patient and caring adults. When she is finally given the tools that she needs to be able to communicate with others, Melody gains opportunities that she never once could have imagined, but quickly learns that although she has these opportunities, others still view and treat her differently. Having the novel told from the perspective of Melody helps readers to empathize with her situation and view the mistreatment and judgment that many handicapped people experience.

[^24]: This book ultimately won the YHBA 2012-2013 award, winning with a total of 384 votes (YHBA Vote Totals, 2013).
experience. In this way, this book is a great book to share with students not only because it is written in a way that helps students really empathize with the character, but also because it gives a different take on multicultural issues (not always seeing them as being about race and culture).

For a book award list that prides itself on being current, I find it odd that only three books were contemporary pieces of literature. Of the three books that were contemporary pieces, I found it odd that none of them explored contemporary issues related to race, ethnicity, or culture in America. Two of the books explored cultural issues such as the ones previously mentioned, but were set in other countries. The one book that can be assumed to be set in America focused on a different aspect of multiculturalism. I don’t find fault with this book specifically; in fact, I found it to be well written and a compelling read. But I do see a larger issue in that the YBHA list of 20 nominees doesn’t include a single work of literature that explores contemporary multicultural issues in our own country. My impression from evaluating the multicultural texts that appeared on this list was that many of the books that explored multicultural issues through the relationship between the dominant and subordinate groups in America were works of historical fiction, while modern day examples of these issues and relationships were primarily explored in other parts of the world.

I strongly believe that there is a danger in only exploring multicultural issues from the past when looking at these types of issues in our own country, and conversely, think

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25 To be considered for the Young Hoosier Book Award, the novel must have been published within 5 years of the current date.
26 Referencing *Out of My Mind*
that there is a danger in only looking at contemporary multicultural issues set in other
countries. Having a list of twenty books that only explores contemporary multicultural
issues in other countries sends an inaccurate message: that contemporary multicultural
issues such as racial/ethnic issues and other forms of discrimination only exist in other
countries. In addition to this, I believe that this type of message sets children up to buy
into an elitist attitude that our country doesn’t experience the same kinds of struggles that
other countries do—again, an inaccurate message to send to children. It is very important
that we be able to openly write and discuss the issues and tensions related to inequality in
our own country with children so that we can begin to foster social change that would
better our society for all. In being able to openly discuss these issues with literature, we
can begin to have meaningful discussions with children, create a safe environment for
children to be able to share personal experiences, and work together towards change. If
we continue to see inequalities as something of the past, then the present day examples
will never resolve.

In thinking about the types of multiculturalism that the nominated YHBA books
reflected, I have to wonder how reflective they are of the young adult literature genre
overall. Is there really more young adult literature that reflects higher levels of
multiculturalism such as Multicultural Social Justice multiculturalism, or is this type of
multiculturalism just not valued by those who nominate and vote for the books for this
particular award? Does historical fiction really permeate young adult multicultural
literature or is that just what is deemed safe for the Young Hoosier Book Award? In
other words, do the outcomes that I found in evaluating the nominated books for YHBA
reflect the conservative view of Indiana or the selection committee, or is the young adult
genre of literature still very conservative overall? To better be able to answer these
questions and more, I found it imperative to examine who is actually participating in the
Young Hoosier Book Award program: in other words, which schools are adopting this
program within their schools as it was intended, how many students from these schools
are actually participating, and what demographic of students are most likely to participate
in this program.

5.2: Participant Analysis

The selection of the Young Hoosier Book Award nominees and winner is a long
process that starts the year before the actual award year. As described in Chapter One,
the process begins with books being nominated to the IFL for consideration on the
nominee list. These initial nominations tend to come from publishers, teachers, and other
librarians. Once compiling a list of about eighty to one hundred books for consideration,
the Young Hoosier Book Award committee begins its work reading and evaluating these
books for further consideration. They meet about six months later and compile a list of
twenty books to compose the YHBA list of nominees for the upcoming year. From here,
this list (along with many activities, vocabulary words, discussion questions, etc.) is
published on the IFL website and is sent to schools across Indiana. In addition, posters
are made and distributed to schools, bookmarks and other promotional items are available
for schools to purchase, and the nominated books are available for purchase at reduced
prices. From here, it is up to the school principal, librarian, and/or teachers to decide
what their involvement in the program will be (if at all).
From my own involvement in the Young Hoosier Book Award committee, I know that the committee that selects the twenty books to appear on the list of nominees is primarily white and is almost exclusively composed of teachers and librarians in Indiana. In addition, the year that I joined, my friend and colleague asked me to join because the group was much older and was not as open to newer/more modern works of young adult fiction. In the two years that I served on this committee, I observed a higher population of older teachers and librarians than younger ones. Also, both years that I served on this committee, the group was almost exclusively white. These factors definitely have a lot of influence on the list of nominees that trickles down to schools. Although this committee is technically open to anybody, this fact is not well published, leaving the group to be very small each year. Furthermore, to be on this committee, you have to pay dues to the IFL, which can present an obstacle for some teachers and/or librarians, especially those who have just started their careers.

In addition to membership not being very well publicized, the commitment that one makes when agreeing to be a part of the YHBA committee is very large and is not compensated. There is a large volume of books that must be read and evaluated, and in addition, each person is to come up with vocabulary words, discussion questions, activities, and other teaching tools for each book so that there is a variety of teaching tools and materials for each of the nominated books to encourage the use of the program in classrooms and schools. Because of this large commitment in such a short period of time, in conjunction with the fees that are associated with being a part of this committee,
I think that it is very difficult for young teachers who hear about this opportunity to make a commitment to the YHBA committee.

Although there is a considerable amount of influence on the part of the YHBA committee in having such a small (almost homogenous) group selecting which books are worthy of being placed on the list of nominees, it is equally important to look at which schools and students are actually participating in this program and ultimately selecting the YHBA winner each year. Since the IFL has not kept track of this information prior to the selection of the 2011-2012 year, I used the data from the 2011-2012 award year and have imposed this data onto the 2012-2013 list that I have evaluated for the purpose of understanding who participates in this program. When looking at the data, I found that there were a total of 114,481 students who participated in the YHBA program in 2011. Although that number seems high, when I compared this number to the total enrollment numbers for the correlating schools, there was only an average of 20.38 percent participation, demonstrating that although there were a high number of students participating, the number in comparison to the total enrollment numbers was actually quite low. Additionally, I found that the population of students who participated in the YHBA program was overwhelmingly white27. When I cross-referenced the list of schools that participated in the YHBA program with their Indiana state report cards, I found that of the 307 schools that participated, 221 of them reported that more than 50 percent of their total student population was being white. Additionally, 176 of the 307

27 Although the IFL does not keep track of the demographics of its participants, this statement (as well as others that are made in a similar manner) can be made by cross referencing the number of students who participated with the demographics of the schools involved.
schools that participated reported at least 75 percent of their total student population as white.

This data shows that there is an overwhelming large population of white students participating in the YHBA program. This fact in conjunction with the almost exclusively white population of YHBA committee members, it’s no wonder that the list of books primarily reflects the white, dominant culture or depicts other cultures in an artificial manner. I believe that these results strengthen the argument for increased multicultural education. Those who advocate for multiculturalism and culturally responsive pedagogy in the classroom recognize that students need to see themselves reflected in the curriculum and the texts that they encounter. Having such a large white population involved in the selection process of the YHBA supports this. White children tend to select books that reflect their everyday life. What we can’t ignore is that minority children feel the same way. They must also be reflected in the texts they read as well as the curriculum that they are taught.

When looking at the data, I also found it important to pay attention to how many minority students and low-income students were participating in the program and to attempt to hypothesize why their involvement is so much lower than that of white students. I found that of the 307 schools that participated in the study, only 35 of them reported having more than 50 percent of their total student population belonging to a minority group. When going back to my initial research on academic performance of

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28 I was able to gain an understanding of income levels from the Indiana school report cards, which determine how many students (by race/ethnicity) are receiving free or reduced lunch.
whites versus their minority peers, I can’t help but wonder if the achievement gap is also preventing minority students from participating in programs such as the YHBA. If black and Hispanic students are on national average two grade levels behind their white peers, then what are the odds that they are even equipped to read three grade level novels to be eligible to vote? Further, what are the odds that these students are going to want to read three grade level books for fun when there would be an obvious challenge in reading grade level materials? If our minority students are not performing similarly to our white students then they do not have equal access to extracurricular programs such as the YHBA.

In investigating this issue further, I examined the statistics on low-income students that participated in the YHBA program. I found that of the 35 schools that had more than 50 percent of minority students, 28 of them also had at least half of their student population receiving free or reduced lunch at school. That’s 80 percent of schools that have minority students making up the majority of the student population. When looking at the number of students receiving free or reduced lunch at school in schools where white students are the majority population, the number was drastically lower. First, I think this data supports the idea that minorities are far more likely to have less and be in a position of low socio economic status than whites. Secondly, I believe these data support the notion that students are less likely to excel at school and are more unlikely to participate in extracurricular activities (especially ones that are seen as academic) when their basic needs are not being met. This is not to say that all students

29 33 percent of schools having a white majority had at least 50 percent of their students receiving free or reduced lunch.
receiving free or reduced lunch at school are not having their basic needs met, but to acknowledge that when students feel as though their basic needs are not being met they are less likely to engage in school and other academic activities. Although these data definitely speak to larger issues within the educational system rather than just with the YHBA program, I do believe they mirror what we already know—education (and specifically in this case, text selection) is driven by the white, dominant culture. In looking at the bigger picture, these results reflect large inconsistencies in the educational experience between minority students and their white peers. When looking at how these results speak directly to the YBHA program, they demonstrate a strong need to find ways to get other populations reflected in book selections that appear on lists such as the YHBA list as well as a need to find ways to involve minorities in creating such lists.

5.3 Final Words

As I look at the results of my study, they don’t seem too far off from NPR’s ‘List of 100 Best-Ever Teen Novels,’ which has been recently criticized for almost exclusively being composed of books that have white protagonists and having an exclusively white group of panelists/experts for their book list selection (Schumacher-Matos, 2012). To obtain their list of the 100 Best teen novels, NPR created a panel of four ‘experts’—three of whom were women and all of whom were white—to help sift through the recommendations that NPR audience members submitted (Schumacher-Matos, 2012). After more than 75,000 audience members participated in the initial submissions, totaling more than 1,200 titles, the panel of experts was able to narrow down the list to 235 books by eliminating books that did not fit the criteria of being a young adult/teen novel
With the list narrowed down to 235 novels, NPR audience members were asked for their participation again by selecting their top ten favorites. The results of this second vote helped to determine which books would end up on the final 100 Best Ever Teen Books list. This selection process is very similar to the selection process used by the Indiana Library Federation (ILF) in that there is an initial gathering of book titles that are then narrowed down by a committee of ‘experts’ prior to having participants vote on the final selections that will appear on their list(s).

Criticism of this NPR list is coming from all angles including some of the authors who appear on it. As Laurie Halse Anderson\(^{30}\), also appearing on the YHBA list of nominees for *Forge* states, “This might be the whitest YA list ever…As lovely an honor this is, it also makes me sad. And angry and frustrated” (Schumacher-Matos, 2012, p. 1). Also dissatisfied with the list, author Linda Sue Park stated,

> I have tremendous respect for the panel that narrowed the list; I have worked with some of them personally. But if NPR had been serious about that ‘very best’ label—as opposed to ‘very best if you’re white, educated, and middle class’—it should have attempted a vital corrective by selecting a panel that included at least one person of color. (Schumacher-Matos, 2012, p. 3)

As I look at the results of this study on the YHBA, I find that I have some of the same sentiments about the end product. Although the YHBA list of nominees is not as ‘white’ as the NPR list of the ‘100 Best-Ever’ Teen Books, I had many of the same thoughts that critics of the NPR list had when assessing the YHBA list of nominees. While there are

\(^{30}\) Anderson appeared on the NPR best list twice for her books, *Speak* and *Wintergirls*. 
definitely more multicultural books appearing on the YHBA list, the level of multiculturalism for all but one of the books was extremely low, meaning that there was very little exploration of the cultures depicted. When there was exploration of the cultures depicted, the exploration often was done in a superficial way that rarely elicited critical inquiry or a call to action on the part of the reader. Although I specifically looked at a subgroup of books within the twenty nominated books of a particular year (only looking at books that could be considered multicultural), I found that many of the books depicted simplistic portrayals of complex multicultural concepts. The reason that multicultural literature is so effective with young children and adolescents is because it allows them to experience and explore cultural groups, as well as tensions between groups, in a safe manner. Conveying simplistic depictions of cultural groups and tensions between groups takes away from this vicarious experience and leaves children with an incomplete understanding of a group of people, tension, and/or event that they are reading about.

In addition, the lack of exploration of the white dominant culture is especially troubling when coupled with the fact that the books that are nominated are filtered through a primarily white committee of teachers and librarians, and the ultimate selection of the award winner is done primarily by white students. The selection of the YHBA nominees and winners being done by primarily white teachers, librarians, and students only helps to reinforce the argument that the curriculum prominent in most schools is from the perspective of the dominant white culture. Even the books that could be deemed

The only book that was found to align with high levels of multiculturalism was *Sources of Light*. 
as multicultural books were all (with the exception of one) very simplistic and low level forms of multiculturalism that in almost all cases refused to explore the role of the dominant white culture. What concerns me about this reinforcement of one cultural group over all the others is how it can affect minority students in the classroom. Research has already demonstrated that minority students are not achieving at the same rates as their white counterparts due to a predominantly white curriculum, among other reasons. With this being the case, what is the integration of YHBA books within the curriculum and the overall program in schools doing to help these students? As our student population becomes increasingly diverse, we need to take a closer look at how to meet the demands of a more diverse population of students. Educators should carefully examine their disparate needs.

Acknowledging that these book lists that are created and recommended for teachers, parents, and students tend to be created by those belonging to the white, dominant culture is crucial when thinking about how to reach and engage a more diverse population of children. When thinking about the classroom situation specifically, educators must acknowledge that many book programs that are used to fuel their reading lists and overall curriculum are not only primarily composed of white protagonists, but are also chosen from a primarily white panel base of ‘experts.’ Having book lists that drive curriculum and leisurely reading in schools reflecting the white, dominant culture or the ideals of that culture is counterproductive to multicultural goals \(^{32}\) that should be implemented and reinforced through the curriculum. To truly restructure the curriculum

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\(^{32}\) The multicultural goals that should be promoted in school should align with Sleeter and Grant’s (2009) Multicultural Social Justice Education level of multiculturalism.
and curricular materials to reinforce multicultural goals as a means to close the achievement gap, parents and educators alike need to be more aware of how books are selected for awards such as the Young Hoosier Book Award. This type of inquiry and critical thinking about the various book lists that are used to create will help both parents and teachers gain a better understanding of the underlying goals and messages that are being presented to children.

In my initial research leading up to my study, I was able to not only demonstrate a need for multicultural literature, but also explain why multicultural literature is such a vital asset to our curriculum, and in turn, our students. Although we recognize the importance of integrating multicultural materials into the curriculum, I find that many educators stumble when trying to actually select and integrate texts and other multicultural materials. When researching how to effectively select a multicultural text, many theorists have lists of things to look for that either make the text multicultural or not, but I had trouble finding a more definitive way of selecting multicultural texts and materials. Further, I couldn’t find any materials that would guide educators to not only think in terms of multicultural or not multicultural, but to also think about types of multiculturalism.

Although my research I found that there was either research/materials about how to select a multicultural text or research/materials about different types of multiculturalism, but none that spoke to both. Having multicultural texts and/or materials without knowing what kind of multiculturalism those materials are conveying can be counterproductive. As educators, we have to know more than either it is or is not a
multicultural text. We have to know what kinds of messages we are sending to our students. Through this research, my goal was to create a tool that educators could use that would incorporate both what to look for as well as the different approaches to multiculturalism. My goal was to find a way to make this abstract selection process more concrete and accessible for educators. The evaluation within this study are tools that can be used for literature as well as other educational materials. I believe that knowing what kind of multiculturalism is being promoted through the curricular materials given to students will help teachers be more purposeful in both their text selection as well as their integration of multiculturalism in their everyday teaching practice.

To begin to close the achievement gap between minority students and their white peers, we must be willing to do more than just add a couple of multicultural units to the overall curriculum. We must be willing to restructure the curriculum around multicultural goals and keep culturally responsive approaches to teaching in mind. A great place to start is by looking at the various outside influences that seem to impact and alter the curriculum such as book awards like the Young Hoosier Book Award program. In understanding how books are selected, who is selecting them, and the underlying message and/or goals for children, educators and parents can be better equipped to determine if the books recommended by such book lists align with multicultural curricular goals. In addition, understanding the process of selection, who is selecting the books, and the underlying message or goals for children can also position both parents and educators to be able to better advocate for changes in both the process of selection and well as the selection of books that better reflect multicultural goals. This
understanding can be empowering because the process of selection as well as the underlying messages (or hidden curriculum) of books and book lists that influence curriculum, can be empowering for teachers and parents. In being better able to analyze books and the book lists on which they appear, teachers and parents can become more equipped to advocate for the inclusion of multicultural novels that go beyond the exploration of rituals, traditions, and celebrations, and demand books that explore modern day examples of oppression and the ways in which race, class, gender, culture, etc. In doing so, they can impact the lives of children so that they can “develop the skills to articulate both their goals and a vision of social justice for all groups and to work constructively towards these ends” (Sleeter and Grant, 2009, p. 198-199). When parents and teachers are equipped with truly multicultural books reflecting a variety of different cultural groups as well as exploring oppressive relationships, then culturally relevant teaching can be combined with multicultural goals to optimize the learning experiences of all children.
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LIST OF REFERENCES

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APPENDICES
Appendix A. Young Hoosier Book Award Nominee List 2012-2013
## Announcing the 2012-2013 Young Hoosier Book Award Nominees

### Picture Book
- *Art and Max* by David Wiesner
- *Chalk* by Bill Thomson
- *Chicken Soup* by Keith Graves
- *City Dog, Country Frog* by Mo Willems
- *Clever Jack Takes the Case* by Candice Fleming
- *Even Monsters Need Haircuts* by Matthew McIlfoght
- *Frog's Very Windy Day* by Jeanne Bresol
- *Guitar: A Year of Riffs for Boys* by Bob Raczka
- *Here Comes the Garbage Barge!* By Jonah Winter
- *How to Clean a Hippopotamus: A Look at Unusual Animal Partnerships* by Steve Jenkins
- *Interrupting Chicken* by David Bar Stein
- *LUNAR* Pass by Keith Baker
- *Lots of Sports* by Les Stroud
- *My Garden* by Kevin Henkes
- *A Pig Parade in Temple* by Michael Ian Black
- *Por: The Invention of Bubble Gum* by Megan McCarthy
- *Shark vs. Train* by Chris Barton
- *Sonata by Jill Esbaum
- *Thank You, Mike!* by Roeck Pulver
- *Wonder Horse: The True Story of the World's Smartest Horse* by Emily Arnold McCully

### Intermediate
- *Because of Mr. Terupt* by Rob Buyea
- *The Case of the Case of Mistaken Identity* by Max Barnett
- *Crush* by Leslie Connor
- *Dark Emperor & Other Poems of the Night* by Joyce Sidman
- *Eggs Over Evil* by Alan Jackson
- *The Familiars* by Adam Jay Epstein
- *Fantastic Secret of Owen Jester* by Barbara O'Connor
- *The Ghost of Cruthorn Hall* by Mary Downing Hahn
- *Hard Gold: The Colorado gold rush of 1859 in tale of the birth West* by Ab
- *Kokopo Rescue: Saving the world's strongest parrot* by Kirk Montgomery
- *Kubla Khan: The Emperor of Everything* by Kathleen Krull
- *Love, Aubrey* by Suzanne LaFleur
- *Nic Bishop Lizards* by Nic Bishop
- *Night Fairy* by Laura Amy Schlitz
- *One Crazy Summer* by Rita Williams-Garcia
- *Seeds of Change: Planting a Path to Peace* by Jen Cullerton Johnson
- *Sharing the Seasons: A Book of Poems Selected by Lee Bennett Hopkins
- *The Strange Case of Origami Yoda* by Tom Angleberger
- *Toucan Blue* by Cynthia Lord
- *Turtle in Paradise* by Jennifer L. Holm

### Middle Grades
- *A Tale Dark and Grimm* by Adam Gidwitz
- *After Ever After* by Jordan Sonnenblick
- *Bamboo People* a novel by Miho Park
- *Borrowed Names: Poems about Laura Ingalls Wilder, Madam C.J. Walker, Marie Curie and Their Daughters* by Jeanneke Atkins
- *Crush* by Leslie Connor
- *The Dreamer* by Pam Munoz Ryan
- *Flying* by Sheli L. Smith
- *Forged* by Laurie Halse Anderson
- *Happ一旦ence Found* by P.W. Catanese
- *The Hive Detectives: Chronicle of a Honey Bee Catastrophe* by Lara Griffin Burns
- *A Long Walk to Water: A Novel Based on a True Story* by Linda Sue Park
- *The Mostly True Adventures of Homer P. F. Flipper* by W. Rodman Philbrick
- *Out of My Mind* by Sharon Draper
- *Sage* by Ellen Potter
- *Sources of Light* by Margaret McMillan
- *Surviving the Angel of Death: The Story of a Menindee Twin* by Susan Taylor Kim
- *Vida* by Kathy Reichs

For more information about the Young Hoosier Book Award Program, please visit our website at www.ifonline.org/Programs/yhba.htm
Appendix B. Original Evaluation Chart
### Original Evaluation Chart

<table>
<thead>
<tr>
<th><strong>Teaching the Exceptional and Culturally Different</strong></th>
<th><strong>Human Relations</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Summary of Multicultural Approach</strong></td>
<td><strong>Target Audience</strong></td>
</tr>
<tr>
<td>Teaching the Exceptional and Culturally Different</td>
<td>Target audience is</td>
</tr>
<tr>
<td>encourages the use of culturally specific</td>
<td>diverse people</td>
</tr>
<tr>
<td>characteristics to bridge the gap between</td>
<td>- No exploration of</td>
</tr>
<tr>
<td>dominant and minority groups to encourage</td>
<td>dominant white</td>
</tr>
<tr>
<td>assimilation to the dominant group.</td>
<td>culture.</td>
</tr>
<tr>
<td></td>
<td>- Inclusion of</td>
</tr>
<tr>
<td></td>
<td>diverse cultures of</td>
</tr>
<tr>
<td></td>
<td>which are</td>
</tr>
<tr>
<td></td>
<td>encouraged to</td>
</tr>
<tr>
<td></td>
<td>assimilate to the</td>
</tr>
<tr>
<td></td>
<td>dominant culture.</td>
</tr>
<tr>
<td></td>
<td>- Culturally specific</td>
</tr>
<tr>
<td></td>
<td>characteristics are</td>
</tr>
<tr>
<td></td>
<td>used to foster</td>
</tr>
<tr>
<td></td>
<td>assimilation.</td>
</tr>
<tr>
<td><strong>Target Audience</strong></td>
<td></td>
</tr>
<tr>
<td>- Target audience is diverse people</td>
<td></td>
</tr>
<tr>
<td>- No exploration of dominant white culture</td>
<td></td>
</tr>
<tr>
<td>- Inclusion of diverse cultures of which are</td>
<td></td>
</tr>
<tr>
<td>are encouraged to assimilate to the dominant</td>
<td></td>
</tr>
<tr>
<td>culture.</td>
<td></td>
</tr>
<tr>
<td>- Culturally specific characteristics are used</td>
<td></td>
</tr>
<tr>
<td>to foster assimilation.</td>
<td></td>
</tr>
<tr>
<td><strong>Treatment of Diverse People/Characters</strong></td>
<td></td>
</tr>
<tr>
<td>- Diverse people need to assimilate to dominant</td>
<td></td>
</tr>
<tr>
<td>values (white, middle-class to become successful)</td>
<td></td>
</tr>
<tr>
<td>- Diverse people are deficient in some way (language,</td>
<td></td>
</tr>
<tr>
<td>culture, role models, etc.)</td>
<td></td>
</tr>
<tr>
<td>- Minorities play subservient role to whites; whites</td>
<td></td>
</tr>
<tr>
<td>possess power</td>
<td></td>
</tr>
<tr>
<td><strong>Depiction of Diversity in Story World</strong></td>
<td></td>
</tr>
<tr>
<td>- Diversity is not valued; assimilation is highly</td>
<td></td>
</tr>
<tr>
<td>encouraged as a means to success</td>
<td></td>
</tr>
<tr>
<td>- Based on Human capital theory</td>
<td></td>
</tr>
<tr>
<td>- Education as an investment—need to equip diverse</td>
<td></td>
</tr>
<tr>
<td>people with skills and knowledge so that they can</td>
<td></td>
</tr>
<tr>
<td>compete in existing society</td>
<td></td>
</tr>
<tr>
<td>- Diverse people need to adapt to current system</td>
<td></td>
</tr>
<tr>
<td>- Schooling is politically neutral</td>
<td></td>
</tr>
<tr>
<td><strong>Actions Encouraged</strong></td>
<td></td>
</tr>
<tr>
<td>- Action encourage in assimilation</td>
<td></td>
</tr>
<tr>
<td>- Through assimilation, comes equal opportunity</td>
<td></td>
</tr>
<tr>
<td><strong>Actions Encouraged</strong></td>
<td></td>
</tr>
<tr>
<td>Single-Group Studies</td>
<td>Multicultural Education</td>
</tr>
<tr>
<td>----------------------</td>
<td>------------------------</td>
</tr>
<tr>
<td><strong>Studies</strong></td>
<td><strong>Educational Approaches</strong></td>
</tr>
<tr>
<td>Primarily focuses on a couple of different minority cultures to study in depth with the goal of providing additional layer of understanding that can be used to set the stage for social action. Social action itself is not encouraged with this approach.</td>
<td>Multicultural Education explores the dominant culture alongside minority cultures for an understanding and encouragement of cultural pluralism. The work within this approach sets the stage for social action, or may encourage some social action (social action is not necessary to be categorized in this approach).</td>
</tr>
<tr>
<td><strong>Target audience</strong></td>
<td><strong>Target audience</strong></td>
</tr>
<tr>
<td>Is diverse people. No exploration of dominant white culture. Culturally specific characteristics are inserted as a learning tool.</td>
<td>Is all people. Dominant white culture explored alongside diverse cultures. Culturally specific characteristics are used as a means to include diverse cultures.</td>
</tr>
<tr>
<td><strong>Diversity</strong></td>
<td><strong>Diversity</strong></td>
</tr>
<tr>
<td>Is seen as important, but some groups are more important than others. Minorities play subservient role to whites; whites possess power.</td>
<td>Is highly valued. Integration is encouraged as a means to improve society for all. Personal experiences, home, and community are valued. Cognitive complexity encouraged or demonstrated. Minorities are seen as leaders in community.</td>
</tr>
<tr>
<td><strong>Social action</strong></td>
<td><strong>Social action</strong></td>
</tr>
<tr>
<td>Not encouraged with this approach.</td>
<td>Encouraged as a means to improve society for all. Differences are taken into account (equal experiences do not mean equal opportunity – outcome is most important). Multiple perspectives are encouraged and provided. Limited attention given to social class.</td>
</tr>
</tbody>
</table>

- Can explore how/why certain groups have been positions both historically and in present day
- Information is provided as attempt to provide basis for social action (looking at past discrimination, etc.)
- Empower oppressed groups and develop allies
- No social action is taken

Social change is a goal (part of ideology)
- Promote structural equality and cultural pluralism
## Original Evaluation Chart Continued

| Multicultural Social Justice Education | -Target audience is all people  
- Dominant white culture explored alongside diverse cultures  
- Culturally specific characteristics are used as a means to include diverse cultures | -Diversity is highly valued  
- Identity development is important  
- Integration is encouraged as a means to improve society for all  
- Personal experiences are valued  
- Minorities are seen as leaders in community | -People should not have to adhere to what is considered normal or right  
- Equity and justice should be goals for everyone  
- Should see variations of truth and learn to question authority  
- Promote culturally pluralism  
- Democratic decision making  
- Political action is encouraged | -Social change is essential  
- Resources should be more equally distributed  
- Culturally pluralism is encouraged  
- Social class is explored in addition to race  
- Multiple perspectives are encouraged and provided  
- Personal experiences are valued  
- Young people should be exposed to modern day examples of oppression an understand why they are present  
- Political literacy is valued |
Appendix C. Final Evaluation Charts
<table>
<thead>
<tr>
<th>General Description</th>
<th>Target Audience</th>
<th>Treatment of Diverse People/Characters</th>
<th>Depiction of Diversity in Story World</th>
<th>Actions Encouraged</th>
</tr>
</thead>
<tbody>
<tr>
<td>This approach encourages the use of culturally specific characteristics to bridge the gap between dominant and minority groups to encourage assimilation to the dominant group.</td>
<td>Diverse cultures are targeted / included, but are encouraged to assimilate to the dominant culture in one way or another.</td>
<td>Diverse characters play subservient roles to whites while characters possess power.</td>
<td>Diversity is not valued; assimilation is highly encouraged as a means to success.</td>
<td>Assimilation is encouraged with the belief that when assimilation is achieved, equal opportunity for all will be the outcome.</td>
</tr>
<tr>
<td>Specific Descriptors</td>
<td>- Target audience is diverse people - No exploration of dominant culture - Culturally specific characteristics are used to foster assimilation</td>
<td>- Diverse people need to assimilate to dominant values to become successful - Diverse people are deficient in some way (language, culture, role models, etc.) - Language different from Standard English attacked or seen as inferior - Low expectations for diverse people - Diverse people seen as the other.</td>
<td>- Middle-class Anglo values used as point of reference - Based on Human capital theory (education is an investment, need to equip diverse people with skills and knowledge so that they can compete in existing society) - Amount of opportunity for diverse people is based on the amount of education or to what extent diverse people have assimilated to the dominant culture. - Assumes education is best chance at eradicating poverty and or overcoming other obstacles often associated with diverse people.</td>
<td>- Culturally competent is sought after - Maintain a sense of cultural elitism by dominant population.</td>
</tr>
</tbody>
</table>

*Culturally specific characteristics include: language or dialect different from Standard English and themes, celebrations, traditions, etc. specific to diverse cultures.*
Multicultural Literature Evaluation Tool – Teaching of the Exceptional and Culturally Different

| Examples from Text |  | - Diverse people need to adapt to current system  
|  |  | - Schooling is politically neutral  
|  |  | - Racism within dominant culture remains unexamined  
|  |  | - Completely ignores structural and institutional bases of oppression  
|  |  | - Schooling is a neutral process  |

| Additional Notes |  |  |
| Additional Notes |  |  |

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# Multicultural Literature Evaluation Tool – Human Relations

<table>
<thead>
<tr>
<th>General Description</th>
<th>Summary of Multicultural Approach</th>
<th>Target Audience</th>
<th>Treatment of Diverse People/Characters</th>
<th>Depiction of Diversity in Story World</th>
<th>Actions Encouraged</th>
</tr>
</thead>
</table>
|                     | The main priority of this approach is to improve relationships and feelings between the dominant and minority groups. There is a specific focus on both feelings of the individual and similarities between the various groups. | Diverse cultures are targeted/excluded, but are encouraged to assimilate to the dominant culture in one way or another. | Diverse characters play subservient roles to whites while dominant characters possess power. | Diversity is not valued; differences are seen and recognized, but not appreciated or analyzed. | - Improvement of relationships as seen as the method to eliminate stereotypes and prejudices.  
- There is no analysis of why discrimination exists. |
| Specific Descriptors | - Target audience is diverse people  
- No exploration of dominant culture  
- Culturally specific characteristics are explored with the intent to foster better relationships and self-concept. | - Diverse people need to assimilate to dominant values to become successful  
- Diverse people are seen as different and exotic in some way (language, culture, customs, etc.)  
- Low expectations for diverse people  
- Goal of having all feel good about themselves, culture, and place in the world.  
- The examination of relationships among people is important and highly valued  
- Personal experiences are highly valued  
- Diverse people seen as the other. | - Dominant culture values used as point of reference  
- Diversity is recognized, but only valued in an artificial, surface level way.  
- Simplistic conception of diverse culture and identity  
- Race, ethnicity, and culture are only examined only when there is an issue/endorsement, treat symptoms rather than problems  
- Accepts status quo without question  
- Conflict/Resolution skills and relationships are emphasized  
- Self-concept and interpersonal caring and love are highly valued and | - Culturally continuity is sought after  
- Maintain a sense of cultural elitism by dominant population |
Multicultural Literature Evaluation Tool – Human Relations Continued

<table>
<thead>
<tr>
<th>Examples from Text</th>
<th></th>
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<th></th>
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</thead>
<tbody>
<tr>
<td>Additional Notes</td>
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</tbody>
</table>

- Discrimination by dominant culture remains unexamined.
- Completely ignores structural and institutional bases of oppression.
Multicultural Literature Evaluation Tool – Single-Group Studies

<table>
<thead>
<tr>
<th>General Description</th>
<th>Summary of Multicultural Approach</th>
<th>Target Audience</th>
<th>Treatment of Diverse People/Characters</th>
<th>Depiction of Diversity in Story World</th>
<th>Actions Encouraged</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>This approach primarily focuses on a couple of different cultural groups to study in depth with the goal of providing an additional layer of understanding that can be used to set the stage for social action although social action itself is not achieved.</td>
<td>Sometimes the target audience is diverse groups of people with the intent to empower certain groups, and other times the target audience is all people with the intent to educate those not belonging to an oppressed group.</td>
<td>Diverse characters play subservient roles to whites while dominant characters possess power.</td>
<td>Diversity is recognized and valued to a certain extent; recognition of cultures is exclusive to certain groups.</td>
<td>Information is provided as an attempt to provide basis for social action, but no social action is taken. Rather, the goal is to empower oppressed group, develop allies, and promote social equality.</td>
</tr>
</tbody>
</table>

**Specific Descriptors**

- No exploration of dominant culture
- Culturally specific characteristics are explored with the intent to be used as learning tools.
- Dominant group is superior to minority groups
- Exploration of diverse characters' cultures as a way to further understand culture and personal identity.
- Diverse people seen as the other.
- Some groups/cultures are seen as more important and are given more focus.
- Recognition that schooling is not a neutral process.
- Multiple points of view are explored.
- Agenda is from the dominant culture (telling of history, which stories to tell, etc.)
- Presence of fairs, festivals, food, folk tales, etc.
Multicultural Literature Evaluation Tool – Single-Group Studies Continued

<table>
<thead>
<tr>
<th>Examples from Text</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Additional Notes</td>
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</tbody>
</table>
## Multicultural Literature Evaluation Tool – Multicultural Education

<table>
<thead>
<tr>
<th>General Description</th>
<th>Target Audience</th>
<th>Treatment of Diverse People/Characters</th>
<th>Depiction of Diversity in Story World</th>
<th>Actions Encouraged</th>
</tr>
</thead>
<tbody>
<tr>
<td>This approach explores the dominant culture alongside minority cultures for an understanding and encouragement of cultural pluralism. The work within this approach sets the stage for social action or encourages small steps towards social action.</td>
<td>The target audience is all people. Culturally specific characteristics are used as a means to include diverse cultures.</td>
<td>Diversity is highly valued and explored; diverse groups of people are explored alongside those from the dominant culture.</td>
<td>Integration of dominant and subordinate groups is encouraged as a means to improve society for all.</td>
<td>Promotion of structural equality and cultural pluralism are outcomes for this approach.</td>
</tr>
</tbody>
</table>

### Specific Descriptors

- Dominant culture explored alongside diverse cultures.
- Culturally specific characteristics are used as a means to include/integrate diverse cultures.
- Personal experiences, home, and community are valued.
- Cognitive complexity is encouraged and/or demonstrated.
- Minorities are seen as leaders in the community.
- Characters are being prepared to become or are active participants in a democratic society.
- Commitment to pluralism is demonstrated.
- Differences are taken into account (equal experience do not mean equal opportunity – outcome is most important)
- Multiple perspectives are encouraged and provided.
- Limited attention given to social class.
- Issues of race and ethnicity arise and are explored.

### Examples from Text

### Additional Notes
Multicultural Literature Evaluation Tool – Multicultural Social Justice Education

<table>
<thead>
<tr>
<th>Summary of Multicultural Approach</th>
<th>Target Audience</th>
<th>Treatment of Diverse People/Characters</th>
<th>Depiction of Diversity in Story World</th>
<th>Actions Encouraged</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Description</td>
<td>The target audience is all people. Culturally specific characteristics are used as a means to include diverse cultures.</td>
<td>Diversity is highly valued and explored; diverse groups of people are explored alongside those from the dominant culture.</td>
<td>Integration of dominant and subordinate groups is encouraged as a means to improve society for all.</td>
<td>Social action is necessary to encourage promotion of structural equality and cultural pluralism.</td>
</tr>
</tbody>
</table>

| Specific Descriptors | | -Dominant culture explored alongside diverse cultures.  
- Culturally specific characteristics are used as a means to include/integrate diverse cultures. | -Diversity is highly valued.  
- Identity development is important.  
- Personal experiences, home, and community are valued.  
- Cognitive complexity is encouraged and demonstrated.  
- Minorities are seen as leaders in the community.  
- Characters are active participants in a democratic society.  
- Multiple perspectives are encouraged and provided. | -People should not have to adhere to what is considered normal or right to enjoy happiness, wealth, success, etc.  
- Resources are more equally distributed.  
- Commitment to pluralism is demonstrated.  
- Social class is explored in addition to race, ethnicity, etc.  
- Variations of truth are explored.  
- Differences are taken into account (equal experience do not mean) | -Social action/change is essential.  
- Equity and justice are goals for everyone.  
- There is a questioning of dominant authority.  
- Democratic decision making is present.  
- Cultural pluralism and political action are encouraged or are present. |
### Multicultural Literature Evaluation Tool – Multicultural Social Justice Education Continued

<table>
<thead>
<tr>
<th>equal opportunity – outcome is most important</th>
<th>Multiple perspectives are encouraged and provided.</th>
<th>Multiple perspectives are encouraged and provided.</th>
<th>Young people are exposed to modern day examples of oppression and understand why they are present.</th>
<th>Political literacy is valued</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Examples from Text</th>
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<table>
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<tr>
<th>Additional Notes</th>
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</table>
Appendix D. Surviving the Angel of Death Evaluation
<table>
<thead>
<tr>
<th>General Description</th>
<th>Summary of Multicultural Approach</th>
<th>Target Audience</th>
<th>Treatment of Diverse People/Characters</th>
<th>Depiction of Diversity in Story World</th>
<th>Actions Encouraged</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>The main priority of this approach is to improve relationships and feelings between the dominant and minority groups. There is a specific focus on both feelings of the individual and similarities between the various groups.</td>
<td>Diverse cultures are targeted / included, but are encouraged to assimilate to the dominant culture in one way or another.</td>
<td>Diverse characters play subservient roles to whites while dominant characters possess power.</td>
<td>Diversity is not valued, differences are seen and recognized, but not appreciated or analyzed.</td>
<td>Improvement of relationships is seen as the method to eliminate stereotypes and prejudices. There is no analysis of why discrimination exists.</td>
</tr>
<tr>
<td>Specific Descriptors</td>
<td></td>
<td>- Target audience is diverse people - No exploration of dominant culture - Culturally specific characteristics are explored with the intent to foster better relationships and self-concept.</td>
<td>- Diverse people need to assimilate to dominant values to become successful - Diverse people are seen as different and exotic in some way (language, culture, customs, etc.) - Low expectations for diverse people - Goal of having all feels good about themselves, culture, and place in the world. - The examination of relationships among people is important and highly valued.</td>
<td>- Dominant group values used as point of reference. - Diversity is recognized, but only valued in an artificial, surface level way. - Simplistic conception of diverse culture and identity. - Race, ethnicity, and culture are only examined only when there is an issue/ tension, treat symptoms rather than problems. - Accepts status quo without question.</td>
<td>- Culturally continuity is sought after - Maintain a sense of cultural elitism by white, dominant population</td>
</tr>
</tbody>
</table>
## Surviving the Angel of Death Evaluation Continued

| Examples from Text | “Yet almost from the time we were born, anti-Semitism pervaded our country of Romania. That means that most of the people around us did not like Jewish people just because they were Jewish” (p. 4).

“Our friends, or other children who had been friends, started calling Miriam and me names like ‘dirty, smelly Jew’ (p. 11).

“Miriam and I protested, but to no avail. We were Jews, and we were guilty” (p. 12). | "Eva and Miriam are mistreated because they are Jewish. Examples:

“Our friends, or other children who had been friends, started calling Miriam and me names like “dirty, smelly Jew” (p. 11).

“Miriam and I protested, but to no avail. We were Jews, and we were guilty” (p. 12).

“What hurt most were our classmates taunting us, leering at us, making ugly, snickering faces at us. Miriam and I were as | "The author does not explicitly explore the root causes of the conflict between the dominant/subordinate groups. Examples:

“Yet almost from the time we were born, anti-Semitism pervaded our country of Romania. That means that most of the people around us did not like Jewish people just because they were Jewish” (p. 4).

“We were increasingly isolated in our village...our lives became more | "The author’s main focus is to improve relationships that she currently has with others. She wants to foster understanding and empathy rather than explore the root issues as to why this has happened. Examples:

“Late we found out that Jews of the Sonderkommando (prisoners forced to burn corpses of pillow prisoners) had rebelled and blown up Crematorium IV in Birkenau” (p. 77).

“Mrs. Capzgeri...
Surviving the Angel of Death Evaluation Continued

"I thought that if I could tell the story of what had happened to me as a child, the kids would understand and leave me alone to live in peace in my home" (p. 129).

I was shocked as we were hurt." (p. 12).

"We are Jews, and we just have to take it. There is nothing we can do." (p. 12.)

"You think you are so smart because you are still alive?" asked Sniezka. "You're going to be dead before long. We're going to kill all of you." (p. 42).

"I took those shots as the price we had to pay to survive: we gave them our blood, our bodies, our pride, our dignity, and in turn, they let us live one more day. I cannot remember a single twin who did not cooperate." (p. 45)

"Not even Mengele's favorites were treated as humans. We were replaceable. Disposable." (p. 46).

"I had just learned that being a Mengele twin meant that no one dared deliberately harm us as long as Mengele wanted us alive. He needed us to constructed." (p. 14).

"No one tried to stop the germans from taking us away. No one said a word." (p. 18).

"At Auschwitz dying was so easy. Surviving was a full-time job." (p. 75).

"Years later, I found out that he wanted to capture the scene as part of a propaganda movie showing the world how the Soviet army had rescued Jewish children from the fascist." (p. 93).

"Life in communist Romania became more and more difficult. The government controlled everything, including schools." (p. 126).

Mrs. Goldenthal said they were going to save the striped prison uniforms they had worn at Auschwitz and testify to the world what had happened there. "I'll tell my story," Mrs. Chmigi kept saying. "I will tell what these monsters did to us." Back then I did not understand why that was so important. I could not imagine who would want to hear about Auschwitz, but the women kept discussing it." (p. 116).

"I thought that if I could tell the story of what had happened to me as a child, the kids would understand and leave me alone to live in peace in my home." (p. 129).

"So I returned from Germany, and I was so glad that I would have an original document witnessed and signed by a Nazi—a participant, not a survivor and not a.
<table>
<thead>
<tr>
<th>continue his experiments — (p. 73).</th>
</tr>
</thead>
<tbody>
<tr>
<td>liberator—to add to the historical collection of information we were preserving for ourselves and for future generations — (p. 132).</td>
</tr>
<tr>
<td>&quot;I knew immediately that he would appreciate it, but what I discovered once I made the decision was that forgiveness was not so much for the perpetrator, but for the victim. I had the power to forgive. No one could give me this power, and no one could take it away. That made me feel powerful. It made me feel good to have any power over my life as a survivor.&quot; — (p. 132).</td>
</tr>
<tr>
<td>&quot;I have the power, and I am not hurting anyone with it&quot; — (p. 133).</td>
</tr>
<tr>
<td>&quot;I hope to teach young people the life lessons I have learned through all my pain and everything I have been through and survived&quot;</td>
</tr>
<tr>
<td>Additional Notes</td>
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<td></td>
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<tr>
<td>(p. 134).</td>
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</tbody>
</table>
Surviving the Angel of Death Evaluation Continued

<p>| |</p>
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<tr>
<th></th>
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<tbody>
<tr>
<td></td>
</tr>
<tr>
<td>of other Jews that lived through this tragic event</td>
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</tbody>
</table>
Appendix E. A Long Walk to Water Evaluation
# A Long Walk to Water Evaluation

<table>
<thead>
<tr>
<th>Summary of Multicultural Approach</th>
<th>Target Audience</th>
<th>Treatment of Diverse People/Characters</th>
<th>Depiction of Diversity in Story World</th>
<th>Actions Encouraged</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>General Description</strong></td>
<td>This approach primarily focuses on a couple of different cultural groups to study in depth with the goal of providing an additional layer of understanding that can be used to set the stage for social action although social action itself is not achieved.</td>
<td>Sometimes the target audience is diverse groups of people with the intent to empower certain groups, and other times the target audience is all people with the intent to educate those not belonging to an oppressed group.</td>
<td>Diverse characters play subervient roles to whites while dominant characters possess power.</td>
<td>Information is provided as an attempt to provide basis for social action, but no social action is taken. Rather, the goal is to empower oppressed group, develop allies, and promote social equality.</td>
</tr>
<tr>
<td><strong>Specific Descriptors</strong></td>
<td>- No exploration of dominant culture - Culturally specific characteristics are explored with the intent to be used as learning tools.</td>
<td>- Dominant group is superior to minority groups - Exploration of diverse characters' cultures as a way to further understand culture and personal identity. - Diverse people seen as the other. - Some groups/cultures are seen as more important and/or are given more focus.</td>
<td>- Recognition that schooling is not a neutral process. - Multiple points of view are explored. - Agenda is from the dominant culture (telling of history, which stories to tell, etc.) - Presence of fairs, festivals, food, folk tales, etc.</td>
<td>- Information is provided as an attempt to provide basis for social action, but no social action is taken. - Goal is to empower oppressed group, develop allies, and promote social inequality. - Explore how/why certain groups have been positioned both historically and in the present day. - Offer explanation as to why a particular group has less and/or</td>
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<td>Examples from Text</td>
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<tr>
<td>&quot;Salva did not understand much about it, but he knew that rebels from the southern part of Sudan, where he and his family lived, were fighting against the government, which he was based in the north... but people in the south were of different religions and did not want to be forced to practice Islam&quot; (6)</td>
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<td>&quot;The ritual scar patterns on her forehead were familiar. They were Dinka patterns which meant that she was from the same tribe as Salva&quot; (15)</td>
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<tr>
<td>&quot;In the Dinka language, the Atuot were called the &quot;people of the lion.&quot; Their religion was inhabited by large herds of antelope,</td>
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<td>&quot;The soldiers will leave me alone, an old woman on her own. It would be more dangerous for me to travel with you... I am sorry I cannot help you anymore&quot; (18)</td>
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<tr>
<td>&quot;He knows it will be hard for me, Salva realized. He does not want to leave me there, but he has to go back and fight for our people. I mustn't act like a baby—I must try to be strong...&quot; (60)</td>
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<td>&quot;No one shared anything with him, neither food nor company. Uncle had always shared the animals and birds he shot with everyone in the group. But it seemed they had all forgotten that, for Salva now had to beg for scraps, which were given grudgingly.&quot; (69)</td>
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<tr>
<td>&quot;The soldiers fired</td>
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<td>&quot;The war had started two years earlier. Salva did not understand much about it, but he knew that rebels from the southern part of Sudan, where he and his family lived, were fighting against the government, which was based in the north... but the people in the south were of different religions and did not want to be forced to practice Islam&quot; (6)</td>
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</table>
A Long Walk to Water Evaluation Continued

<p>| Wildebeest, gnu— and lions that preyed on them | their guns into the air and chased the people away from the camp. But once they were beyond the area surrounding the camp, the soldiers continued to drive them onward, shouting and shooting. |
| &quot;They are driving us back to Sudan, Salva thought. They will force us to cross the river...&quot; | &quot;Later he would learn that at least a thousand people had died trying to cross the river that day. Drowned or shot or attacked by crocodiles.&quot; |
| &quot;Tall fences of barbed wire enclosed the camp; you weren't allowed to leave unless you were leaving for good. It felt almost like a prison.&quot; | &quot;The Dinka and the Nuer did not look very different physically. You had to look at the scar patterns on people's face to tell the tribes apart—&quot; |</p>
<table>
<thead>
<tr>
<th>Additional Notes</th>
<th></th>
<th>Dunka scar patterns were different from those of the Nuer (114)</th>
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<tbody>
<tr>
<td></td>
<td>This definitely does not target a specific audience. Rather, the author really seems to be calling readers' attention to the problems in the Sudan. Although the main focus is the lack of clean water and the effects and tensions caused by this, there is also an underlying issue with the government that is mildly explored.</td>
<td>I wish that the author explored the way in which this conflict affected rights, rituals, and other culturally specific aspects of life of the various characters. Would be nice to see more about the conflict between the north and south rather than just the effects it had. Why are all people being punished and moved?</td>
<td>There isn't really a call to action within the story itself, but the author includes some additional information on the water project that is mentioned at the end of the story. Hints for readers to look into further.</td>
</tr>
</tbody>
</table>
Appendix F. Flygirl Evaluation
# Flygirl Evaluation

<table>
<thead>
<tr>
<th>General Description</th>
<th>Summary of Multicultural Approach</th>
<th>Target Audience</th>
<th>Treatment of Diverse People/Characters</th>
<th>Depiction of Diversity in Story World</th>
<th>Actions Encouraged</th>
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<tr>
<td></td>
<td>The main priority of this approach is to improve relationships and feelings between the dominant and minority groups. There is a specific focus on both feelings of the individual and similarities between the various groups.</td>
<td>Diverse cultures are targeted / included, but are encouraged to assimilate to the dominant culture in one way or another.</td>
<td>Diverse characters play subservient roles to whites while dominant characters possess power.</td>
<td>Diversity is not valued; differences are seen and recognized, but not appreciated or analyzed.</td>
<td>Improvement of relationships is seen as the method to eliminate stereotypes and prejudices. There is no analysis of why discrimination exists.</td>
</tr>
</tbody>
</table>

### Specific Descriptors

- Target audience is diverse people
  - No exploration of dominant culture
  - Culturally specific characteristics are explored with the intent to foster better relationships and self-concept.
- Diverse people need to assimilate to dominant values to become successful
  - Diverse people are seen as different and exotic in some way (language, culture, customs, etc.)
  - Low expectations for diverse people
  - Goal of having all feels good about themselves, culture, and place in the world
  - The examination of relationships among people is important and highly valued.
- Dominant culture values used as point of reference
  - Diversity is recognized, but only valued in an artificial, surface level way
  - Simplistic conception of diverse culture and identity
  - Race, ethnicity, and culture are only examined only when there is an issue, tension, treat symptoms rather than problems
  - Accepts status quo without question
- Culturally continuity is sought after
  - Maintain a sense of cultural elitism by dominant population
### Flygirl Evaluation Continued

| Examples from Text | -Personal experiences are highly valued.  
|                   | -Diverse people seen as the other. |
|                  | -Conflict/Resolution skills and relationships are emphasized.  
|                  | -Self-concept and interpersonal caring and love are highly valued and seen as important.  
|                  | -Discrimination by dominant culture remains unexamined.  
|                  | -Completely ignores structural and institutional bases of oppression. |

"Bessie Coleman had to go all the way to France to learn how to fly just because she was colored" (2-3)  
"Baby, you don’t know what you are getting into. You do not know. But your daddy did. He knew what his mother was asking of him, every day to turn his head away from his people but never really hold his head up with white folks, either. Always looking in the mirror, making sure his hair stayed straight, his skin stayed light. Do
you know there's a whole side to his family he wasn't allowed to see? Didn't want to be marked "colored" by association. Are you prepared for that...you cross that line, you cannot cross back just as you please" (56) "I've got to tell you, Ida Mae, this is one for the record books," he says. "I mean, a little colored girl flying for old Uncle Sam" (62) "I even had a room for the night at the hotel without anyone sending me across the tracks to the Negro neighborhood"(64) "Pretending to be white is like holding your stomach in at the lake when the boys walk by. You know they're looking, but you don't want to be seen the way you really are... Now that I've made it this far, I'll do anything not to stand out" (65)
Flygirl Evaluation Continued

| "Drunking from a whites-only water fountain would earn me a beating back home. Sharing this man’s canteen could be a hanging offense in Texas for all I know. But then I steel myself. You wanted to fly, Ida Mae. This is what it takes." (65)  

"The way he says it reminds me that this man’s army has been ‘men only’ for a very long time. Not everybody is so happy to see us here." (70)  

"You’ve left husbands and children at home to be here, and while I can’t approve of that choice, I can make sure that you still know your place in this man’s army.” (90)  

"But it’s where colored people go to swim. The safer beaches are ‘whites only’” (100)  

"Whites only” isn’t exactly a sign of quality” (129)  

"I never held hands
with a white man before. In the South, even in the U.S. Army, this dance is all but illegal” (133)

“...And even then they could never understand what it felt like, being a colored girl in the arms of a white man who could destroy me if he knew what I was” (135)

“I finally understand why she never came down our driveway. In New Orleans, maybe in the rest of the world, too, white women don’t have brown-haired grandchildren any more than colored women get to have white husbands in Texas. Life isn’t black and white. It’s black or white. Anything else is just a mess” (266)
Flygirl Evaluation Continued

<table>
<thead>
<tr>
<th>Additional Notes</th>
<th></th>
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<th>A more in-depth exploration of the dominant culture might have helped to set the setting a little bit more.</th>
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Appendix G. Out of My Mind Evaluation
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<tr>
<th><strong>General Description</strong></th>
<th><strong>Summary of Multicultural Approach</strong></th>
<th><strong>Target Audience</strong></th>
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<th><strong>Depiction of Diversity in Story World</strong></th>
<th><strong>Actions Encouraged</strong></th>
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<tbody>
<tr>
<td>This approach primarily focuses on a couple of different cultural groups to study in depth with the goal of providing an additional layer of understanding that can be used to set the stage for social action although social action itself is not achieved.</td>
<td>Sometimes the target audience is diverse groups of people with the intent to empower certain groups, and other times the target audience is all people with the intent to educate those not belonging to an oppressed group.</td>
<td>Diverse characters play subservient roles to whites while dominant characters possess power.</td>
<td>Diversity is recognized and valued to a certain extent, recognition of cultures is exclusive to certain groups.</td>
<td>Information is provided as an attempt to provide basis for social action, but no social action is taken. Rather, the goal is to empower oppressed group, develop allies, and promote social equality.</td>
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</table>

<p>| <strong>Specific Description</strong> | <strong>No exploration of dominant culture</strong> | <strong>Culturally specific characteristics are explored with the intent to be used as learning tools</strong> | <strong>Dominant group is superior to minority groups</strong> | <strong>Exploration of diverse characters' cultures as a way to further understand culture and personal identity</strong> | <strong>Diverse people seen as the other</strong> | <strong>Some groups/cultures are seen as more important and are given more focus</strong> | <strong>Recognition that schooling is not a neutral process</strong> | <strong>Multiple points of view are explored</strong> | <strong>Agenda is from the dominant culture (telling of history, which stories to tell, etc.)</strong> | <strong>Presence of fairs, festivals, food, folk tales, etc.)</strong> | <strong>Information is provided as an attempt to provide basis for social action, but no social action is taken</strong> | <strong>Goal is to empower oppressed group, develop allies, and promote social equality</strong> | <strong>Explore how/why certain groups have been positioned both historically and in the present day</strong> | <strong>Offers explanation as to why a particular group has less and/or offers multiple points of view</strong> | <strong>Attempts to clarify ethnic identity for group members</strong> |</p>
<table>
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<tr>
<th>Examples from Text</th>
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<tr>
<td>-The dominant culture is only explored through Melody’s perspective. The ending of the book indicates that the book is her memoir which can possibly reduce her credibility. <strong>Examples:</strong> “They think my brain is messed up like the rest of me” (Melody says this to Catherine after replying that she is not proud of herself for getting a perfect score on a history/trivia quiz, p. 133).</td>
<td>-Melody is seen as a burden by others. <strong>Examples:</strong> “Melody is ah, five now. That’s a perfect age for her to learn to adjust to a new environment without her as a burden. In time, her memories of you will fade” (p. 25) “All of the “normal” children in the music class—I guess about thirty of them—turned to stare. Some of them laughed. Others looked away” (First inclusion experience, p. 93) -Special education kids sit in back of classroom during first inclusion class (p. 95)</td>
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<tr>
<td>-Melody’s determination to prove others wrong throughout the book demonstrate intent to educate those belonging to the dominant culture/society. She is constantly trying to overcome the unobserved assumptions that others make about her. <strong>Examples:</strong> “Go away while I take the test,” I typed. “Keeps Claire quiet” (Melody wants to prove that she can accomplish high scores without any help, p. 165). “I felt sorry for Melody.”</td>
<td>-The special education teachers have their own agenda, which in many cases differs significantly from what the main population is doing. The teachers who “care” have difficulty getting materials, supplies, and other necessary resources. <strong>Examples:</strong> “But “inclusion” doesn’t mean I’m included in everything. I usually sit in the back of the room, going crazy because I know answers to things and can’t tell anybody” (p. 102). “Budget-bustin’ paperwork. A system that runs on grits instead of good sense... I’m trying to get all the students in H-3 the services they need” (p. 104). “I spend the afternoon in room H-2, where we watch Tom and Jerry cartoons for three hours. Can you believe it?” (p. 245) *This can be juxtaposed with Melody’s ability level to make this seem more ridiculous since it occurs after her making the Quiz Whiz team.</td>
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<td>Although Melody has people who advocate for her and she is able to prove her classmates wrong, there are no attempts to promote social action on a larger level. The entire advocacy that is done within the book is directly related to Melody and her personal struggle. There is even very little said about how the other kids in her special education class outside of setting a framework to demonstrate what type of class she is in.</td>
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Out of My Mind Evaluation Continued

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<th>Additional Notes</th>
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myself shift to mad again. And the mad me decided that I was not going to sit at home like a kicked around puppy. I was gonna show up and let everybody know that they didn’t beat me” (p. 267).

team…She’s from the retard room!” (p. 177).

“You know, I don’t think it’s appropriate for Melody to be here. This is not a recreational activity just for fun. The purpose of this meeting is to choose our official team” (p. 178-179).

“I’m amazed she’s been able to achieve as well as she has” (p. 184).

“There was the team, and then there was me, and we were in the same room. But we weren’t quite a team” (p. 192-193).
Appendix H. Forge Evaluation
<table>
<thead>
<tr>
<th>General Description</th>
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<td></td>
<td>The main priority of this approach is to improve relationships and feelings between the dominant and minority groups. There is a specific focus on both feelings of the individual and similarities between the various groups.</td>
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<td>Diversity is not valued; differences are seen and recognized, but not appreciated or analyzed.</td>
<td>Improvement of relationships is seen as the method to eliminate stereotypes and prejudices. There is no analysis of why discrimination exists.</td>
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<td>Specific Descriptors</td>
<td>-Target audience is diverse people - No exploration of dominant culture - Culturally specific characteristics are explored with the intent to foster better relationships and self-concept.</td>
<td>-Diverse people need to assimilate to dominant values to become successful - Diverse people are seen as different and exotic in some way (language, culture, customs, etc.) - Low expectations for diverse people - Goal of having all feel good about themselves, culture, and place in the world. - The examination of relationships among people is important and highly valued.</td>
<td>-Dominant culture values used as point of reference - Diversity is recognized, but only valued in an artificial, surface level way. - Simplistic conception of diverse culture and identity. - Race, ethnicity, and culture are only examined only when there is an issue/tension; treat symptoms rather than problems. - Accepts status quo without question.</td>
<td>- Culturally continuity is sought after - Maintain a sense of cultural elitism by dominant population.</td>
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<td>Examples from Text</td>
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<td>-Personal experiences are highly valued.</td>
<td>-Conflict/Resolution skills and relationships are emphasized.</td>
<td>-Self-concept and interpersonal caring and love are highly valued and seen as important.</td>
<td>-Discrimination by dominant culture remains unexamined. -Completely ignores structural and institutional bases of oppression</td>
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<td>&quot;Isabel had freed me from the Brudwell Prison. Rowed us away from...those who owned us&quot; (4)</td>
<td>&quot;We were escaped slaves&quot; (5)</td>
<td>&quot;And then I knew. Colonel Hardenburgh owned Baumfree and he owned Bett. He thought me a slave too, for my skin was as dark as theirs. &quot;Don't be stupid. He's not the type to listen to black people. That dastard thinks I am no better than his goat&quot; (64)</td>
<td>&quot;We're fighting for...&quot;</td>
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freedom, right?” I picked my words carefully. “So why is that man allowed to own Baumfree and Beth?” “Well,” he said slowly, “we’re fighting for our freedom. Not theirs. That is not the point. Do you think only white people can be free?” (65)

“What if a king made bad laws, laws so unnatural that a country broke them by declaring its freedom?”

Two slaves running away from their rightful master is not the same as America wanting to be free of England. Not the same at all.” How is it then that the British offer freedom to escaped slaves, but the Patriots don’t?” (65)

“If you were that fellow back there, “I asked, “wouldn’t you want to be free to live...
Forge Evaluation Continued

| your own life?"
| "I don't like talking about this," he said.
| "But since you ask, no. If I were that fellow, I'd be happy for the food and clothes and good care my master gave me. I would know that God wanted me to be in bondage and I would not question His will"
| (66)
| "I do apologize... If we are gonna fight a war, it should make everybody free, not just some" (106)
| "He is not fond of dark-skinned soldiers, did you know that? He thinks it's against the laws of nature. Anything you say, he'll take for a lie" (137)
| "Most of the soldiers were white-skinned militiamen who had enlisted with their neighbors and kin. This made it hard for a stranger like me to blend in at dinnertime without being..."
Forge Evaluation Continued

| Questioned. But every regiment of the Continental army had a goodly number of black and mulatto soldiers" (32) |
| "We have enough trouble with the British. To raise the issue of freedom for slaves right now would be setting a spark to gunpowder" (203) |
Appendix I. Bamboo People
## Bamboo People Evaluation

<table>
<thead>
<tr>
<th>General Description</th>
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<td>Sometimes the target audience is diverse groups of people with the intent to empower certain groups, and other times the target audience is all people with the intent to educate those not belonging to an oppressed group.</td>
<td>Diverse characters play subservient roles to whites while dominant characters possess power.</td>
<td>Diversity is recognized and valued to a certain extent; recognition of cultures is exclusive to certain groups.</td>
<td>Information is provided as an attempt to provide basis for social action, but no social action is taken. Rather, the goal is to empower oppressed group, develop allies, and promote social inequality.</td>
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## Specific Descriptors

- No exploration of dominant culture
- Culturally specific characteristics are explored with the intent to be used as learning tools.
- Dominant group is superior to minority groups
- Exploration of diverse characters' cultures as a way to further understand culture and personal identity
- Diverse people seen as the other
- Some groups/cultures are seen as more important and are given more focus.

- Recognition that schooling is not a neutral process.
- Multiple points of view are explored
- Agenda is from the dominant culture (telling of history, which stories to tell, etc.)
- Presence of fairs, festivals, food, folk tales, etc.

- Information is provided as an attempt to provide basis for social action, but no social action is taken.
- Goal is to empower oppressed group, develop allies, and promote social inequality.
- Explore how/why certain groups have been positioned both historically and in the present day.
- Offers explanation as to why a particular group has less and/or
### Bamboo People Evaluation Continued

| Examples from Text | “Nyi-Ma” means “younger sister,” the name used for a close relative (21) | “I’m tired of hiding, of worrying, and worst of all, of remembering again and again the day the soldiers came for Father. Remembering how I’ve failed him” (4) | “Someone had spotted him when he crept from our house at night to treat a patient—an “enemy of the state,” a leader of the freedom and democracy movement. They’d accused Father as a traitor to the government for providing money and information along with medical care” (8) | “He hasn’t registered with the army, like he’s supposed to. It might be best for him to go out and apply for...” (33) | “You may have heard that the rebels who call themselves the Kayah are among the most evil of our..." |

- Attempts to clarify ethnic identity for group members
<table>
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<tr>
<th>Bamboo People Evaluation Continued</th>
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<tbody>
<tr>
<td>this job, even if it's fake. I heard it in the market. They're coming after your boy. They want him to fight, or they'll put him in prison too” (21) “Father used to tell me about people like the Shan, the Wa, and the Kayah, who call themselves the Karenni. The government is trying to get rid of them and take their land, but they have a right to be a part of our country. After all, they've lived here for centuries” (33) “I've been taught not to believe anything the government says about the tribal people. But the other new recruits didn't have someone to tell them the truth. All they have is this captain's version” (48) “I should stand and challenge his version of the truth; I should tell them not to trust him so easily. But I stay where I am, enemies,” to which Chuko silently thinks, “They call themselves the Karenni, actually. Father used to tell me about a good Karenni friend he had in school” (48). “Our only obstacle is the rebel army—enemies and foreigners who care only about their own needs. Because of them, we waste time spending money on weapons instead of books. We waste time training soldiers instead of doctors and teachers. If we stop them, our motherland can move forward and join the ranks of other civilized nations” (92) “A woman's lifting voice describes how the “Kayah” and other tribes are “determined to destroy our foundation of stability and the hope for progress” (94) “Those Burmese will stop at nothing. They kill without remorse—</td>
</tr>
</tbody>
</table>
Bamboo People Evaluation Continued

| 53 | "Mother told me not to judge people by their appearance. She was certainly right in Tai’s case." |
| 94 | "Kayah" and other tribes are "determined to destroy our foundation of stability and the hope for progress." |
| 138 | "Those Burmese will stop at nothing. They kill without remorse—that’s why our village had to evacuate three months ago. Most of the villagers hid in the jungle on the Burmese side of the border, but a few escaped into Thailand, like my family." |
| 139 | "I was tired of wasting time with school and chores and games with my little sister while other Karenni fought to stay alive in the jungle." |
| 140 | "We’re carrying medical supplies and food to Karenni hiding in the jungle. We don’t even have any weapons." |
| 140 | "Sa Reh and I swore that we’d never let a word of Burmese come out of our mouths. Not until we have our own country back and every last one of the intruders is..." |
Bamboo People Evaluation Continued

| at me; not with that voice calling for his mother" (152). “We’re getting soft, I tell you. We do stupid things, like bring this boy along. “Well, then doing things like this is a good way to stay Karen!” (178) | outside our borders” (165) “We’re getting soft, I tell you. We do stupid things, like bring this boy along. “Well, then doing things like this is a good way to stay Karen!” (178) |
Appendix J. Sources of Light Evaluation
## Sources of Light Evaluation

<table>
<thead>
<tr>
<th>Summary of Multicultural Approach</th>
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<tbody>
<tr>
<td><strong>General Description</strong></td>
<td>This approach explores the dominant culture in conjunction with minority cultures for a better understanding of historical and modern examples of prejudice and unfairness. Political action is taken to encourage social change. Both cultures and social class are taken into consideration when looking at issues of fairness.</td>
<td>Diversity is highly valued and explored; diverse groups of people are explored alongside those from the dominant culture.</td>
<td>Integration of dominant and subordinate groups is encouraged as a means to improve society for all.</td>
<td>Social action is necessary to encourage promotion of structural equality and cultural pluralism.</td>
</tr>
<tr>
<td><strong>Specific Descriptors</strong></td>
<td>- Dominant culture explored alongside diverse cultures. - Culturally specific characteristics are used as a means to include/integrate diverse cultures.</td>
<td>- Diversity is highly valued. - Identity development is important. - Personal experiences, home, and community are valued. - Cognitive complexity is encouraged and/or demonstrated. - Minorities are seen as leaders in the community. - Characters are active participants in a democratic society.</td>
<td>- People should not have to adhere to what is considered normal or right to enjoy happiness, wealth, success, etc. - Resources are more equally distributed. - Commitment to pluralism is demonstrated. - Social class is explored in addition to race, ethnicity, etc. - Variations of truth are explored.</td>
<td>- Social action/change is essential. - Equity and justice are goals for everyone. - There is a questioning of dominant authority. - Democratic decision-making is present. - Cultural pluralism and political action are encouraged or are present.</td>
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### Sources of Light Evaluation Continued

| Examples from Text | | | 
|-------------------|---|---|---|
| The audience for this book was not exclusive to a particular group of people, but rather encouraged a wide variety of readers. I didn’t find evidence of any language or dialect barriers; nor did I find any unexplained or difficult to understand themes, ideas, traditions, etc. that were culture specific. Different from many other ‘multicultural’ books, the main | Multiple perspectives are encouraged and provided. | Differences are taken into account (equal experience do not mean equal opportunity – outcome is most important) Multiple perspectives are encouraged and provided. Young people are exposed to modern day examples of oppression and understand why they are present Political literacy is valued. |
| The personal | Sam and her family, along with her mother’s boyfriend, value diversity and are committed to work towards creating equity and cultural pluralism in the South. They are perceived to be active participants in a democratic society working towards social change. Examples: Look at examples in Actions Encouraged column. | The juxtaposition of Sam’s family values and the values of the minor characters in the book serve the purpose of highlighting the controversy of the time period. This works to send the message that people should not have to adhere to what is considered normal or right to enjoy happiness or success. Examples: “Then maybe the law” | Sam’s mother and Perry attempt social change through what they’re speaking to an all Black audience against the wishes of their employer, their attempt to help Blacks vote, and Perry’s publications of depictions of Black life in the South. Their actions are fueled by a passion to be inclusive of all people regardless of race. |
Sources of Light Evaluation Continued

character in this book is not a minority, but rather, is a member of the dominant white culture. In this way, McMullan explores both the dominant and minority culture simultaneously through Sam's attempt to understand the politics of Mississippi and the South in general in 1962.

experiences of Sam and her family are highly valued and work within the novel to demonstrate the environment of the time period. In many instances, her views and worldviews are juxtaposed with the way of the South as a means to highlight the controversy of the time period.

Examples:
"I had never been to Tougaloo, and I had never sat in a room with more black people than white people, and neither had I wondered about how that might feel, being one of a few" (p. 55-56).
"If I had been her, sitting there, while all those nasty white boys poured a mess over my head, saying all those mean things, would I have been able to keep my cool like that... She wanted what I had and what I didn't even think twice about. She wanted to live her life, is wrong. Maybe that's what should be broken" (p. 107).

-The actions of Sam's mother and Perry to help blacks obtain an education and the right to vote demonstrate a commitment to equity and cultural pluralism.

Examples:
"Perry was the only white person I knew who lived in an all-black neighborhood. Every day after he finished teaching, he taught kids in his neighborhood about photography. He was helping them parents register to vote too" (p. 81).

Look at examples in Actions Encouraged column.

-McMullan not only explores the unequal rights of whites and blacks within the book, but also shows readers that this is directly related to an

Examples:
"He said that he sometimes went across town, across the tracts, into the houses of Negroes and took pictures of them and how they lived. He said that he believed that maybe, if people in the North and in the South saw them as people, eating cereal, doing laundry and folding clothes, sweeping their porches, just like everybody else does—if people knew their stories, maybe, just maybe, they'd quit lynching them" (p. 17-18).
"Tougaloo was an all-black college in Jackson. My mother's college was white. Blacks weren't allowed to attend any college event. My mother told me only weeks before that the administrators at her college also discouraged faculty
Sources of Light Evaluation Continued

just like me and everybody else" (p. 90-91)
"I was scared, but then my fear turned to anger. Why did these white people who had houses and cars, jobs and families, hate black people who were trying to make something of their lives or who looked to have nothing. Did it make them feel more important to hate? Something else must be at stake—something I couldn't see before me there in the store on that street in this town. They were scared of something bigger. Being black or white wasn't supposed to make any difference... Now I was realizing that it was a lie" (p. 93-94).

inequity in social class. Examples:
"Neither of us dressed well, because our families didn't have much money. We were the same. After that day, Alec was my friend. He was my first friend, and I forget that we were different colors" (p. 7).
"A maid gets fifteen cents an hour cooking, laundering, ironing, mopping, sweeping, changing the sheets, and everybody expects her to be grateful" (p. 126).
"Willa Mae told me once that the roofs often leaked in shacks like those, and the floors—if there were floors—often rotted. But we were used to these sights and this knowledge, or we were supposed to be used to it—the whites go here, the blacks there. Look out at a field and you half from teaching, visiting, or speaking at Tougaloo... They were wrong to impose such a ridiculous rule as keeping black people out of a public lecture at an institute for higher learning... If those students can't come to me, I'll go to them" (p. 20-21).
"We need someone to take pictures," he said to Perry. "If we don't get the pictures, they'll act like it never happened" (p. 127).
"Because I'm a human being, because we're all human beings" (p. 128).
-Sam herself questions the dominant authority as she attempts to understand the political climate of Mississippi in 1962. Examples:
"It occurred to me
Sources of Light Evaluation Continued

| expect to see black people bent over picking cotton. It was the way things were" (p. 161).  
| "What if nobody wants that? What if nobody wants things the way things were? Black people you and me both know can't vote, and they'll keep on making next to nothing, raising their families in little shacks. That's the way things are. You think that's right?" (p. 178).  
| Within the novel, multiple perspectives and variations of truth are valued and revealed. **Examples:**  
| The use of an adolescent girl demonstrates McMullan's view that young people should be exposed to modern day examples of oppression and understands why they are present. In using a only then that this woman wanted Willa Mae to call me Miss...In our house, Willa Mae was boss. Here in town, it was hard enough to pretend otherwise..."  
| "Of all the people in here, I'm the girl, and I asked for two Coca-Colas. Please"" (p. 85).  
| "Then maybe the law is wrong. Maybe that's what should be broken" (p. 107). |
Sources of Light Evaluation Continued

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<th>young character, she is also able to more effectively portray the horrors of the time period through an innocent character.</th>
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VITA

Shaylyn (Barrie) Marks has been in the field of education since 2006, primarily working with middle school students. While working with this population of students, she became increasingly interested in the young adult genre of literature and has dedicated much of her higher educational studies to learn how to implement the use of young adult literature in the classroom to teach reading and language arts skills as well as develop a passion for reading within children. In 2013, she made the difficult decision to leave the classroom to focus on her research full time. She hopes that this dissertation serves as a springboard for many interesting conversations amongst educators about multicultural literature and its role in the classroom.