

ABSTRACT

The Representation of Asian Americans in Children's Literature: A Content Analysis of Texas Reading Basals

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Children's literature serves as mirrors and windows for the students we teach today. Through literature, children should be able to see their own reflections as well as the world around them. Yet despite their long history in the United States, Asian Americans have not always been represented in children's literature.

This study analyzed the current Texas state adopted reading curriculum in third and fifth grades for Asian American representation. Number of stories was counted and the stories with Asian American characters were analyzed according to genre for authenticity and stereotypes. In addition, the lesson plans provided by the publishers were analyzed for integration of multicultural content.

The findings indicated that efforts had been made to include more Asian American characters in the third and fifth grade basals, but not all of the major ethnic groups have been included. In addition, there has been an increase in realistic fiction and inclusion of stories written from an insider perspective; thus the images and descriptions appear to be authentic and devoid of racial and cultural stereotypes. However, lesson

plans scored mostly on the additive level according to the four levels of multicultural content (Banks, 2007), indicating more work still needs to be done if multicultural literature is to accomplish its goal of building a just and more equitable world.

The Representation of Asian Americans in Children's Literature:
A Content Analysis of Texas Reading Basals

by

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CHAPTER ONE

Introduction

The two metaphors that have often been used to describe children's literature are mirrors and windows (Gates & Hall Mark, 2006). Literature acts as a mirror to reflect the reality of the world we live in, and a window for us to look out at the larger world to which we may not have immediate access. To achieve the goal of a mirror, children's literature needs to reflect the real world in which we live. Children of color need to see themselves and their culture depicted realistically and authentically (Bishop, 1993), so that they can develop positive self-images, gain a sense of self-worth, and cultivate a sense of self-efficacy (Lehman, Freeman, & Scharer, 2010). Literature becomes a window when it lets children see glimpses of the lives and experiences of others who are different from themselves (Lehman et al., 2010), thus allowing them to enter another world to "view, participate, and empathize, and participate emotionally, begin to appreciate other people's struggles, and pain, and to develop respect for diversity" (p.18).

The seminal work of Nancy Larrick, *The All-White World of Children's Books* (1965), highlighted the lack of color in the world of children's literature. Larrick's article inspired the field of multicultural children's literature and propelled a flurry of activities in advocacy and recognition. The Council on Interracial Books for Children was created in 1967, and the Coretta Scott King Award was established in 1969 to acknowledge outstanding work by black artists (Horning & Kruse, 1991). In 1979, Chall, Radwin, French, and Hall reported that about one-sixth of the total number of children's books included black characters, a jump from 6.7% reported by Larrick. These stories were

mostly in folktales and biographies. However, in contemporary fiction, portrayal of black characters was still lacking and many of these stories were full of stereotypes.

As the quantity of multicultural literature increased, the issue of quality rose to the forefront as inaccuracies and inauthentic images continued to occupy the pages of children's books. Even though there was a surge in literature produced by prominent African American writers after the publication of Larrick's article, the majority of the books published were created by white authors. Thus the debate on "who can tell the story" arose over whether "outsiders" can write about an authentic multicultural experience with "imagination and research" (Bishop, 2003; Cai, 2003a). Many argue that authenticity is much more than accuracy or the avoidance of stereotypes (Mo & Shen, 2003). A book can be culturally accurate, but not authentic if it fails to reflect how a cultural value is actually practiced by real people. Such authentication cannot be accomplished with imagination alone because the attitudes and behaviors of the "invisible" culture are not easily accessible, nor can they be imagined (Cai, 2003a). The debate is sociopolitical as well as economic. Who decides what gets published, who gets to review these books, and whose perspectives are being honored and valued? (Horning & Kruse, 1991).

One of the ongoing debates revolves around the definition of multicultural literature itself. Some believe that multiculturalism is simply the combination of "multiple" and "culture" focusing on the inclusion of all diverse cultures to help people understand, accept, and appreciate cultural differences (Cai, 2003b). Others believe that multicultural literature should be "multiethnic" and should not be limited to literature about people of color. Still others believe that "all literature is multicultural literature"

(Shannon, 1994 as quoted in Cai, 2003b) as long as we take on a multicultural stance in reading any children's literature.

Cai and Bishop (1994) proposed using the term multicultural literature as a pedagogical term referring to "literature about underrepresented groups" (p.62) as opposed to defining it according to "literary features such as theme, structure, or style" (p. 60). They also provided further clarification of the term to include three types of literature: world literature, cross-cultural literature, and 'minority' literature or literature from parallel cultures. In this definition, world literature would include folktales and fictions from non-western countries and minority groups from outside of the United States. Cross-cultural literature refers to literature written about groups and cultures by a writer of another cultural group. Though the goal of this type of literature is to inculcate tolerance and acceptance, and to foster intercultural relationships, authors of such do not always succeed. Cai and Bishop believed that it is because many of the white authors writing about minority experience have not acquired a level of cross-cultural perspective as described by Banks (Banks, 1979 as quoted in Cai & Bishop 1994) to be able to attain that goal.

The third type of literature to be included in multicultural literature is that of parallel culture literature which is "literature written by authors from parallel cultural groups to represent the experience, consciousness, and self-image developed as a result of being acculturated and socialized within those groups" (p. 66). Thus the insider-outsider question seems less debatable since books written by outsiders would not be included unless the authors have been accepted as group members.

Using the categories provided by Cai and Bishop (1994), the books surveyed by Sims (1983) all fit into the cross-cultural literature category. In her study, Sims classified the contemporary realistic fiction genre of children's literature with "color" into three categories: 1) social conscience books; 2) melting pot books; and 3) culturally conscious books. The social conscience books appeared around the sixties and seventies in an effort to cultivate empathy, sympathy, and tolerance. Nonetheless, most of these books did little more than perpetuate old stereotypes. The melting pot books were the ones that encouraged integration into the American mainstream. These books stress cultural homogeneity and although they were free of stereotypes, they also ignored the life experiences of those not of the white middle class. The culturally conscious books are written from a black perspective, intending to mirror the Afro-American culture of the time, and incorporating culturally distinctive features such as language, values and perspectives.

The difficulty of writing parallel culture literature lies in the difficulty of writing from a cultural group's perspective because such perspective not only manifests itself in outward beliefs and attitudes, but is also "embodied in subtle perceptions, feeling, emotions, gestures, and behaviors" (p. 67). Cai and Bishop believed that parallel culture literature, because it is written by writers who best represent the cultural group, should be chosen first because it can promote cultural understanding and help students develop a sense of identity and appreciation for their cultural heritage.

More than four decades after the publication of *The All-White World of Children's Books* (Larrick, 1965) which exposed the under-representation of minorities in the field of children's literature, the market seems to have an abundance of multicultural books.

At the time of Larrick's survey, about 14% of the U.S. student population were Black (U.S. Census, 1965). Larrick reported a total of 6.7% of all children's books with portrayal of colored children; of which only 4/5 of 1% were about "American Negroes," the rest were folktales or stories about African nations. In 1979, Chall et al. replicated Larrick's survey and found that one in six children's books (about 16%) had black characters. This is still an under-representation even using 1970 data which indicated 20% of the student population were black. In 2011, the number of non-white students had climbed to 47% (Pew Research Center, 2012), and there is reasonable belief that the number of children's books featuring non-white characters has not caught up.

Not only is the increase in quantity not satisfactory, multicultural literature has yet to fulfill its purpose of making the society a "more equitable one" (Bishop, 1992). Much of multicultural literature is still being analyzed by its literary merit and not for its sociopolitical stance (Reese, 2000). Garcia (2002) reminds us that "we cannot assume that merely introducing 'other' cultures into the curriculum will ensure that its members will feel more included" (p.26). The issue may lie in how multicultural literature is being used in the classroom.

Another key issue is the goal of multicultural literature. It can be as simple as "to open students' (and teachers') minds and hearts so that they can learn to understand and value both themselves and people, perspectives, and experiences different from their own" (Cai & Bishop, 1994, p. 69), affirming their backgrounds and identities (Cummins 2000; Henderson, 1991), exposing students to diverse points of view (Banks, 2004; Lehman et al., 2010), bridging them to understand others (Mo & Shen, 2003; Siu-Runyan, 2007), and enhancing literacy development (Herrera, Perez, & Escamilla, 2010;

Freeman & Freeman, 2004), or in more metaphorical terms such as to serve as mirrors and windows for all readers (Cullinan, 1989; Hadaway, 2007; Bishop, 1993; Lehman et al., 2010). Other goals might focus in a more critical stance such as “building a just and equitable society” (Cai & Bishop, 1994, p. 69), empowering students so they can better connect to the larger society by giving them voice through multicultural literature (Garcia, 2002), and liberating them from preconceived stereotypes (Howard, 1991). Rochman (1993) sums it up well. She states, “Books can make a difference in dispelling prejudice and building community: not with role models and literal recipes, not with noble messages about the human family, but with enthralling stories that make us imagine the lives of others” (p. 19).

Several issues emerge when multicultural literature is used strictly for its literary merit. Multicultural literature is “trivialized and misused” when these stories are used to teach reading and language skills, leaving no time for discussion of the story’s sociocultural attributes (Fang, Fu & Lamme, 2003). In these instances, culture is reduced or oversimplified as holidays and foods and teachers fall short in integrating multicultural content into the curriculum (Banks, 2007). Part of the problem lies in the lack of training or experience of teachers in the use of critical literacy which prepare them to detect cultural inconsistencies and hidden power relations or stereotypes. The lack of diversity among teachers also perpetuates the dominant power structure (Delpit, 1995). Many see an urgent call to approach multicultural literature from a critical literacy standpoint (Fang, Fu & Lamme, 2003; Delpit, 1995; Nieto, 2002; Nieto, 2004), to think of it in the larger socio-political context, and to go beyond “windows” and “mirrors” to opening “doors” leading to social justice (Botelho & Rudman, 2009).

Statement of the Problem

The history of Asians living in America dates back to the mid 1800s, though they were not always counted as part of the census (U.S. Census 2010a). Data from the 2010 census report revealed that Asian Americans represented the fastest growing racial group. Of the 308.7 million in total U.S. population, 5%, or 17.3 million identified themselves as Asian, or as a combination of Asian and another race, representing a growth of 46% from 2000. In Texas, census data revealed that 4.4%, or 1.1 million were identified as Asians (U.S. Census, 2010b). More specifically, a total of 177,185 students, or 3.5%, were identified as Asians (Texas Education Agency, 2012).

Yet despite more than 150 years of history of Asians living in America, Asians still found themselves as “foreigners in this white person’s society” (Aoki, 1992). Asian American literature has only begun to appear in the last few decades. Books published in the early years were full of stereotypes (Asian American Children’s Book Project, 1976). It was not until the end of 1980s that stories about Asian Americans were published that portrayed the true experiences of growing up in America (Yokota, 1993). More recent study revealed that Asian Americans were still under-represented in reading textbooks, especially in the realistic fiction genre (Fields, 1996). Another study found that while the numbers of Asian American children’s literature have increased, this literature was not being taught in the classroom (Loh, 2008). One of the reasons cited was the lack of time. This finding is consistent with what researchers have documented in the decade after the passage of the No Child Left Behind Act of 2002. The increasing amount of pressure to show student achievement in the Annual Yearly Progress (AYP) has pushed many teachers to teach to the test. As a result, they find little room to supplement the

prescribed reading curriculum with outside materials. If multicultural stories are not included in the mandated reading basal, chances are, they are not being taught.

Purpose of the Study

The purpose of this study is twofold: 1) to examine how Asian Americans are represented in the third and fifth grade Texas State adopted reading curriculum, and 2) to assess the degrees to which the curriculum guides and strategies are culturally responsive to the ethnic and socio-cultural backgrounds of their students.

Research Questions

The primary research question is: How are Asian Americans represented in the third and fifth grades Texas state adopted reading curriculum?

The sub-questions are:

1. What genres are included in the literature depicting Asian American characters?
2. How authentic are these stories in depicting the Asian American experience?
3. What evidence do we have about the presence or absence of cultural stereotypes?
4. What do the accompanying lesson plans reveal about the publishers' approaches to integrating multicultural curriculum using Banks's framework?

Theoretical Framework

This study is informed by the work of Banks (2007) who identified the four approaches to integrating multicultural curriculum. The four levels include the contributions approach, the additive approach, the transformation approach, and the social action approach.

In the contributions approach, schools and educators make a conscious effort to include ethnic heroes and heroines and discrete cultural elements into the curriculum. However, such inclusions are often limited to festivals, foods, and celebrations, with very little attention given to the meanings of these elements. Sometimes a school will adopt special days, weeks, or even months for the study of diversity. Even so, the focus is on student experiences with limited understanding of the roles ethnicity plays in the U.S. society.

In the additive approach, ethnic content, themes, or perspectives are added to the curriculum without changing the structure or content of the mainstream curriculum. An example would be to add a video clip on the Japanese internment during a study of World War II. Just as in the contributions approach, ethnic content is viewed “from the perspectives of mainstream historians, writers, artists, and scientists because it does not involve a restructuring of the curriculum” (p. 254). Sometimes adding ethnic materials into an existing curriculum as appendages can become problematic when teachers fail to prepare students with the content background or help them respond to the materials with a mature attitude.

At the third level of curriculum integration, the transformation approach changes the structure of the mainstream curriculum and allows students to view issues from

different ethnic perspectives. Here the focus is not on how different cultures contribute to mainstream society, but on a process that Banks called “multiple acculturation” which emphasizes

...how the common U.S. culture and society emerged from a complex synthesis and interaction of the diverse cultural elements that originated within the various cultural, racial, ethnic, and religious groups that make up U.S. society (p. 257).

The social action approach to integrating multicultural curriculum builds on the transformation approach, but adds to it the decision-making and action component. At this level, teachers not only instruct students to view issues and events from various cultural perspectives, but also help them acquire the knowledge and skills to participate in democratic social change so that the marginalized and excluded can become full participants in the society. This approach views teachers as “agents of social change who promote democratic values and the empowerment of students” (p. 258). Lessons or units embracing the social action approach include elements that allow students to ask questions, identify important social issues, gather data for further understanding, reflect on their own values, make decisions, and then take actions.

In addition, to answer sub- questions two and three, the guidelines developed by Asian American Children’s Book Project (1976) were used to examine cultural authenticity and the presence or absence of stereotypes in the stories being studied.

Research Design

Content analysis was chosen as the methodology for this study because it provided a valid research method to identify, record, and analyze incidents of Asian American representation in the Texas state adopted reading series. The study was designed to objectively and systematically identify, record, and analyze occurrences and

incidents of Asian Americans in the Texas state reading adoption. On the basis of this data, inferences were made regarding the presence or absences of specific racial or ethnic stereotypes, and presence or absence of specific culturally responsive strategies. These inferences may reveal “the sender(s) of the message, the message itself, or the audience of the message” (Weber, 1990, p.9).

More specifically, this study was qualitative in nature. Qualitative content analysis has been defined as “a research method for the subjective interpretation of content of text data through the systematic classification process of coding and identifying themes or patterns (Hsieh & Shannon, 2005). Zhang and Wildemuth (2009) contended that qualitative content analysis allows researcher to “explore the meanings underlying physical messages” (p.308), information which is sometimes overlooked in quantitative approach. In addition, qualitative content analysis is inductive in nature, using texts that are purposively selected to inform the research questions; thus allowing the researcher to generate themes and inferences and thereby resulting in products that are descriptive in nature.

The study first examined the occurrences of Asian American characters in the reading series (Appendix A), then each story was examined using an instrument (Appendix B) developed by the researcher based on criteria established by Asian American Children’s Book Project (1976) and by Masuda and Ebersole (2010) for evidence of cultural authenticity as well as the presence or absence of stereotypes

Finally, the accompanying lesson plans and activities for each story were analyzed using an instrument (Appendix C) based on James Banks’s four approaches to multicultural curriculum and adapted from the Mississippi Cultural Responsivity Matrix

(National Center for Culturally Responsive Educational Systems, 2006) for evidence of the contribution, the additive, the transformation, or the social action approach (Banks, 2007).

Sample

The sample of the study consisted of the current editions of the third and fifth grade reading textbooks adopted for use in the Texas public schools constituted the sample being analyzed. These textbooks came from four publishers: 2010 Houghton Mifflin Harcourt *Texas Journeys*, 2010 McGraw Hill SRA *Imagine It*, 2011 Macmillan/McGraw Hill *Texas Treasures*, and 2011 Scott Foresman *Reading Street*.

The samples were chosen because they constituted the current state-approved reading textbooks adopted for use by the Texas Education Agency. Third grade materials were selected because they represented more substantial reading content, yet the length of each story was still relatively short. Furthermore, third grade is right around the age when students progress from “learning to read” to “reading to learn” (Chall, 1983). Students in third grade are also at a developmental level where the sense of right from wrong is maturing enabling them to critique the world around them (Kohlberg, 1976). Nieto (2004) argued that, “multicultural education fits in particularly well with the developmental level of young people who, starting in the middle elementary grades, are very conscious of what is fair and what is unfair” (p. 355). In addition, third grade is when students begin mandatory state testing, when the pressure of performance causes many teachers to resort to teaching to the “test” and hence relegate creative lessons to “prescribed” basals (Lehr, 2010). The fifth grade basals were added to the study in order

to include longer, more complex stories. Inclusion of an upper elementary grade also allowed for comparison with the third grade texts.

Significance of the Study

Although many agree that the number of Asian American children's books has increased in the last few decades, Asian Americans are still under-represented (Fields, 1996; Masuda & Ebersole, 2010), and their literature is still under-utilized (Loh, 2008). There is also a lack of research on how these books, though limited in number, are being taught in the classroom. This study intends to fill a gap in research in Asian American children's literature and its use in the elementary classroom.

Researcher's Point of View and Personal Background

I became interested in multicultural literature first as a mother, and then as an educator. I was born and raised in Hong Kong, and at the age of eighteen I came to the United States for post-secondary education. I spent the first few years as an international student, barely surviving under the demands of schools in my second language, and I paid very little attention to social issues. My immigration status changed after I married and the U.S. became my permanent home. My husband, also born and raised in Hong Kong, had come to the U.S. as a little boy. In many ways we were the "model" minority: we worked hard in school, obtained respectable employment after college graduation, paid our taxes, abided by the laws, and were careful in following without challenge any social norms.

Then we had children. It was in watching my children deal with their identity in schools that prompted me to think about multicultural issues. A couple of incidents

prompted my attention to multicultural issues: the first one was when my son was in first grade. I was volunteering in the classroom one day when the teacher read *Tikki Tikki Tempo*, an allegedly Chinese folktale by Arlene Mosel (1968). The story tells of a family with two sons and in accordance to ancient Chinese custom, the first born was given a long and honorable name “Tikki Tikki Tembo-No Sa Rembo-Chari Bari Ruchi-Pip Peri Pembo” which supposedly meant “the most wonderful thing in the whole world”, while the second son was given the name “Chang” which meant “nothing” or “unimportant”. At the end of the story, the second son became the hero and all children received short names in honor of his heroism. The book was full of inaccuracies, but knowing very little about the world of children’s literature, I did not question the selection of the book.

Although the reading of the story troubled me, I could not verbalize why. Years later, I realized what troubled me about the story was the way it perpetuated racial stereotypes – that all Chinese look alike, they are foreign, and they are exotic. It also sent a message that all Chinese customs are strange. It certainly did not affirm the cultural heritage of the Chinese American students in the audience.

The second incident happened several years later when I went back to school to become a teacher. My first assignment was second grade in a culturally diverse school. The student population in my class was roughly one-fourth Caucasian, one-fourth Hispanic, one-fourth African American, and one-fourth Asian. To all the students I was their teacher, but to the Asian students, I was a role-model as well. Many of the Asian students were new immigrants with parents who had to resort to menial jobs in the new country because they were not proficient in English. It was then that I became painfully

aware of the lack of role-models for my Asian students in the reading materials they encountered every day.

My personal experiences molded my resolve to make education equitable for our diverse population. We need to integrate multiculturalism into our curriculum. A positive portrayal of the Asian American experience is essential to the well-being and academic aspirations of all students.

Chapter Summary

In Chapter One I provided a survey of previous literature which outlined the goals and purposes of multicultural children's literature and the need for more culturally and ethnically diverse literature to reflect the true demographics in our nation's schools. I outlined several issues revolving around multicultural literature including the debate on authenticity and representation. In particular, I argued for the need of more research to examine if Asian Americans are adequately represented in the reading curriculum used in today's classrooms. Finally, I provided my personal experience to explain my "insider" lens as well as to acknowledge any researcher bias that may impact the study.

Definitions

Multicultural literature – for the purpose of this study, multicultural literature includes stories set in countries other than the United States, nonfiction about peoples and places, as well as literature about racial or ethnic groups within the United States.

Asian Americans – for this purpose of this study, Asian Americans refer to those individuals who are currently living in the United States. The definition provided by the U.S. Census Bureau which adopted the U.S. Office of Management and Budget's 1997

Revisions to the Standards for the Classification of Federal Data on Race and Ethnicity

provide for further clarification. In that definition,

“Asian” refers to a person having origins in any of the original peoples of the Far East, Southeast Asia, or the Indian subcontinent, including, for example, Cambodia, China, India, Japan, Korea, Malaysia, Pakistan, the Philippine Islands, Thailand, and Vietnam” (U.S. Census, 2010a).

Asian American literature – for the purpose of this study, Asian American literature include stories with at least one Asian Americans (those living in the United States), or other Asians (those residing in countries outside of the United States) as the main character. Such definition includes literature that originates from Asian countries in such genres such as fables, folktales, or legends.

CHAPTER TWO

Literature Review

Chapter Overview

Chapter One established the need for this study and identified the problem: Are Asian Americans adequately and authentically represented in children's literature, specifically in the Texas state adopted reading basals? In addition, are these stories being used to promote social justice as espoused by multicultural education advocates? Chapter Two will review literature regarding the history of Asian Americans and the social and academic needs of Asian American students, as well as their struggle for identity and representation in the United States. In addition, Chapter Two will also review relevant theorists of multicultural education such as James A. Banks, Sonia Nieto, and Geneva Gay, as well as the role of multicultural children's literature in educating today's children.

The History of Asians in America

Asian Americans have been living in America since the mid 1800s though they have not always been counted as part of the census (U.S. Census 2010a). The most recent census report from 2010 revealed that Asian Americans represented the fastest growing racial group with a 46% growth rate from 2000-2010. Of the 308.7 million in total U.S. population, 5%, or 17.3 million identified themselves as Asian, or as a combination of Asian and another race.

The first group of Asians to arrive in America came from China's rural areas during the gold rush days in California (Takaki, 1993). Pushed by economic and political

instability of their homeland, uneducated young Chinese peasants arrived in America as they responded to the lure of recruitment agents' promises of "great pay, large houses, and food and clothing of the finest description" (Perrin, 1980, p.7). Many of these newcomers were young, single men who were not concerned about the U.S. legislation denying them citizenship for not being "white" because they considered themselves "sojourners," working a few years to earn enough money to bring home (Knoll, 1982). Gold-mining was hard work and the foreign miners' tax was an additional burden. Gradually the Chinese found themselves pushed out of mining and into the hard labor of blasting through mountains in the construction of the railroads (Takaki, 1993).

As the railroad was completed, the Chinese workers settled in low-paying manufacturing jobs, then in agriculture, and then into self-employment, opening stores, restaurants, and laundries. None of this was by choice, for the Chinese were driven out of all areas of employment by white resentment and hostility. Takaki (1993) noted that the "Chinese laundryman" was indeed an American phenomenon because no respectable Chinese men would engage in "woman's work" if they had any other options. Everywhere they went, the Chinese workers were popular with employers who found them diligent and hard-working. But they were losing favor with white laborers who believed the Chinese to be competing for jobs when in fact they took jobs that were considered too menial and degrading in American standard (Perrin, 1980). Such sentiments added fuel to the fire of violence against Chinese workers. In the south, Chinese laborers were sometimes employed in plantations to replace black workers after the end of the Civil War, causing resentment from the black farmhands (Takaki, 1993).

Anti-Chinese sentiment in the United States rose to a historic height around 1873 when the economy suffered a depression. Chinese workers, who had been considered “stupid,” “foreign,” “inferior,” and incapable of assimilation became targets of riots and violence in mining towns throughout California. In 1882, congress passed the first Chinese Exclusion Act, which was renewed in 1892 and extended indefinitely in 1921 (Perrin, 1980). Thus, the Chinese became the first ethnic group to be singled-out for exclusion in the history of the United States. Chinese immigration did not start again until after 1965 following the passage of the Immigration and Nationality Act (Takaki, 1993). The 2010 census revealed that there are about four million Chinese Americans living in the United States (U.S. Census, 2010a). Chinese Americans represent the largest group of Asian American population in the U.S.

Japanese immigrants first came in the nineteenth century to work on the plantations of Hawaii. Initially only a small number of Japanese came, but after the Chinese Exclusion Act of 1882, Japanese workers were brought in to replace the Chinese workers who were barred from entry into the United States. In contrast to the Chinese, Japanese women were allowed to immigrate under the “Gentlemen’s Agreement” of 1907 (Takaki, 1993). As a result, many Japanese were able to start families and establish stable communities (Pew Research Center, 2012).

Unlike the Chinese “sojourners,” many second generation Japanese who grew up in America wanted to establish themselves in mainstream American life. This proved to be difficult because the Japanese were accused of taking jobs from whites in California. In 1924 Congress passed the Asian Exclusion Act which was aimed specifically at the Japanese. Anti-Japanese sentiments continued to fester. And then in 1941, the Japanese

attacked Pearl Harbor. Though most Japanese Americans did not share the same political views of the Japanese government, they found themselves being blamed for its actions. Japanese Americans were rounded up and forced into internment camps because they were considered a potential security threat by the U.S. government. Many Japanese-Americans lost their homes and land during internment (Perrin, 1980; Takaki, 1993).

Unlike the other Asian groups, Japanese immigration did not increase after the overhaul of the immigration law in 1965, in part due to stability in their home country. The 2010 census shows that there were about 1.3 million Japanese in the country, representing the sixth largest Asian-American group (U.S. Census, 2010a).

Filipinos came to America as U.S. subjects after the Spanish-American War of 1898 when the Philippines became U.S. territory. As such, Filipinos were the only Asians with rights to citizenship in the United States (Perrin, 1980). They first came to work on Hawaiian plantations, but began moving to the mainland to satisfy the demand for labor when other Asians were banned from entry. In 1934, the Philippines became a commonwealth of the United States, and in 1946, it became an independent nation. During this period, restrictions were placed on Filipino immigration causing the numbers of immigrants to drop significantly. After the 1965 Immigration and Nationality Act, Filipino immigration increased again as many fled to the United States to escape from Ferdinand Marcos. The 2010 census showed that there were about 3.4 million Filipinos living in the United States, representing the second largest group of Asian Americans in the country (U.S. Census, 2010a).

Asian Indians began arriving in the U.S. between 1904 and 1911 to work in agriculture. They were initially classified by the court as Caucasians enjoying the rights

to become citizens as well as intermarry with native-born whites. However, this ruling was revoked in 1923, making Indians ineligible for citizenship. The 1917 Immigration Act, also known as the Asiatic Barred Zone Act, prohibited Asian Indians from entering the country. After the immigration reforms of 1965, large numbers of Asian Indians came to the United States for skilled employment (PEW, 2012). The 2010 U.S. census revealed that there were about 3.2 million Indians living the United States, representing the third largest group of Asian Americans in the country (U.S. Census, 2010a).

Korean immigrants to the United States arrived as early as 1903 to Hawaii to work in the plantations. Korean population remained low through World War II with the majority arriving after the 1965 immigration act due to inadequate supply of skilled jobs in their home country. As a result, many Korean immigrants were skilled professionals, founding small businesses after their arrival to the U.S. In 2010, an estimated 1.7 million Koreans lived in the U.S, representing the fifth largest Asian group in the country (U.S. Census, 2010a).

Immigration patterns to the U.S. took a different turn in the 1970s as the first group of Vietnamese refugees began to arrive as a result of American involvement in the Vietnam War. The first wave of immigrants came immediately before and after the fall of Saigon, when large numbers of refugees were evacuated by U.S. military helicopters. Those who had not been evacuated fled the country by boat and were placed in refugee camps for months before resettling in the U.S. Later on, more Vietnamese came under a formal immigration process, and the latest immigrants from the 1990s came under family unification visas to established Vietnamese communities in the U.S. (PEW, 2012). While the first group of Vietnamese refugees was relatively educated, spoke more English, and

had more financial resources, subsequent groups were poorer and often did not speak English (Perrin, 1980). Although the U.S. government felt an obligation to resettle the Vietnamese refugees, its citizens did not always share the same sentiment, causing resentment on the part of American citizens, and feelings of rejection on the Vietnamese side. The 2010 census reported about 1.7 million Vietnamese Americans living in the U.S., representing the fourth largest Asian group (U.S. Census, 2010a).

In addition to the Vietnamese, other groups of Southeast Asian refugees found themselves chased out of Laos and Cambodia. Besides, the Vietnamese, there were Chinese from Vietnam, Laotians, Cambodians, Hmong, Mien, and Meo (Tran, 1998). The Hmong people who lived in the mountains of Laos, and who had assisted U.S. Central Intelligence Agency in the “Secret War” against the Vietcong.

The Struggle for Identity

The term “Asian American” was first coined by the late historian Yuji Ichioka in the late 1960s as a “self-proclaimed category to reject the ‘oriental’ label imposed by the West” (Zhou & Lee, 2004, p. 11). The “Oriental” label implied innate differences between the East and the West (Said, 1979 as quoted in Lee, 1996) which suggested Asian persons to be unassimilable and could never become Americans. This “Asian panethnicity” was formed by groups who differ in language, history and culture to protect the interests of the collective group as well as individual entities (Li & Wang, 2008). The label has become “instrument of political mobilization and activism” (Zhou, 2004 as quoted in Zhou & Lee, 2004. p. 11) resulting in the establishment of Asian American Studies programs in universities, social services, as well as legal action groups around the Civil Rights era to protect the rights of all Asian American groups such as Vietnamese

and Cambodians whose numbers are much smaller (Li & Wang, 2008). Though a politically convenient label, most Asians still identify themselves with their countries of origin such as “Chinese-American,” “Filipino American,” or “Indian American.” A PEW (2012) report revealed that only one in five described themselves as Asian or Asian American, and fewer described themselves as only Americans. The latest U.S. Census (2010a) reported that Asian American population grew faster than any other race groups in the country from 2000 to 2010, thus presenting a large population group that cannot be ignored by either public or private sectors. This census information affects how policies are made at all levels of government, from housing to education, to identifying areas of needs and services.

On the other hand, however, Asian Americans encompass groups who differ in major ways. Although many groups are recent arrivals, such as the Cambodians, Hmong, Indonesians, Laotians, Pakistanis, and Thais, others have been here for generations, such as the Chinese, Japanese, Filipinos, and Koreans. Those who recently immigrated to the U.S. came under much different contexts than their earlier counterparts. Many came involuntarily due to political unrest in their home countries. Whether they are recent immigrants or old-timers, they speak different languages, practice different religions, eat different foods, carry different histories, and follow different customs (Zhou & Lee, 2004). A pan-Asian American label reduces such diversity, masks the extent of poverty and achievement gaps, and exacerbates the “invisibility” that many Asians have experienced (Li & Wang, 2008; Pang, 1998; Park, 2001; Wallitt, 2008; Wu, 2002; Zia, 2000). As a whole only 10% of Asians were reported to live in poverty in the 2000 U.S. census, but when the group is broken down by ethnicity, one can see a wide range of

poverty rates ranging from 5% for Filipinos to 38% for Hmong (Myers-Lipton, 2006 as quoted in Li & Wang, 2008, p. 7). There are also significant gaps among the different Asian ethnic groups in economic and educational attainments, and achievement gaps within each group by social class (Louie, 2008; & Lew, 2006 as quoted in Li & Wang, 2008, p.7). Thus it is clear to see that much is at stake when the different Asian groups are lumped together.

The invisibility that many Asians struggled with permeates across all levels of life in education, politics, and entertainment (Park, 2001; Takaki, 1993; Wu, 2002; Zia, 2000). Zia (2000) lamented that, “it was a rare event,” referring to appearances of Asian Americans on the media (p. 253), and remembers how the family used to react whenever an Asian character was seen on television. “The challenge and opportunity facing Asian Americans is to make ourselves real to other Americans. When we accomplish that, Asian sighting will no longer matter.” (p. 254).

The Struggle against Stereotypes

With over 150 years of history on American soil, one would think that Asian Americans are firmly grounded in this land of diversity. During the exclusionary period, Asian Americans were perceived as “heathen” and “unassimilable” (Takaki, 1993). The idea of Asians being Americans is still new to many, as often portrayed by the media (Park, 2001). Early Asian images seen on the media were “Fu Manchu” – the evil criminal mastermind; or “Charlie Chan” – the subservient detective with a despicable accent. Asian men were often portrayed as “overly polite,” “submissive,” and “subservient,” and Asian women were “exotic geishas,” “china dolls,” or “dragon ladies” (Zhou & Lee, 2006). Zia says it well, “As a child, I didn’t see Chinese or other Asian

American speaking up to challenge such indignities.” (p.12). Takaki (1993) pleads, “The Asian American immigrant stories need to be told,” in order to “make American people realize that Chinese people are human.” (p.15) Clearly, Zia and Takaki, as well as other Asian Americans who have grown up in America, saw little of their reflections in the world around them (Takaki, 1993; Zhou & Lee, 2006; Zia, 2000).

In addition to the negative perception, many native-born Asians find themselves being treated like “foreigners” (Tuan, 1998) “strangers” (Takaki, 1993), having to answer inquiries about “where one comes from,” or entertaining comments about “how good one’s English is” (Park, 2001; Zhou & Lee, 2004; Zia, 2000; Wu, 2002). Asian American scholars as well as researchers have written about the dilemma faced by many as they come to terms with who they are. The identity-forming process becomes painful as they negotiate between holding-on to their heritage culture and assimilating into the American culture (Young, 1998).

Another devastating stereotype of Asian Americans is that of the “model minority” image. The portrayal of the “overachiever, math wizard, science and computer nerd” started around the civil rights era (Zhou & Lee, 2004). The term “model minority” first appeared in 1966 in a *New York Times* article titled “Success Story: Japanese American Style” by William Petersen who reported on the Japanese American’s ability to assimilate and success academically (Chang & Au, 2009; Li & Wang, 2008). Soon, the “laudatory title” was picked up by major news agencies such as *Newsweek*, *Time*, and *U.S. News & World Report* who contributed to the overt praising of Asian children as the new “whiz kids,” and overachievers who “top out whites and other minorities.” These reports seemed to paint a new picture of mainstream America’s acceptance of Asians

who were no longer “a yellow peril,” but “a super minority” (Li & Wang, 2008), and some even used the term “yellow power” (Zia, 2000).

Clearly the model minority myth had serious negative consequences for Asian students in their academic and identity development (Chun, 1980). On the surface level, the “model minority” label appeared to be congratulatory and complimentary; however, behind the glorious mask, Asian American students found their voices silenced and needs neglected. Lee (1996) reported that often Asian American students felt ignored and exalted at the same time. Instead of being seen as unique groups with distinct ethnicities, the model minority stereotype lumped all Asian ethnicities into one “racial/panethnic group” who has already ‘made it’ in American society and therefore did not need any help (Lee, 1996, p. 5). Thus the poverty and illiteracy that so often accompanied Asian refugee groups were overlooked and ignored altogether (U.S. Commission on Civil Rights, 1992 as cited in Lee, 1996).

Lee (1996) further argued that the stereotype not only silenced the wide range of Asian American experiences, it also silenced the racism that Asian Americans experience. By now, Asian Americans had become a part of the black and white discourse (Li, 2008). Those who fit this image were ideologically whitened as “honorary whites,” and those not achieving or “misbehaving” were blackened (Lee, 2005; Tuan, 1998; Wu, 2002). Thus the model minority stereotype was used as a hegemonic device against other racial groups during the time of the Civil Rights movement (Lee, 1996). The success stories of Chinese Americans, who made it on their own without help from anyone, have been pitched against Blacks who at the time were beneficiaries of proposed

government aid. The silent, hard-working Chinese Americans and other Asian Americans were touted as models for the other races to follow.

Manuel & Davis (2006) summed it up well:

Asian American children are thus caught in a triple bind: pressured to remain faithful to ancestral heritage, while at the same time admonished to assimilate and become fully American, but ultimately finding that because of their Asian genes, many American will never give them full acceptance (p. vi).

What is Multicultural Education?

The concept of multicultural education began as a response to the civil rights movement of the 1960s in an effort to eliminate discrimination in housing, employment, and education (Burnett, 1994; Banks, 2007). In education, ethnic minority groups demanded institutions to reform their curricula to reflect minority experiences, hire more teachers of color, and to revise textbooks to reflect the diversity of those represented in the United States. As a result, courses and programs began to be offered in colleges and universities, but these efforts were developed in haste without careful planning (Banks, 2007). In addition, these curricula additions did not reach across the general student population and were taken primarily by students of the ethnic group that the course studied. In the decades that follow, multicultural education became the topic of debate and source of contention on the public forum. Many contend that multicultural education divided students along the racial and cultural lines and failed to unite them as fellow Americans (Burnett, 1994).

One of the most recognized authorities on multicultural education is James A. Banks. The next section will discuss his perspectives on the subject.

James A. Banks and Multicultural Education

According to Banks (2007), multicultural education is at least three things, “an idea, an educational reform movement, and a process” (p.3). The idea is that whereas some students have better opportunities to learn than others due to their membership in a racial, ethnic and cultural group, many students have been marginalized because they belong to other groups. Multicultural education seeks to equalize the opportunities for all students regardless of their racial, cultural, ethnic, or social-class membership so that they can learn and succeed like the others. Multicultural education is a reform movement because educators have to actively seek ways to create equal opportunities for all students by changing the school environment, in addition to changing school curriculum, so that students from all ethnic, cultural, racial, and social backgrounds can thrive. Multicultural education is a process because its ideas and goals can never be fully attained. Banks believed that discrimination will always exist to some extent and multicultural education should be viewed as an ongoing process, an ideal that educators should constantly aim for.

Many teachers define multicultural education as content-specific, related more to reading and social studies, thus those who teach math or science consider multicultural education as irrelevant. Banks (2007) argued against such a narrow definition of multicultural education and provides a broader concept incorporating five dimensions. These dimensions are: content integration, the knowledge construction process, prejudice reduction, an equity pedagogy, and an empowering school culture (p. 20).

Content integration refers to the extent in which teachers teach or explain “key concepts, principles, generalizations, and theories” in their content areas using examples

from a variety of cultures and groups. The knowledge construction process refers to the way teachers help students understand how knowledge has been constructed through various frames of reference, perspectives, cultural assumptions and biases, thereby enabling students to construct their own knowledge. Prejudice reduction refers to “lessons and activities teachers use to help students develop positive attitudes toward different racial, ethnic, and cultural groups” (p. 21). Banks (2001b) reported that certain conditions, such as the inclusion of positive ethnic images and the consistent use of multiethnic materials, help to develop students’ positive intergroup attitudes.

Equity pedagogy refers to the way teachers adapt and modify their teaching practices for the benefit of student learning. The presence of equity pedagogy is evidenced by teaching styles and approaches that reflect the learning styles of students from diverse ethnic, racial, cultural, and social-class groups. An equity pedagogy ensures the facilitation of student academic achievement (Banks, 2007).

An empowering school culture refers to the total teaching and learning environment of the school. Evidence of an empowering school culture can be seen in the attitudes, beliefs, practices, curriculum, assessment, procedures and strategies by teachers and administrators, one that promotes equitable learning for all regardless of race, culture, ethnicity, gender, and social class (Banks, 2007).

Although all five of the dimensions are interrelated, Banks (2007) argued that to implement multicultural education effectively, all five of the dimensions must be given deliberate attention and focus. The two dimensions in Banks’ multicultural education that are of particular relevance to this research are content integration and knowledge construction process. Banks identified four different approaches that teachers use to

integrate multicultural content into their curriculum. These approaches are: contributions, additive, transformation, and social action.

The contributions approach constitutes the lowest level of integration and is the easiest to implement because it requires little prerequisite on the part of the teachers. It takes minimal effort for schools to celebrate the birthday of Martin Luther King, Jr. or Cesar Chavez and to tout their contributions in the mainstream society. The focus of these special lessons or units of study is on the U.S. society and how ethnic minorities have contributed to the mainstream using criteria established by mainstream perspectives. Another example is Black History Month in February when the entire campus studies African American culture - its foods, music, dances, and artifacts, with little focus on the true meanings and importance of such customs to the community. The inclusion of heroes and heroines in the mainstream curriculum is sometimes a direct response to political demands of the ethnic community to be more visible. Such visibility is important as it helps ethnic students to feel a sense of value and empowerment, sentiments which are positively correlated with academic achievement (Henderson, 1991; Herrera et al., 2010). However, Banks argued that there are limitations to the contributions approach. When ethnic issues are skimmed on the surface, students do not get a global view of the role played by ethnic and cultural groups in the U.S. society, and important issues such as racism and poverty are often glossed over. Also, showcasing the success stories of ethnic heroes who have apparently “made it” in mainstream society only reinforces the notion that one can “pull themselves up by their bootstraps” without any effort to fully disclose or to understand the racism and oppression these heroes have to overcome to get to their success. In addition, Banks argued that the contributions

approach inadvertently trivializes ethnic culture and sets to reinforce stereotypes and misconceptions with the study of exotic and strange customs. Furthermore, when students receive a one-time experience with minority culture, they fail to see the role of minorities in the overall context of U.S. history and society.

The next level of integrating multicultural education is the additive approach. This approach is characterized by the addition of concepts, themes and perspectives to the content of the curriculum. While the additive approach can be the first step towards a transformative curriculum, it does not alter the basic structure of the curriculum. Examples of the additive approach are adding a book written by an African American author to an English literature class, or the addition of a videotape on Japanese internment in history class. In the additive approach, ethnic content is viewed from the perspective of mainstream writers, and events or problems that are chosen for study are selected based on mainstream criteria. The additive approach shares similar shortcomings as the contributions approach, namely, the viewing of history from a White American perspective. In addition, the adding of content materials as disjointed pieces instead of as integral parts of a curriculum sometimes creates pedagogical problems for the teacher, and confusion for the students.

At the third level of multicultural curriculum integration, the transformation approach, the basic structure, goals and perspective of the curriculum begin to undergo some changes. Although it is impossible to view every issue from every possible point of view as represented by the ethnic groups in the United States, the transformation approach nevertheless allows students to view concepts and problems from more than one perspective, especially the perspectives of those who have been affected most by

such events. The difference between the transformation and additive approaches is that ethnic perspectives are seen as integral part of the U.S. society. The transformation approach also encompasses every aspect of the curriculum and is not limited to social studies or reading. When studying the various content areas, the focus should not be on how ethnic minorities contributed to U.S. culture, but on

...how the common U.S. culture and society emerged from a complex synthesis and interaction of the diverse cultural elements that originated within the various cultural, racial, ethnic, and religious groups that make up U.S. society. (p. 257)

The social action approach constitutes the highest level of multicultural education. The goal at the social action approach is to educate students for critical social thinking and decision-making skills. At this level, schools and teachers are not only teaching the knowledge and skills students need, but empowering them to actively participate toward social change. Teaching units organized in the social action approach have these components:

1. A decision problem or question
2. An inquiry that provides data related to the decision problem
3. Value inquiry and moral analysis
4. Decision making and social action (p. 258)

Banks added that in real teaching situations, the four approaches are often seen as blended or mixed due to the challenges of integrating mainstream-centric curriculum to integrate multicultural content. Teachers may be seen using the school-supplied curriculum that employs a contributions approach as a springboard to challenging their students into the social inquiry in the transformative approach. In addition, the

integration of multicultural content needs to happen as an ongoing process, and not limited to the unit of study.

Sonia Nieto presented similar but slightly different view of multicultural education. The next section will discuss her perspective.

Sonia Nieto's View on Multicultural Education

To address the persistent problem of educational inequity, Nieto suggested we start with understanding a society's ideology since how we view education influences how we respond to challenges. Nieto asserted that recent educational trend that touted a "learner-centered" teaching pedagogy fails to address the full scale of the problem because putting individuals at the center isolates them "from the social, cultural, historical, and political context in which they live" (p. 5). She posited that teaching and learning should be analyzed from sociocultural and sociopolitical perspectives which view learning as a social construct resulting from the interaction of language, culture and teaching through the relationships of teachers and learners. Nieto stated that learning takes place as learners and teachers interact and form relationships and these interaction and relationships are often implicated by power and privilege.

Nieto (2002) explained, "Sociocultural and sociopolitical perspectives are first and foremost based on the assumption that social relationships and political realities are at the heart of teaching and learning" (p. 5). She expounded on these relationships with five interrelated concepts: agency, experience, identity/hybridity, context/positionality, and community.

Agency is the belief that teachers are merely agents of learning, that knowledge is constructed from the mutual discovery by students and teachers, the exact opposite of the

“banking system” of education that Paulo Freire (1970) fought against. Teachers who teach with this concept in mind plan lessons beyond textbooks and worksheets. They believe that all students, regardless of their ethnic, cultural, or home language, can think and reason, that they can reflect, theorize, and create knowledge.

The second concept theorizes that learning is built on experience. However, the experiences of children from culturally and linguistically different backgrounds have not always been acknowledged or considered by educational institutions as the right kinds of experience conducive to learning. Many of these students have been considered lacking in cultural capital. It is crucial for teachers to recognize and validate the assets that these children do bring.

The concept of identity/hybridity emphasizes the dynamic nature of culture, and how, among other factors, students’ background and the cultural contexts in which they were raised influence their schooling experience. Culture is fluid and multifaceted, influenced by social, economic, and political factors. Culture cannot be defined by stagnant characteristics, nor can it be fully understood by its surface structures such as food, festivals, or holidays. Culture becomes even more complicated when students are bi-racial. Therefore, culturally responsive pedagogy needs to go beyond incorporating the cultural practices of students’ families, or the stereotypical ideas about learning styles. It needs to consider context and positionality.

The concept of context/situatedness/positionality reminds us that culture is not just the foods, customs, and rituals of a specific group, and cultural differences do not constitute barriers in learning. It is how these cultural differences are situated and positioned in society that affect whether and how students learn. Whether teachers

recognize the social and political context from which their students come from can affect how they perceive their students and how they teach. Whether an English language learner is perceived as deficient because they do not know English, or intelligent because they are learning another language can significantly affect their treatment and self-concept.

The concept of community specifies that learning is “rooted in – and influenced by – society and culture” (Vygotsky as quoted in Nieto, 2002). Schools as institutions are organized around mainstream ideologies and these ideologies are reflected in the curriculum and philosophy. Therefore, children whose cultures do not match these ideologies may find schools to be uninviting and discouraging. If learning were to take place, teachers need to become a bridge allowing students access to a culture different from their own, and back.

Nieto stressed that although multicultural education is “not a panacea for all educational ills,” it can have great impact on students’ attitudes and behaviors when it is broadly conceptualized as school wide reform which goes beyond sensitivity training, ethnic holidays or food festivals. Nieto proposed a definition of multicultural education with seven characteristics conceptualized from a sociocultural and sociopolitical context.

Multicultural education is:

1. Antiracist
2. Basic education
3. Important for all students
4. Pervasive
5. Education for social justice

6. A process

7. Critical pedagogy (p. 346)

Nieto (2002) saw the need to emphasize the antidiscrimination aspect of multicultural education because many programs seldom go beyond the superficial celebration of ethnic holidays which sometimes perpetuate stereotypes. To be antiracist involves careful examination of all areas of schooling that concern students, including tracking, materials, curriculum, availability of course choices, teaching practices, and exposing discriminatory and racist practices. To be antiracist also means explicitly teaching students to recognize and confront racist practices and beliefs, and giving them the skills to become “productive and critical citizens for a democratic society” (p.348).

The second characteristic challenges the established canon that represents the core body of knowledge that all students must master in school and everything on the periphery is irrelevant. The problem with this core knowledge is that it has been determined from almost exclusively European or European American perspective, silencing groups who had played a vital role in the making of the country’s history. Because many viewpoints are left out in our core curriculum, students are deprived of the opportunity to study a wide perspective of knowledge. Nieto (2002) posited that multicultural education should replace “monocultural” education as the basic education.

Despite owing its origin to addressing the needs of student groups who had been neglected in the school system, multicultural education is important for all students because all students have been “miseducated” (p. 353) by a biased and partial education which fails to present the world as it really is. Nieto argued that while the silenced minority groups are the primary victims of a biased education, students from the

dominant culture need multicultural education more than others because they are the ones who are most misinformed about diversity and as Banks (2001) put it, are “culturally and ethnically encapsulated” (p. 44).

In addition, multicultural education should not be a season, or a period of the day, or a separate subject area taught by a specialist, it needs to permeate everything about the school: the climate, the environment, curriculum, and relations between students, teachers and community. It needs to show up in every lesson, unit, display, and letters home. In other words, multicultural education needs to become “a philosophy, a way of looking at the world, not simply a program or a class or a teacher” (Nieto, 2002, p. 354).

Multicultural education not only helps students recognize the diversity and injustices of our society, it also invites students to put their learning into action for social justice, in line with Paulo Freire’s “praxis” – connecting theory with reflection and action (p. 355), or John Dewey’s idea of preparing students for participation in a democracy.

Multicultural education is a process, more so than it is a curriculum or content. The central tenet of multicultural education is that teachers’ attitudes and expectations about students are more crucial to student learning than the facts and figures they have to learn in class because teaching and learning is more about relationships. It is a process whereby teachers develop an awareness that students are influenced by the culture and language that they bring in, and to come to an understanding of the persistent racism and discrimination that students face in schools, and then to empower their students to learn (Nieto, 2002).

According to Nieto, education is ‘neither neutral nor apolitical’ (p. 43). Decisions made at all levels of education, what curriculum to teach and what to include in

the curriculum, all reflect the view of the dominant culture. As such, a monocultural education presents only one way of looking at things and fails to provide students with the perspectives that they need to understand the complexity of reality. The goal of multicultural education is therefore to help students understand the world from multiple perspectives, encourage critical thinking, reflection and action. Because critical pedagogy begins with the experiences of the students, a multicultural perspective is the natural starting point. It begins with the learners' experiences, but takes them beyond their own experiences and into the perspectives of those around them.

Geneva Gay is another leading educator in the field of multicultural education. Her point of view focuses on culturally responsive pedagogy. The next section will discuss this perspective.

Geneva Gay and Culturally Responsive Teaching

According to Gay (2000), culturally responsive teaching is based on the assumption that teaching and learning is contextual and situational process. As such, learning becomes more meaningful and more likely to take place when academic knowledge is situated within the cultural and social backgrounds of the students. Culturally responsive teaching is the practice of capitalizing on the cultural characteristics and experiences, and perspectives of culturally diverse students in order to teach more effectively (Gay, 2000).

Culturally responsive teaching has the following characteristics:

1. It is validating.
2. It is comprehensive
3. It is multidimensional

4. It is empowering
5. It is transformative
6. It is emancipatory

Culturally responsive teaching is validating. It acknowledges and values the cultural heritage that students bring with them, and teaches other students to appreciate those heritages. It also builds upon those cultural backgrounds, information, and resources to connect home and school, and using a variety of strategies that are culturally relevant for the students to ensure that learning is connected and meaningful.

Culturally responsive teaching is comprehensive when teachers teach the whole child and take into consideration the need for maintaining cultural identity and heritage alongside academic achievement. Hence, it is comprehensive education where teachers are responsible for helping their students develop intellectually, socially, emotionally, and politically.

It is multidimensional. Culturally responsive teaching involves all aspects of teaching and learning – curriculum, classroom environment, learning context, teacher-student interactions, instructional strategies and performance assessments. It may also involve teachers across discipline.

It is empowering. Culturally responsive teaching empowers students to be successful learners and better humans. It involves teachers bestowing appropriate expectations and support for achievement, which in turn strengthens students' sense of self-efficacy.

It is transformative. Culturally responsive teaching incorporates the strengths students bring in from their cultural backgrounds to help them develop knowledge and skills needed to make reflective decisions for effective personal and social action.

It is emancipatory. Culturally responsive teaching liberates students from the stagnant, one-sided truth that is based on the mainstream way of knowing. This freedom is attained by making authentic knowledge about different ethnic groups accessible to students. This knowledge will free students to better understand the human condition, the relationships among individuals and groups locally, nationally, and globally.

Why Do We Need Multicultural Literature?

According to Cai and Bishop (1994), the use of multicultural stories is one key component to further the goals of the multicultural education movement. The main purpose of multicultural education is to ensure that all students have the same opportunities to succeed regardless of their cultural, ethnic, socio-economic, and language backgrounds (Banks, 2007).

Stories are important. Stories are “lenses through which we view and review all of human experiences” (Denman 1991 as quoted in Gay, 2000). Stories shape, as well as reflect human conduct. Stories serve many different functions, they “entertain, educate, inform...showcase ethnic and cultural characteristics...connect self with others, proclaim self as a cultural being, develop a healthy sense of self, and forge new meanings and relationships, or build community” (Gay, 2000, p. 3).

Siu-Runyan (2007) asserts that there is “the great need for books written by people of color about people of color” (p.xv). She feels that her students need to read about other young people who are from different cultural, social, and economic

surroundings that are different from their own so that they can better understand themselves and others.

Thus children's literature serves as both mirrors and windows (Gates & Hall Mark, 2006), and as an agent of enculturation (Rosenblatt, 1995). It works as a mirror to reflect the reality of the world we live in, and a window for us to see the larger world around us. Children's literature needs to reflect the reality of all those it claims to represent. In other words, children of color need to see themselves and their culture depicted realistically and authentically (Bishop, 1992), so that they can develop positive self-images, develop a sense of self-worth, and to gain a sense of self-efficacy (Lehman et al., 2010).

Literature becomes a window when it lets children see glimpses of the lives and experiences of others who are different from themselves (Lehman et al., 2010), thus allowing them to enter another world to “view, participate, and empathize, and participate emotionally, begin to appreciate other people's struggles, and pain, and to develop respect for diversity” (p.18).

A good example of children's literature serving as a window and a mirror is *Grandfather's Journey* by Allen Say (Say, 1993). Say tells the story of his grandfather who journeyed from Japan to the “New World” (p.6) as a young man. After traveling much of North America, he fell in love with California, settled there, and started a family. Though he loved his new home, grandfather missed the home of his childhood and thought often of his old friends. After a number of years, he finally took his family back to Japan where his daughter fell in love and married and had a son (Say). Once again, grandfather was happy, but once again he missed his home in California and dreamed of

one day visiting it again. However, because of the war, he never did. Say had heard much about California growing up with grandfather. He went there when he was old enough, and came to love the land his grandfather loved, and stayed on. But just like his grandfather, he missed the land of his childhood too.

Grandfather's Journey (Say 1993) captured the sentiments and longing of many older immigrants who came to love their new home in America, yet yearned for the familiarity and comfort of the old home. The story allows children of immigrants to see a true image of their family's experience, especially the emotional struggle faced by many of their elders who seem forever reminiscing about the old country. Say's story also helps children understand that their experience is not "strange" and can be put into words. Thus, the story serves as a mirror reflecting the often seemingly contradictory sentiments about their "old" and "new" home. Say's epiphany on page 31, "The funny thing is, the moment I am in one country, I am homesick for the other" successfully sums up his grandfather's feelings, and Say's final message for his readers is that he finally understands his grandfather. "I think I know my grandfather now" (p. 32). The story not only allows immigrant children to better understand their predecessors, it also allows other children to take a glimpse into the world of those who left behind a beloved home for a new one in America.

Another story that serves as a mirror and window is *Oranges on Golden Mountain* (2001) by Elizabeth Partridge and illustrated by Aki Sogabe. This is a historical fiction set around the gold rush era in California of an immigrant boy from China. Jo Lee lived in a Chinese village with his widowed mother and little. They tended an orange orchard, but for the second year in a row, there was a severe drought and their orchard did not bear

any fruit. Mother had no choice but to send Jo Lee to work with Fourth Uncle in the fishing village along the coast of California. Reluctantly Jo Lee agreed to go because leaving home meant there would be more food for his sister and his mother. Jo Lee's mother sent along branches of orange trees from their family orchard and instructed him to plant them in California soil as soon as he got there. Though he missed home terribly he communicated with his mother through his dream spirit which, according to traditional Chinese philosophy, gives a person the capacity to dream and be courageous.

Oranges on Golden Mountain reflects the reality of life of early Chinese immigrants who came to America not for gold, but for survival. It also allowed the readers to see that some even gave their lives (like Jo Lee's father) on Golden Mountain and many others toiled in harsh conditions. It portrayed the loneliness and culture shock many immigrants faced, but it also illustrated a beautiful of courage and resilience. Although the book did not deal with the discrimination of the time, the author did provide valuable background information in the *Afterword* of the story where it exposed the prejudices against Chinese immigrants and pointed to more resources to use on the author's website, thus providing a window to study issues that may not be familiar to the students.

Nieto (2004) defined social justice as providing all students with all that they need to reach their full potential. This includes material resources as well as emotional resources – belief that they can learn, they are worthwhile, expect them to reach new heights and to do great thing. Social justice also means drawing on the resources and talents that students bring to the classroom. These resources include their language and culture.

As our school demographics become more diverse and multicultural, we must make a conscious effort to teach all children (Edwards and Queen, 2002). Tolerance is no longer enough, Nieto (2002) argued. “If all we expect of our children is tolerance, can we ever hope that they will reach the point where they understand, respect, and affirm differences?” (p. 257). There is a pressing need to teach from the viewpoints and perspectives of others (Edwards & Queen, 2002). When we do that, we are helping students to better understand themselves and of others. Dyson & Genishi (1994) believed that “we all have a basic need for story, for organizing our experiences into tales of important happenings” (p. 2). The need for multicultural stories is especially urgent because of increasing diversity in the classroom. Teachers learn about the cultures and experiences of their children, and children learn about each others’ world through these stories. Literature functions as both a mirror and a window (Gates & Hall Mark, 2006). It reflects the reality of the world we live in, as well as provides an opening for us to peek into the larger world around us (Botelho & Rudman, 2009).

Affirming children’s diverse backgrounds is the highest level of support for diversity (Nieto, 2004). Nieto argued that “effectively teaching students of all backgrounds means respecting and affirming who they are” (p. 280). Yet “the identities of non-mainstream students frequently are dismissed by schools and teachers as immaterial to academic achievement” (p.280). Bishop (1992) posited that children of color need to see themselves and their culture represented and portrayed realistically. Such representation not only allows children of diverse backgrounds to develop positive self-images, develop a sense of self-worth, and to gain a sense of self-efficacy (Lehman et al., 2010), it also allows other to “view, participate, and empathize, and participate

emotionally, begin to appreciate other people's struggles, and pain, and to develop respect for diversity" (p.18). Multicultural literature also enhances literacy development (Herrera et al. 2010; Freeman & Freeman, 2004).

The inclusion of multicultural stories is not only important for children who are culturally, ethnically, or socially diverse, it benefits all children (NCTE, n.d.). It exposes students to diverse points of view (Banks, 2004; Lehman et al., 2010) and bridges them to understand others (Mo & Shen, 2003; Siu-Runyan, 2007). It enriches a society because it provides opportunities for individuals to experience other cultures (Banks, 2001a).

"When individuals are able to participate in a variety of ethnic cultures, they are more able to benefit from the total human experience" (p. 44).

The classroom is where students learn about the language of power, and teachers can give students voice through multicultural literature, empowering them so that they can better connect to the larger society (Garcia, 2002). Multicultural literature also liberates children from preconceived stereotypes (Howard, 1991). In addition, multicultural literature helps all students gain a more complete and balanced view of our nation's history, as well as how the different groups interact and shape our society (Edwards & Queen, 2002). Banks (2001a) asserted that the presence of multicultural literature helps to reduce prejudice because when minority groups are adequately represented in textbooks and other instructional materials, issues of race and ethnicity in the classrooms are confronted, student learning and engagement are enhanced (NCTE, n.d.)

Teaching is a political act (Freire, 1983). Just as Nieto claimed that context is important to learners and learning, Freire emphasized the context in which one learned to

“read the world.” Freire explained that a person learns to read the world much earlier than he learns to read the word. “Reading the world always precedes reading the word, and reading the word implies continually reading the world” (p.10). The world that one learns to read first is one’s experience, the “texts, the words, the letters of that context incarnated in the “world I crawled, gurgled....took my first steps, said my first words” (p. 6); and in the environment, “in the song of the birds...in the dance of boughs...the clouds of the sky...”; in the animals one with which one grew up, and also in the “language universe of my elders, expressing their beliefs, tastes, fears, values, and which linked my world to wider contexts whose existence I could not even suspect” (p.7).

In other words, the backgrounds and experiences that students bring with them to the classroom are an integral part of this world which cannot be separated from the learners. In Freire’s work with adult literacy, he prepared his materials by first studying the context of his students’ activities to determine what needs to be learned and taught (Elias, 1994). The implication for younger children should be the same, that teaching should incorporate the context of students’ experiences, corresponding to “the meaning of the people’s existential experience, and not of the teacher’s experience” (Freire, 1983, p. 10).

Literacy is also a tool for empowerment or disempowerment (Freire & Macedo, 1987). Literature “...becomes a vehicle by which the oppressed are equipped with the necessary tools to reappropriate their history, culture, and language practices” (p. 159). Literature should be analyzed using multiple lenses, to equip students to “read the word and the world” (Freire, 1970). Furthermore, literature should be viewed with a critical lens in the larger socio-political context to address issues of race, gender, and class

(Nieto, 2002). Not only do we need to see who is included in our traditional canon, we also need to question “who is missing in the story” (p. 272) and why they are missing. The Cooperative Children’s Book Center (2012) asserts, “it’s important to pay attention to the way books and book publishing reflect, or fail to reflect - the diversity of our nation and the realities of the lives of children and teenagers today” (para.8).

Current State of Asian American Children’s Literature

Until four decades ago, Asian American characters have been virtually invisible in children’s books (Masuda & Ebersole, 2010). The Asian characters that did appear in books published in the early years were full of stereotypes (Asian American Children’s Book Project, 1976). It was not until the end of 1980s that stories about Asian Americans were published that portrayed the true experiences of growing up in America (Yokota, 1993). More recent study revealed that Asian Americans were still under-represented in reading textbooks, especially in the realistic fiction genre (Fields, 1996).

Reports available from The Cooperative Children’s Book Center (CCBC) for the years 2003-2011 shows that out of the 3,000 children’s books published, an average of 2.5%, or 75, of those contain significant Asian/Pacific or Asian/Pacific American content. The numbers did not reveal any significant change in the last decade even though Asian Americans was the fastest growing racial group from 2000-2010 (U.S. Census 2010a). Out of the 75 books published with Asian American characters, over half were formulaic books offering profiles of different countries around the world. Though these reports do not focus on the quality of the content, CCBC noted,

...numbers matter, too. Quality literature arises in part from depth in the numbers – the more multicultural books published, the greater the chances there will be outstanding offerings among them. And certainly diversity of experience within

any racial or cultural group depends on a wide number and variety of books being published and available to children and teens (2011, p. 4).

Today, about 17.3 million, or 5% of the population identified themselves as Asians, or as a combination of Asian and another race. In Texas, census data revealed that 4.4%, or 1.1 million were identified as Asians (U.S. Census, 2010b), and more specifically, 177,185 students, or 3.5% were Asians in the state's K-12 population (TEA, 2012). Clearly, Asian Americans are not adequately represented in today's children's literature.

Another study found that while the numbers of Asian American children's literature have increased, this literature was not being taught in the classroom (Loh, 2008). One of the reasons cited was the lack of time. This finding is consistent with what researchers have documented in the decade after the passage of the No Child Left Behind Act of 2002. The increasing amount of pressure to show student achievement in the Annual Yearly Progress (AYP) has pushed many teachers to teach to the test (Lehr, 2010). As a result, they find little room to supplement the prescribed reading curriculum with outside materials. If multicultural stories are not included in the mandated reading basal, chances are, they are not being taught.

The Politics of Textbooks

The K-12 textbook publishing business is often referred to the "el-hi" (elementary/high school) market. The process whereby textbooks appear on student desks in classrooms is the result of a complicated process called state adoption. Currently twenty-one states use a state-wide textbook adoption process (Fordham Institute, 2004). In this process, a central textbook committee or state department

reviews, amends, and selects the textbooks that schools may purchase using state monies. The other states become “open territories” where school districts are free to choose and purchase their own textbooks. What matters to the publishers are the states that bring in the most revenue. Since California, Texas, and Florida are all adoption states with the largest student populations, these states become the driving force of what contents get included in the actual textbooks. Critics of the textbook business and the adoption process argued that textbooks are highly sanitized and dumbed-down to avoid controversies and to appease different powerful interest groups, and the process is overly politicized. However, analysis of this sort is beyond the scope of this study. The point is that Texas is an influential state in the matter of textbook adoption, and texts that are adopted in Texas often become marketed to be used throughout the nation (English, 1980; Fordham Institute, 2004; Sewall, 2005).

The “el-hi” market generates more than \$4 billion a year for the publishing companies, bringing in more revenue than from college textbooks (Sewall, 2005; Fordham Institute, 2004). The biggest sellers being reading and math books for the elementary grades that are sold as multi-volume programs (Sewall, 2005). It was estimated that about 80% of the knowledge that are exposed to elementary and secondary students came from textbooks (English, 1980). There is evidence that teachers rely almost exclusively on textbooks and teaching guides (Bernstein, 1985). Sometimes textbooks become the entire reading material for the entire course for the school year (English, 1980). Even with the widespread use of technology in the classrooms in recent years, textbooks still occupy many of the classroom shelves. In a 2002 survey of elementary and secondary schools teachers, 80% reported using textbooks in their

classrooms (Fordham Institute, 2004). And since the passing of the No Child Left Behind Act (NCLB) of 2002, teachers are finding it even harder to implement any materials outside of the district-prescribed curriculum (Lehr, 2010). Many argue that textbooks indeed have become the “de facto” curriculum (Starnes, 2004; Sewall, 2005). In another study conducted on 101 schools in Missouri and Maine to determine the impact of NCLB, it was found that 61% of those schools reportedly used reading basals (Powell, Higgins, Aram & Freed, 2009).

The Impact of No Child Left Behind on Multicultural Literature

One of the impacts of NCLB on children’s literature is the return to “scientifically based reading instruction” and the heavy reliance on decodable readers which relegated children’s literature to the sidelines (Lehr, 2010). Lehr argues that many good children’s literature is excluded from the list because they do not qualify as being 80% decodable. In addition, because of the focus on standardized testing, much time and energy are shifted to preparing students for these tests. As a result, there is little time left for reading “real” books, or books outside of the prescribed curriculum. Children no longer have the opportunity to explore parallel cultures and investigate the world from multiple perspectives through multicultural children’s literature (Simmons & Dresang, 2001 as quoted in Lehr, 2010).

Content Analysis

Content analysis was chosen as the methodology for this study because it provided a valid research method to identify, record, and analyze incidents of Asian American representation in the Texas state adopted reading series.

The basic definitions of content analysis have been provided early on by Berelson (1952) as “a research technique for the objective, systematic, and quantitative description of the manifest content of communication” (p. 18), and later on by Holsti (1969) as “any technique for making inferences by objectively and systematically identifying specified characteristics of messages” (p. 14, with credit given to Philip J. Stone). More recently, Krippendorff (1980) defined it as a method of research “for making replicable and valid inferences from data to their context” (p. 21), and Weber (1990) defined content analysis as “a research method that uses a set of procedures to make valid inferences from text” (p. 9). Weber specifically identified two purposes of content analysis which are most relevant to the current study: 1) that content analysis can be used to “reflect cultural patterns of groups, institutions, or societies”; and 2) “to reveal the focus of individual, group, institutional, or societal attention” (p. 9).

These definitions describe the purpose of the study. The study was designed to objectively and systematically identify, record, and analyze occurrences and incidents of Asian Americans in the Texas state reading adoption. On the basis of this data, inferences were made regarding the presence or absence of specific racial or ethnic stereotypes, and presence or absence of specific culturally responsive strategies. These inferences may reveal “the sender(s) of the message, the message itself, or the audience of the message” (Weber, 1990, p. 9).

More specifically, this study will be qualitative in nature. Qualitative content analysis has been defined as “a research method for the subjective interpretation of content of text data through the systematic classification process of coding and

identifying themes or patterns (Hsieh & Shannon, 2005, p. 1278). Zhang & Wildemuth (2009) explained that,

qualitative content analysis goes beyond merely counting words or extracting objective content from texts to examine meanings, themes, and patterns that may be manifest or latent in a particular text. It allows the researcher to understand social reality in a subjective but scientific manner (p. 308).

Comparing quantitative and qualitative content analysis approaches, Zhang and Wildemuth (2009) contended that qualitative content analysis allows researcher to “explore the meanings underlying physical messages” (p.308), information which is sometimes overlooked in quantitative approach. In addition, qualitative content analysis is inductive in nature, using texts that are purposively selected to inform the research questions; thus allowing the researcher to generate themes and inferences and thereby resulting in products that are descriptive in nature.

Specifically, this study uses the “summative” approach (Hsieh & Shannon, 2005) which begins with identifying and quantifying texts to explore usage, then analyzing and interpreting through latent content analysis to uncover the meaning of these texts. This approach describes the process of the study which will first count all occurrences of Asian American characters in third and fifth grade reading curriculum, then it will analyze and interpret these stories before moving on to analyze the accompanying lesson plans for levels of multicultural integration.

Chapter Summary

In this chapter, I have reviewed literature regarding the history of Asians in America, outlined the critical areas of need regarding this population, provided a survey on the prominent theories of multicultural education, argued for the need of multicultural

children's literature, summarized the current state of Asian American children's literature, and justified the methodology chosen for this study. In Chapter Three I will expand on content analysis as the chosen method of research for this study.

CHAPTER THREE

Methodology

Chapter Overview

Chapter One established the purpose of the study and Chapter Two reviewed relevant literature regarding multicultural literature and its role in multicultural education. In addition, Chapter Two also examined the history of Asians in America and the representation of Asians in children's literature. Chapter Three will discuss the methodology for the study.

Problem Statement

Asian Americans have been living in the United States since the 1800s, even though they were not always included in the census (U.S. Census, 2010a). Yet despite their long physical presence in the United States, stories featuring Asian American characters did not appear until recent decades (Yokota, 1993). Even so, analysis and research of earlier stories revealed that Asian Americans portrayed in children's books were full of distorted images, misrepresentations, and stereotypes (Asian American Children's Book Project, 1976). Although the quality and quantity of Asian American children's literature have improved in recent years, the consumption of these stories remains minimal, presenting yet another set of issues (Loh, 2008).

Purpose of the Study

The purpose of this study was twofold: 1) to examine how Asian Americans are represented in the third and fifth grades Texas State adopted reading curriculum, and 2)

to assess the degrees to which the curriculum guides and strategies are culturally responsive to the ethnic and socio-cultural backgrounds of their students.

Research Questions

The primary research question was: How are Asian Americans represented in the third and fifth grades Texas state adopted reading curriculum?

The sub-questions were:

1. What genres are included in the literature depicting Asian American characters?
2. How authentic are these stories in depicting the Asian American experience?
3. What evidence do we have about the presence or absence of cultural stereotypes?
4. What do the accompanying lesson plans reveal about the publishers' approaches to integrating multicultural curriculum using Banks' (2004) framework?

Content Analysis

Content analysis was chosen as the methodology for this study because it provided a valid research method to identify, record, and analyze incidents of Asian American representation in the Texas state adopted reading series. This research method is uniquely suited to answer the research questions because the study sought to identify and analyze the reading curriculum being used in Texas classrooms.

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Research Design

The study first examined the occurrences (Appendix A) of Asian American characters in the reading series as compared to other ethnicities such as African American, Hispanic, as well as Caucasian. After the Asian American stories were

identified, each story was examined using an instrument (Appendix B) developed by the researcher based on criteria established by Asian American Children's Book Project (1976) and by Masuda and Ebersole (2010) for evidence of cultural authenticity as well as the presence or absence of stereotypes. The instrument collected evidence from each story in six categories:

1. What words and images are used to portray Asian Americans, about their appearances, emotions, occupation, and their character traits?
2. Are Asian Americans portrayed as distinct groups with unique cultures and not as imitation white Americans?
3. Does the story reflect realities and way-of-life of an Asian American culture?
4. Does the story reflect beliefs and values of a special cultural group?
5. Is the author or illustrator an insider or outsider? What is their background and what is the purpose of telling the story?
6. What power relationships are shown in the story?

Finally, the accompanying lesson plans and activities for each story were analyzed using an instrument (Appendix C) based on James Banks's four approaches to multicultural curriculum and adapted from the Mississippi Cultural Responsivity Matrix (National Center for Culturally Responsive Educational Systems, 2006) for evidence of the contribution, the additive, the transformation, or the social action approach (Banks, 2007).

Sample

The sample of the study consisted of purposively selected texts because they informed the research question being investigated (Creswell, 2007; Zhang & Wildemuth, 2009) namely “how Asian Americans are represented in third and fifth grade Texas reading adoptions.” The current editions of the third and fifth grade reading textbooks adopted for use in the Texas public schools constituted the sample being analyzed. These textbooks came from four publishers: 2010 Houghton Mifflin Harcourt *Texas Journeys*, 2010 McGraw Hill SRA *Imagine It*, 2011 Macmillan/McGraw Hill *Texas Treasures*, and 2011 Scott Foresman *Reading Street*.

The samples were chosen because they constituted the current state-approved reading textbooks adopted for use by the Texas Education Agency. Third grade materials were selected because they represented more substantial reading content, yet the length of each story was still relatively short. Furthermore, third grade is right around the age when students progress from “learning to read” to “reading to learn” (Chall, 1983). Students in third grade are also at a developmental level where the sense of right from wrong is maturing enabling them to critique the world around them (Kohlberg, 1976). Nieto (2004) argued that, “multicultural education fits in particularly well with the developmental level of young people who, starting in the middle elementary grades, are very conscious of what is fair and what is unfair” (p. 355). In addition, third grade is when students begin mandatory state testing, when the pressure of performance causes many teachers to resort to teaching to the “test” and hence relegate creative lessons to “prescribed” basals (Lehr, 2010). The fifth grade basals were added to the study in order to include longer, more complex stories. Inclusion of an upper elementary grade also allowed for comparison with the third grade texts.

Instrumentation

The instruments used in this study consists of three data collection documents (see Appendix A, Appendix B, and Appendix C). These appendices were developed by the researcher as a way to collect and display data. Appendix A, *Ethnic Representation in Reading Basals*, is a tabulation of the number of stories by ethnicity of main character by each publisher.

Appendix B, *Authenticity Analysis of Asian American Literature*, was developed using criteria adapted from the Asian American Children's Book Project (AACBP, 1976) and by Masuda and Ebersole (2010). Appendix collected identifying information from each story as well as evidences for authenticity, stereotypes, reflection of an Asian American culture, authorship, and power relationships.

Appendix C, *Levels of Integration of Multicultural Curriculum*, adapted from The Mississippi Cultural Responsivity Matrix (NCCRES, 2006), was based on James Banks's levels of integration of multicultural content (2007). Appendix C collected information from the lesson plans provided by the publisher in these five areas: topics/issues/focus, language use, people studied, activities, and assessments

Data Collection

Data collection in this study consisted of several levels. At the first level, the number of stories contained in each basal series was counted (see Appendix A). Then the stories were identified according to the ethnicity of the protagonist (P) – African, Asian, Hispanic, Caucasian, American Indian, or other. In order to distinguish between stories about characters from a far away land, or characters that share the same goals and struggles as their intended readers, they are further sub-categorized into whether the main

character is about Blacks in Africa, or African American, and so on. This level of data collection also serves as the selection of samples for further analysis at levels two and three.

At the second level of the data collection, the researcher read each story containing Asian American characters in each reading series and information was recorded on Appendix B *Authenticity Analysis of Asian American Literature*. Here the stories were identified by name, publisher, genre, setting, name of author/illustrator, ethnicity of author/illustrator, and so on. Furthermore, a summary of the story was generated and the story was further analyzed using criteria adapted from the Asian American Children's Book Project (1976) and by Masuda and Ebersole (2010).

The information on authenticity collected in Appendix B included six categories:

1. What words and images are used to portray Asian Americans in regards to their physical attributes, their emotions, or their occupations?
2. Are Asian Americans portrayed as a distinct group with unique cultures and not as imitation white Americans?
3. Does the story reflect realities and way-of-life of an Asian American culture?
4. Does the story reflect beliefs and values of a specific cultural group?
5. What information is there about the authorship, its background or purpose of telling the story?
6. What does the story reflect about the power relationships among the people portrayed?

Level three of the data collection involved analyzing each story's accompanying lesson plan as provided in the Teacher's Edition of each publishing company. Data were

collected on Appendix C, *Levels of Integration of Multicultural Curriculum* based on Banks (2007) and adapted from the Mississippi Cultural Responsivity Matrix (NCCRES, 2006). At this level, the texts and instructional activities were examined for evidences reflecting Banks' four level of integration: the contributions, additive, transformation, or social action approach. These are some of the evidence being sought at each level.

At the contributions level, texts and activities would reflect the presence of people of diverse backgrounds as merely contributors to mainstream society, and not as integral part of society. At the additive level, multicultural representations are added on to the curriculum and still not as integral part of such. At the transformative level, lessons are taught from multiple perspectives and instructional activities challenge students to consider alternate points of view. At the social action level, teachers specifically engage students to explore ways to affect social change.

Appendix C collected information from these five areas of each lesson plan: story focus, language use, people studied, activities, and assessments. Each area was examined and identified for its level of integration. In further analysis, it was decided that the discussion should focus on two major categories: 1) story content, which included the focus or issues, language use, and people studied, and 2) instructional activities which included lesson activities and assessments. In addition, for clearer visual representation, the researcher decided to assign each area of curriculum a numeric value based on their level of integration. Since the levels of integration were arranged from lowest to highest, i.e. contributions being the lowest level, and social action being the highest level, the researcher decided that a numeric value of 1 would be assigned to the contributions level, a value of 2 to the additive level, a value of 3 to the transformation level, and a value of 4

to the social actions level. Therefore, for each lesson plan, a possible total value of 20 would be given since there were five areas and each area could receive a possible 4 points.

Data Analysis

Neuendorf (2002) defined a unit in a research study as “the individual ‘thing’ that is the subject of the study” (p.13). In this study, the individual “thing” being studied at the first level was the publisher from which the Asian American stories were identified. Here the total number of stories was recorded, and then characters in each story were tabulated by their ethnicity. Once all the stories and characters were tabulated, the research will calculate the percentage of stories containing protagonists in each of the racial categories. A table will be generated at the conclusion of this level of data analysis to compare the racial representation of each of the four publishers being analyzed as well as across the two grade levels.

As the second level, the unit of analysis consisted of individual stories. The stories analyzed in level two were purposively selected. The criterion for selection was the presence of at least one Asian or Asian American character as the protagonist. Here identifying information for each story was recorded, and each story was carefully read and re-read, each time looking for evidence that answered each of the questions as posed on Appendix B. A descriptive report was written to present the findings at this level.

At the third level, the unit of measurement was the lesson plan provided by each publisher in the teachers’ edition of the basal. Here the lesson plans were analyzed looking for evidence that corresponds to each of Banks’s levels of multicultural content integration in five categories as described in previous section. Data was recorded using

the form in Appendix C. At the end of analysis, tables and charts were generated a descriptive report was written to present the findings at this level.

Reliability

Krippendorff (1980) differentiates between the three types of reliability: stability, reproducibility and accuracy (p. 130). Reproducibility, sometimes also called “inter-coder reliability” concerns with the “degree in which a process can be recreated under certain circumstances” (p. 131). In other words, it concerns with whether two or more persons using the same instrument to analyze the same set of data are able to yield the same results. To establish inter-coder reliability for the third level of analysis (integration of multicultural content), two additional coders were recruited to analyze two stories, randomly chosen from the list after the researcher had completed all levels of data analysis. Simple inter-coder reliability was calculated based on percent agreement which is obtained by dividing the number of agreements by the total number of agreements possible (Zhang & Wildemuth, 2009). During the process, an initial agreement rate was calculated at 80%. After further discussion of the instrument, it was determined that one of the raters had overlooked some of the components presented in the lesson plan being analyzed. Once the component was pointed out, the raters were able to achieve a 93% agreement rate. An inter-coder agreement of 95% or above was the intended goal of this study.

Limitations

There are several limitations to this study.

1. It is assumed that the categories of Banks's Levels of Integration of Multicultural Content provide a structure for analysis of children literature.
2. It is assumed that the multicultural literature included in the third and fifth grades reading text is representative of all elementary reading textbooks.
3. It is assumed that the researcher was able to set aside her biases and personal beliefs as she analyzed the texts.

Chapter Summary

In this chapter, I have provided the literature to support content analysis as a relevant research method for this study. I have also identified the samples being analyzed, the steps for data collection and analysis, as well as the instrumentations for collecting the data. In Chapter Four I will report the results of the study.

CHAPTER FOUR

Results

Chapter Overview

The purpose of this study established in Chapter One, the literature was reviewed in Chapter Two, and the methodology was outlined in Chapter Three. In Chapter Four, the results are presented by each of the research questions.

As previously stated, the purpose of the study was: 1) to examine how Asian Americans are represented in the third and fifth grades Texas State adopted reading curriculum, and 2) to assess the degrees to which the curriculum guides and strategies are culturally responsive to the ethnic and socio-cultural backgrounds of their students.

The primary question being explored was: How are Asian Americans represented in the third and fifth grades Texas state adopted reading curriculum?

In addition, these sub-questions were also being asked:

1. What genres are included in the literature depicting Asian American characters?
2. How authentic are these stories in depicting the Asian American experience?
3. What evidence do we have about the presence or absence of cultural stereotypes in the text?
4. What do the accompanying lesson plans reveal about the publishers' approaches to integrating multicultural curriculum using Banks's framework?

Primary Research Question: How are Asian Americans Represented in the Third and Fifth Grades Texas State Adopted Reading Basals?

To answer the primary research question, the researcher examined the number of times Asian/Asian American characters appeared in each published third and fifth grade reading basal approved for use in Texas. To do this, the researcher counted every occurrence of Asian/Asian Americans either as main character in the story, or as supporting character. Criteria used in the counting process included: 1) visual inspection of pictures and illustrations that indicated Asian background, 2) landscape, 3) arts and artifacts, and 4) facial features of the characters depicted. As defined in Chapter One, Asian American literature for this study included literature based in an Asian country such as folktales, fables, or legends for they serve as “windows” for students not familiar with the culture being portrayed, as well as literature set in the United States with Asian American characters for they serve as “mirrors” to reflect the Asian American experience. After the visual inspection, the stories were then read from beginning to end to look for names and places that could be identified as Asian in origin. To present a clearer picture of the percent of representation, the researcher felt the need to tabulate the number of stories that did not contain human characters. These included informational texts such as science or social studies selections, or books with animals as main characters.

A total of four publishers were represented in this study, each of their third and fifth grade reading curriculum was examined and analyzed. These publishers are:

1. 2010 Houghton Mifflin Harcourt *Texas Journeys* (HMH),
2. 2010 McGraw-Hill SRA *Imagine It* (SRA),

3. 2011 Macmillan/McGraw-Hill *Texas Treasures* (MMH), and
4. 2011 Scott Foresman *Reading Street* (SF).

Third Grade Representation

In third grade, all four publishers contained 30 stories in their basals. In average, 11.6% of the selection contained non-human characters, 31.6% contained no characters at all, 8.25% have Asian American characters, but only 6.5 % have stories with Asian/Asian American as the main character. Table 1 shows the results of the tabulation process for the third grade reading basals.

Table 1

Stories with Asian American Characters in Third Grade

Third Grade/Publisher*	HMH	SRA	MMH	SF
Total Selections	30	30	30	30
Total w/ human characters	19	19	15	19
Total w/ non-human characters	3	3	5	3
Total w/ As/Am characters	2	1	3	4
Percent As/Am characters	7%	3%	10%	13%
Total w/ As/Am as Main	1	1	2	4
Character				
Percent As/Am as Main Character	3%	3%	7%	13%
Total occurrences As/Am	3	2	5	8

*HMH = Houghton Mifflin-Harcourt

SRA = McGraw-Hill SRA

MMH = Macmillan/McGraw-Hill

SF = Scott Foresman

As shown in Table 1, in the third grade basals, Scott Foresman has highest number of stories with Asian American characters. Scott Foresman has four stories, representing 13% of all of its selections, Macmillan/McGraw-Hill has three stories, representing 10% of its selection, Houghton Mifflin-Harcourt has two stories, representing 7% of its selection, and McGraw Hill/SRA has one story, representing 3% of its selection with Asian American characters.

Fifth Grade Representation

Table 2 below shows the tabulation results of the fifth grade stories.

Table 2

Stories with Asian American Characters in Fifth Grade

Fifth Grade/Publisher	HMH	SRA	MMH	SF
Total Selections	30	30	30	30
Total w/ human characters	20	19	23	21
Total w/ non-human characters	1	0	1	1
Total w/ As/Am characters	0	3	2	2
Percent As/Am characters	0%	10%	7%	7%
Total As/Am as Main Character	0	3	2	1
Percent As/Am as Main Character	0%	10%	7%	3%
Total occurrences As/Am	0	5	3	3

To tabulate fifth grade stories with Asian American characters, the same counting process that was used for third grade was done on the fifth grade reading basals.

The fifth grade reading basals were found to be similar in format as the third grade basals in that each publisher included 30 stories in their series. On average, 2.5% of all fifth grade selections contained non-human characters, 31% of the selections did not have any characters, 6% contained Asian American characters, and 5% had stories with Asians as main characters.

Representation by Publishers

Houghton Mifflin Harcourt. Table 3 shows the result for Houghton Mifflin Harcourt.

Table 3

Stories with Asian Americans Characters in Houghton Mifflin Harcourt by Grades

Selection/Grade	Third	Fifth
Total Selections	30	30
Total w/ human characters	19	20
Total w/ non-human characters	3	1
Total w/ As/Am characters	3	0
Percent As/Am characters	10%	0%
Total As/Am as Main Character	1	0
Percent As/Am as Main Character	3%	0%
Total occurrences As/Am	3	0

There were three stories with Asian American characters in third grade, but none in fifth grade in the Houghton Mifflin Harcourt reading basal.

Out of the eleven stories in third grade that did not have human characters, three contained non-human characters which were most likely animals, leaving the other eight to be non-fiction or expository text. In fifth grade, there was only one story with a non-human character, meaning that nine of the stories were non-fiction or expository text.

McGraw-Hill SRA. Table 4 shows the result for this publisher.

Table 4

Stories with Asian American Characters in McGraw-Hill SRA by Grades

Selection/Grade	Third	Fifth
Total Selections	30	30
Total w/ human characters	19	19
Total w/ non-human characters	3	0
Total w/ As/Am characters	1	3
Percent As/Am characters	3%	10%
Total As/Am as Main Character	1	3
Percent As/Am as Main Character	3%	10%
Total occurrence As/Am	2	5

In third grade there was one story with Asian American characters, but there were three in fifth grade. Out of the eleven stories in third grade without human characters,

three of them contained animals, leaving eight stories that were non-fiction in nature. In fifth grade, all of the eleven stories without human characters were non-fiction.

Macmillan/McGraw-Hill. In third grade, there were three stories with Asian American characters, and in fifth grade there were two. Out of the fifteen stories in third grade without human characters, five featured animals, and ten were in the non-fiction genre. In fifth grade, seven stories did not have any human character, but only one of those seven featured animals, and the rest of the six selections were in the non-fiction genre. Table 5 shows the results for this publisher.

Table 5

Stories with Asian American Characters in Macmillan/McGraw-Hill by Grades

Selection/Grade	Third	Fifth
Total Selections	30	30
Total w/ human characters	15	23
Total w/ non-human characters	5	1
Total w/ As/Am characters	3	2
Percent As/Am characters	10%	7%
Total As/Am as Main Character	2	2
Percent As/Am as Main Character	7%	7%
Total occurrences As/Am	5	3

Scott Foresman. In third grade, there were four stories with Asian American characters and in fifth grade there were two. Out of the eleven stories in third grade without any human characters, three featured animals, and the other eight were in the non-fiction genre. In fifth grade, nine selections did not feature any human characters, but only one of those featured animals, and the other eight were in the non-fiction genre. Table 6 shows the result for Scott Foresman.

Table 6

Stories with Asian American Characters in Scott Foresman by Grades

Selection/Grade	Third	Fifth
Total Selections	30	30
Total w/ human characters	19	21
Total w/ non-human characters	3	1
Total w/ As/Am characters	4	2
Percent As/Am characters	13%	7%
Total As/Am as Main Character	4	1
Percent As/Am as Main Character	13%	3%
Total occurrences As/Am	8	3

Ethnicities Represented

As noted in Chapter Two, the six largest groups of Asians living in the United States were the Chinese, Japanese, Filipino, Asian Indian, Korean, and Vietnamese. In this study, it would be logical to present the data collected according to these ethnic

groups. Table 7 shows the Asian ethnicities represented in reading basals in third and fifth grades.

Table 7

Asian Ethnicities Represented in Third and Fifth Grade Reading Basals

Largest Asian groups represented in the 2010 U.S. Census	Third Grade	Fifth Grade	Total
Chinese	3	5	8
Filipino	0	0	0
Asian Indian	1	0	1
Vietnamese	1	1	2
Korean	3	0	3
Japanese	2	1	3
Total	10	7	17

Sub-question 1: What Genres Were Included in the Literature Depicting Asian American Characters?

In third grade, there were a total of 120 selections used among four publishers. Genres included in the third grade basals were fiction, realistic fiction, legend, fable, folktale, fantasy, historical fiction, poetry, and drama. Out of those, ten contained Asian or Asian American characters. Two were folktales/fables with a setting outside of the United States, six were listed as realistic fictions, one was listed as historical fiction, and one listed as fiction. Table 8 shows the genres represented in third grade selections with Asian American characters by publishers.

Table 8

Asian American Selections by Genre in Third Grade

Genre/Publisher	HMH	SRA	MMH	SF
Total Selections with As/Am Character	2	1	3	4
Historical Fiction	1	0	0	0
Realistic Fiction	1	1	2	3
Expository Text	0	0	0	0
Folktale/Fable	0	0	1	1

Table 9 shows the genre represented in fifth grade selections with Asian American characters by publishers.

Table 9

Asian American Selections by Genre in Fifth Grade

Genre/Publisher	HMH	SRA	MMH	SF
Total Selections with As/Am Character	0	3	2	2
Historical Fiction	0	1	0	0
Realistic Fiction	0	0	1	0
Expository Text	0	0	1	1
Biography/Autobiography	0	2	0	0
Folktale/Fable	0	0	0	1

In fifth grade, a total of 120 selections were listed in all four publishers. Out of those, a total of seven selections contained Asian or Asian American characters. There was one historical fiction, one realistic fiction, two expository texts, two biographies or autobiographies, and one folktale.

Sub-question 2: How Authentic Were These stories in Depicting the Asian American Experience?

To answer sub-question 2, the researcher developed an instrument using criteria established by the Asian American Children's Book Project (1976) and by Masuda and Ebersole (2010). The instrument collected evidence from each story in six categories:

1. What words and images are used to portray Asian Americans, about their appearances, emotions, occupation, and their character traits?
2. Are Asian Americans portrayed as distinct groups with unique cultures and not as imitation white Americans?
3. Does the story reflect realities and way-of-life of an Asian American culture?
4. Does the story reflect beliefs and values of a special cultural group?
5. Is the author or illustrator an insider or outsider? What is their background and what is the purpose of telling the story?
6. What power relationships are shown in the story?

Authenticity Analysis of Third Grade Stories

Table 10 shows the three groups of stories containing Asian American characters in the third grade Texas reading basals.

Table 10

Three Groups of Stories in Third Grade Reading Basals.

Group	Name of Story	Genre	Author - Insider (I) Outsider (O)
1 Stories where Asian Americans play minor role	<i>A Castle on Viola Street</i>	Realistic Fiction	DyAnne DiSalvo (N/A)
	<i>Pop's Bridge</i>	Historical Fiction	Eve Bunting (N/A)
2 Stories that are set outside of the United States	<i>Kamishibai Man</i>	Realistic Fiction	Allen Say (I)
	<i>Stone Soup</i>	Folktale/Fable	Jon Muth (O)
	<i>What About Me</i>	Folktale/Fable	Ed Young (I)
3 Stories with Asian/Asian Americans as protagonist	<i>Dear Juno</i>	Realistic Fiction	Soyoung Pak (I)
	<i>Good-bye, 382 Shin Dang Dong*</i>	Realistic Fiction	Francis Park & Ginger Park (I)
	<i>Happy Birthday Mr. Kang</i>	Realistic Fiction	Susan Roth (O)
	<i>Suki's Kimono</i>	Realistic Fiction	Chieri Uegaki (I)

*This selection was included in both McGraw-Hill SRA and Scott Foresman

In the process of analysis, the researcher found that the stories fit into three distinct groups. The first group contained stories where Asian Americans have a minor role, the second group consisted of stories that were set outside of the United States, and the third group were stories with an Asian American protagonist.

Although there were ten selections with Asian or Asian American characters in third grade, there were only nine different stories because one of the selections, *Good-bye, 382 Shin Dang Dong*(Park & Park,2002) , was included in both SRA and Scott Foresman. The following discussion on authenticity focuses on the nine different stories.

Group 1 - Stories where Asian Americans play a minor role. A Castle on Viola Street (DeSalvo, 2001) and *Pop's Bridge* (Bunting, 2006) belong in the first group.

These two stories do not feature Asian American as the main character and therefore the insider/outsider examination was not applicable. In *A Castle on Viola Street* (DeSalvo, 2001), the main character is a Hispanic boy, Andy, whose family dreams of owning their own home. Their dream becomes a reality when they participate in a neighborhood program which emphasizes sweat equity and helping each other in the community. To be able to own their own home, families have to wait in line and have to put in hours of work toward building other houses. In the story, the Tran family is in line before Andy's family, and therefore is next in line to own a home. This selection was identified as one with an Asian American character because of the family name and the corresponding illustration, however, other than these minor details and a scene depicting the potluck celebration, there is no other description or information about the Tran family. Although the story reflects the reality of certain immigrant families, not all of them live in poor neighborhoods as told in the story. The story describes how the community pool together to help those in need, showing how poor minority families help each other, inadvertently stereotyping minorities in the working class and promoting self-help and hard work without revealing how and why these families are in poor neighborhoods in the first place.

Pop's Bridge (Bunting, 2006) is a historical fiction with Richard as the main character. Richard, a white American boy, has a Chinese American friend Charlie. Since the story is told from Richard's perspective, there is very little description about Charlie or his family other than the fact that both of the boys' fathers work on the Golden Gate

Bridge. Charlie plays an insignificant role in the story. The story does not contain enough information about Charlie or his family to show any cultural references; neither does it reflect any stereotypes. The story reflects certain historical realities because of the time and place where it is set. It is very likely that Chinese Americans were part of the construction crew; however, the story simplistically implied all workers were treated equally. Throughout the story, there is a sense that Richard feels superior because his “pop” has a more important job than Charlie’s father. He decided to hide the last piece of the puzzle the boys are building together, an act of defiance or superiority over his friend Charlie. On page 128, after an accident on the bridge, Richard has a revelation and finally understands that “equal work, equal danger.” To show his acceptance of the equality, he retrieves the last puzzle piece he has been hiding, cut it in half, and hands each half to the two fathers. The story does not go into about whether Chinese American workers around the time were in fact treated equally.

Group 2 – Stories set outside of the United States. Three of the third grade stories with Asian or Asian American characters are set outside of the United States. *Stone Soup* (Muth, 2003) is an adaptation of a western folktale set in ancient China, *What About Me* (Young, 2002) is a fable set in India, and *Kamishibai Man* (Say, 2005) is a realistic fiction set in Japan. All three of the narratives reveal distinct cultural characteristics unique to the culture they represented. Similar to the other versions of the stone soup folktales which teach sharing and cooperation, Muth’s version features three monks who travel from village to village seeking food and shelter, and their conversation lead to a wondering of “what makes one happy?” They come upon a village whose inhabitants had lost their joy for life and trust for each other. The monks stop at the village and start

making stone soup. In the process, they teach the villagers how to share and through sharing, they rediscover their joy. Both the narrative and the illustrations reflect careful research of ancient Chinese scenery and customs. The people are illustrated with occupations and costumes consistent with the time period. The custom of monks traveling and seeking sustenance from the people they encounter is consistent with the cultural practices of the time. Even the ingredients used in the soup were uniquely Chinese, though not all of those listed in the story would have been added to a pot of soup in a real Chinese household. The story may or may not be identified by Chinese American students due to unfamiliarity of the time period being depicted.

In *What About Me* (Young, 2002), a young boy in ancient India set out to seek knowledge from a grandmaster, yet is sent on a wild goose chase which in the end turned out to be the answer the boy was looking for. Stories like these seek to teach a moral and rarely follow the story line accustomed to modern readers. Though the narratives are very different from modern day stories, the illustrations are rich with images consistent with the culture it represents. In terms of scenery, clothing, features of the characters, and traditional arts and artifacts, both *Stone Soup* (Muth, 2003) and *What About Me* (Young, 2002) show careful research of the authors and illustrators. The morals of *What About Me* are revealed on the last page: “Some of the most precious gifts that we receive are those we receive when we are giving” and “Often, knowledge comes to us when we least expect it” (p. 77). Even though he was frustrated, the young boy never gave up his quest for knowledge and in the end through helping people along his path, he received knowledge. Children nowadays can probably identify with the first moral, but the second one appears to contradict with western culture where knowledge is supposed to be

sought. Although Young is not Asian American, he was born in China, grew up in Shanghai and Hong Kong and has significant experience with Asian culture.

Kamishibai Man (Say, 2005) is a story about an old-world storyteller, Jiichan (which means Grandpa in Japanese), who used to travel on his bike to entertain neighborhood children with his stories and candies. He finds himself being replaced by the invention of televisions and feels lost to a world of fast-moving vehicles and blaring television sets. Nevertheless, he ventures out one more time and realizes that the children he once entertained reminisce about the past just as much as he does. *Kamishibai Man* (Say, 2005) is set in Japan around the time television was just invented; however, the story is classified as realistic fiction, and not historical fiction as one would expect. Narration and illustration in this story show Jiichan in both traditional and modern clothing, displaying a variety of emotions from being disappointed about changes in the city; to feeling content after the crowd applauded his performance. Say is Japanese American and writes from an insider perspective.

Group 3 – Stories with an Asian American protagonist. The last group are stories with an Asian American protagonist. The four stories in this group share two major themes: immigration and connecting to one's heritage culture. *Good-bye, 382 Shin Dang Dong* (Park & Park, 2002) and *Happy Birthday Mr. Kang* (Roth, 2001) share the immigrant theme, and *Dear Juno* (Pak, 2001), and *Suki's Kimono* (Uegaki, 2005) both depict Asian American protagonists trying to stay connected to their heritage culture.

While *Good-bye, 382 Shin Dang Dong* (Park & Park, 2002) features an eight-year-old girl, Jangmi, who emigrated from Korea, *Happy Birthday Mr. Kang* (Roth, 2001) is a story about a 70-year-old man who moved from China to live in the United

States 50 years ago. Although the two protagonists share little in common in chronological age, their emotional experiences nevertheless echo with each other. Both Jangmi and Mr. Kang left their beloved homeland, both had to deal with immense homesickness, and both struggled to find their new place in the United States. Jangmi started her story with these words: “My heart beats in two places,” and “old enough to keep many lovely memories of my birthplace alive in my heart forever” (p. 264). Similar sentiments were revealed as Mr. Kang talked with his newly acquired bird, “We both left our homeland. We still speak the old language” (p. 406), and responding to his grandson’s request to let the bird return home, Mr. Kang replied, “...he is like me. Home is here with you. If he went home now, I think he would miss his Sundays on Delancey Street” (p. 408). These stories reveal an emotional struggle commonly felt by immigrants, that they love both their old home and their new country. These two stories reflect the realities of many Asian Americans. Children who immigrated recently can relate to Jangmi’s experience of leaving a place with friends and finding new friends and adapting to the new country. Those who do not remember their early immigration experience may have older family members similar to Mr. Kang who reminisces about the past, but nevertheless loves their new home.

Both *Good-bye, 382 Shin Dang Dong* (Park & Park, 2002) and *Happy Birthday Mr. Kang* (Roth, 2001) are stories written by authors who have direct experience with the immigrant culture. The authors of *Goodbye*, Francis Park & Ginger Park, are sisters whose parents immigrated to the United States fifty years ago. Though they did not go through the immigrant experience themselves, they have direct access to personal stories that tell the immigrant experience. Similarly, *Happy Birthday Mr. Kang* (Roth, 2001)

was written using a relative's experience as the basis of the story. Though not an immigrant herself, Susan Roth models her story after her uncle who emigrated from China. In his retirement, Roth's uncle writes Chinese poetry as a past-time, just like Mr. Kang does in the story. In both of these stories, the protagonists resolve their cultural conflict internally without help from the dominant culture. Such resolution sends a message to children of immigrants that they indeed have the power to solve their own problems.

Dear Juno (Pak, 2001) and *Suki's Kimono* (Uegaki, 2005) both feature young children of Asian descent dealing with issues of identity and cultural connectedness. Like many second generation Asian Americans, Juno lives in the United States, but his grandma lives in Korea. In the story, Juno receives a letter from grandma who writes in Korean, a language that he cannot read. Instead of waiting for his parents to read the letter to him, Juno manages to "read" the letter by deciphering the clues that came with the letter. To return the mail, Juno uses his own drawing skill to "write" to his grandmother, thus is able to connect to her. Juno's predicament reveals a reality shared by many children who find themselves separated from their older generation physically and linguistically. Many children of Asian descent cannot communicate in the language used by their elders. Some of them may have been born in the United States, or they may have been very young when they emigrated. Nevertheless, the gap exists between the generations. But Juno finds a way to bridge that gap and serves as role model for his peers. The author, Soyoung Pak, writes from an insider perspective. The author's page in the basal reveals that she immigrated to the United States at a young age and had a grandmother who could only write in Korean. The story shows Juno as a problem-solver

who takes control of the situation in finding a solution. Nevertheless, with the help of his teacher who pinned grandma's letter on the bulletin board, Juno's identity receives the needed confirmation and acceptance of his classmates.

The main character in *Suki's Kimono* (Uegaki, 2005) is Suki who wants to show off her new kimono on the first day of school. Her older sisters disapprove of the idea claiming that it is "weird" and "everyone will laugh." They insist that Suki wear something "new" and "cool." Despite her sisters' discouragement, Suki wears her kimono to school. She is teased on the playground and is feeling a bit embarrassed until her teacher asks about the students' summer vacation. Suki got to tell her about her grandmother's visit from Japan. Suki gathers up her courage and tells the class about her grandmother's visit from Japan and their trip to the festival. She also shows them the dance steps she learned at the festival. With the teacher's applause, Suki feels affirmed and ultimately the children in class all respond positively to Suki and her kimono. Like Juno in the other story, Suki displays an uncommonly strong sense of identity of a Japanese American child who is proud to show off her heritage. On the other hand, there are also many students who are like Suki's two sisters who prefer to blend in to the mainstream society in all of their daily activities for fear of ridicule and rejection from their peers. Children of Asian descent can relate to Juno and Suki who, despite of difficulties, found a way to connect to their cultural heritage. Chieri Uegaki wrote *Suki's Kimono* based on her own relationship with her grandmother. Like Suki, Uegaki has a grandmother who lived in Japan and she came to visit occasionally when she was little. Although Suki is portrayed as one who embraces her heritage, nevertheless, she needs the reassurance of an adult who happened to be a teacher of the mainstream culture.

Authenticity Analysis of Fifth Grade Stories

While there were ten selections containing Asian/Asian American characters in all of third grade reading basals, there were only seven in the fifth grade basals. The ten stories included in third grade were all fictions, but the fifth grade selections included non-fictions such as expository texts as well as biography and autobiography. In summary, of the seven selections with Asian/Asian American characters, there were two expository texts, one autobiography, one biography, two fictions, and one folktale. Table 11 shows the stories of fifth grade by genre.

Table 11

Fifth Grade Stories by Genre

Genre		Name of Story	Author - Insider (I) Outsider (O)
Fiction	Folktale	<i>The Ch'i-lin Purse: The Story of Phan Ku</i>	Linda Fang (I)
	Historical fiction	<i>The Journal of Wong Ming-Chung</i>	Laurence Yep (I)
	Realistic fiction	<i>Skunk Scout</i>	Laurence Yep (I)
Non-Fiction	Autobiography	<i>The Land I Lost: Adventures of a Boy in Vietnam</i>	Huynh Quang Nhuong (I)
	Biography	<i>The Dancing Bird of Paradise</i>	Renee Sanford (O)
	Expository text	<i>Maya Lin, Architect of Memory</i>	Not listed
	Expository text	<i>Ten Mile Day</i>	Mary Ann Fraser (O)

To analyze the fifth grade stories for authenticity, the researcher utilized the same instrument used for analyzing the third grade stories collecting evidence about each story's words and images, their reflection on the beliefs and values of each cultural

group, their reflection of the reality and way-of-life of an Asian American culture, their authorship, and the power relationships reflected in the text.

The stories in fifth grade are best organized for discussion by genre. The first genre is fiction which included historical fiction, realistic fiction, and folktale. The second genre is non-fiction which included expository texts, biography, and autobiography.

Fifth grade fiction. Similar to most folktales, *Ch'i-lin Purse* (Fang, 1997) tells a moral – to do good whenever you have the chance and happiness will come back to you. *Ch'i-lin Purse* is a Chinese folktale about a young lady named Hsueh Hsiang-ling who grew up in a wealthy family, and because of her family's wealth, she was quite spoiled. Hsiang-ling was engaged to be married at the young age of sixteen (according to ancient Chinese custom) and on the day of her wedding, she came across another young girl who was also getting married. While Hsiang-ling was full of excitement and hope for the future, the other young girl was crying loudly. Through her servant, Hsiang-ling found out that the girl was sad because she had nothing to bring as a dowry to her groom's family. Thinking of her own fortunate life, Hsiang-ling became compassionate and gave her the only thing she had on her, the purse that her mother gave as her dowry. (According to the Chinese custom, these women were being transported in a covered carriage, did not speak directly to each other and therefore never met.) Years later, Hsiang-ling's town suffered a terrible flood and not only did she lose her house, she also got separated from her family. She ended up being a governess at a wealthy household and by accident stumbled upon the purse that she had given away years ago. She was reunited with the young girl who is now Mrs. Lu, the mistress of the wealthy household. Because of the precious stone contained in the purse, Mrs. Lu was able to help her

husband start a business and amassed much wealth. Mrs. Lu never forgot the kindness that Hsiang-ling had shown her years ago, and was delighted to finally find her benefactor. To repay Hsiang-ling for her kindness, the wealthy couple gave Hsiang-ling half of what they own and helped find her family.

Ch'i-lin Purse (Fang, 1997) is a Chinese folktale retold by Linda Fang who grew up in China until fifth grade. Although the story is set in ancient times, we can assume that the author has firsthand knowledge of many of the practices and the customs depicted in the time period of the story. *Ch'i-lin Purse* reflects unique Chinese culture and customs that western readers may find strange and unfamiliar, for example, the practice of arrange marriages, the wedding customs, and the transportation used, are not seen today, yet they are the true representation of life in the time period of the story. Stories like these allow readers to peek into and explore the culture and customs of those unlike themselves. Nevertheless, characters in the story are not unlike others found throughout literature, such as a young girl who is beautiful, intelligent, and spoiled, or a good deed getting paid back after many years, etc. All of these are themes that readers can relate to.

The Journal of Wong Ming-chung (Yep, 2000) is a historical fiction written by Laurence Yep. The selection is an excerpt of a longer story from the *My Name is America* historical fiction series. It tells of a young boy who left China to join his uncle in search of gold in the "Golden Mountain" of California. Ming-chung and his uncle worked with a company of Chinese immigrants who were constantly bullied by the other gold miners who raided them and chased them off their claim. The company decided to leave gold mining and join the others building levees, yet uncle refused to give up and decided to go

on his own without taking Ming-chung with him. Ming-chung caught up with him after a day and after much begging, convinced uncle to take him along. They started going through others' abandoned claims and found gold in the dirt of these abandoned cabins.

The Journal of Wong Ming-chung reveals a true picture of the reality of life of Chinese immigrant gold miners during the gold rush days. The characters were illustrated to reflect the clothing and hairstyle of the day – Chinese men in single long braid, wearing traditional clothing. Events in the story also reveal pictures of harassment and discrimination suffered by these early Chinese immigrants without excusing or romanticizing the humiliation and hardship they had gone through. These “gold mountain” stories and the oppression experiences are unique to Chinese Americans because no other groups have been singled out to that extent. The author's purpose in writing this story is revealed in the Meet the Author page of the student anthology. “Growing up, he found few books that dealt with being a Chinese American. Because of this, he uses his own writing to fight racial stereotypes” (p. 510).

Another one of Laurence Yep's stories, *Skunk Scouts*, is a good example of how Yep fights stereotypes. *Skunk Scouts* is a realistic fiction set in San Francisco about two brothers, Teddy and Bobby, who go on a camping trip with their uncle Curtis. Teddy loves city life and is reluctant to go camping. Uncle Curtis is fun-loving, but not very organized. He misses the freeway exit, twice, and then gets lost finding the campsite. When they finally arrive, they realize that there is no firewood to be gathered, and the food in the cooler is completely frozen. Grudgingly Uncle Curtis buys charcoal from other campers but loses their frozen hot dogs through the grills into the charcoal.

Hungry and grumpy, Teddy also finds that their only other food option, the bag of marshmallows, has been rummaged through and eaten by a visiting raccoon.

Skunk Scouts portrays the two brothers and their uncle as a regular American family enjoying camping, just like any other families would. There are no distinct “Chinese” characteristics, or cultural identifiers identifying the family as Chinese, or other ethnicity, although the fact that Teddy lives in Chinatown is seen as a give-away. The story is full of light-hearted humor of Uncle Curtis, and the sarcasm of Teddy who would much rather stay in the city than be in the wild getting fed to mosquitoes. It also reveals the sibling rivalry of the two brothers, a reality of life in any American families.

Fifth grade non-fiction. In the fifth grade reading selections, there are four non-fiction texts with Asian/Asian American characters. The first one being analyzed is an autobiography titled *The Land I Lost: Adventures of a Boy in Vietnam* (Nhuong, 1986). In the story, Nhuong provides an insider account of what it was like growing up in rural Vietnam. He describes his surrounding, the hamlet, the river, and even the animals with fond memories. Nhuong recalls warmly life before the war, from tending water buffaloes during the wet season, to hunting animals for food during the dry season, or visiting the opera with his grandmother during the New Year. He also tells the humorous story of his grandmother fighting off bullies for his grandfather with her karate skills. Images described in the author’s narrative are filled with cultural contexts that are distinctly Vietnamese. Readers with Vietnamese heritage may be able to identify with the unique customs and culture described in the story, and readers with no background can get a glimpse of life on the other side of the world.

The second non-fiction from the fifth grade selections is *The Dancing Bird of Paradise* (Sanford, n.d.), a biography of a Japanese American girl, Haruno, who grew up around the WWII period. She lived in San Francisco until she was eleven when she moved to Japan to live with her grandparents so she could study dancing. Grandfather sent Haruno back to America just before the war broke out. Upon arrival, Haruno found herself and her family, among many other Japanese Americans, being sent to internment camp in Utah. The conditions were deplorable in camp, but to make things more bearable, Haruno taught the children how to dance so they could entertain the others. After the war, Haruno's family moved to the east coast where she resumed her dancing, and eventually started her own dance school in New York City.

Though Sanford is not Japanese American, she uses her experience with the Vietnamese family who came to live with her family after the fall of Saigon to guide her writing. The biography depicts an authentic experience of Japanese Americans who lived in the United States around WWII. Words and illustrations used conveyed the powerlessness of the Japanese American people against the injustice of the system.

The third non-fiction piece on the fifth grade list is *Maya Lin, Architect of Memory* (Time for Kids, n.d.). This is a *Time for Kids* article of an Asian American architect who designed the Vietnam Veterans Memorial in Washington D.C. and the Civil Rights Memorial in Montgomery, Alabama. The focus of this article is the architect and her work, in particular two of her most famous pieces of work. The Vietnam Veterans Memorial at first drew a lot of criticism, but became the most visited monument in the capital. The article then focuses on how Lin uses the words of Martin Luther King, Jr. "...until justice rolls down like water s and righteousness like a mighty stream" as her

inspiration in designing the Civil Rights Memorial. The article has little about Asian culture, but it does portray Asian American as an artist and a problem-solver.

The last non-fiction story is *Ten Mile Day* (Fraser, 1996), a historical piece about the building of the Transcontinental Railroad in the 1860s. It tells the story of the challenge taken up by the Central Pacific Railroad to lay ten miles of tracks in a day to beat a previous record of seven miles a day set by Union Pacific. To motivate its workers, Central Pacific offered four times the normal wages if the crew could meet the challenge. Out of the five thousand volunteers, fourteen hundred were selected to be on the special team comprised of both Irish and Chinese workers. They worked from 7 A.M. to 7 P.M. and successfully laid ten miles, fifty-six feet of railroad on that day. Through the narration of a historic event, readers get the sense of the hard work faced by railroad workers, most of them immigrants. While the story acknowledged the presence of Chinese workers and their contribution during the construction of the railroads, there was little mention of the working condition, or the disparity of treatment between the different ethnic groups.

Sub-question 3: What Evidence do We Have About the Presence or Absence of Cultural Stereotypes?

To answer sub-question 3, the researcher examined word usage as well as illustrations in each of the stories for evidence of explicit or implicit stereotypes. The stereotypes commonly reported by researchers in the past include portrayal on the physical attributes, attitudes, or the intellectual capability of Asian Americans. Physical stereotypes often include a person's appearance or his/her demeanor. In the past, Asian Americans had been described as being "overly polite," "submissive," or more

specifically, Asian females as “exotic” and looking like “china dolls”, and Asian males with “buck teeth,” or being “subservient” and speaking with a despicable accent.

Cultural stereotypes include the perception that Asian Americans are unable to assimilate into the mainstream, or referring them as “honorary whites.” Asian American students are often labeled “math whiz,” “overachiever,” “science and computer nerd,” and touted as “model minority.”

A close examination on both the third and fifth grade selections with Asian American characters revealed little evidence of stereotypes rampant in past decades. For the most part, stories selected in the reading basals avoided description of the physical appearances of Asian American characters. For example, in *Dear Juno* (Pak, 2001), *Good-bye, 382 Shin Dang Dong* (Park & Park, 2002), and *Skunk Scouts* (Yep, 2005), images of Asian Americans are shown in the illustrations, but not described in the narrative. These images tend to be aesthetically pleasing without distortion or portraying Asian Americans as all looking alike, or bowing to each other in situations that do not warrant such politeness. In addition, scenes from each story depict Asian American characters in everyday activities such as doing dishes (in *Dear Juno*), sharing a birthday celebration (in *Happy Birthday Mr. Kang*), going to school (in *Suki's Kimono*), or enjoying a camping trip with family (in *Skunk Scouts*) showing that Asian Americans have in fact assimilated into the American fabric of life.

Furthermore, images in historical fiction also seem to portray characters in appearances and attires appropriate for the time period and occasion without distortions or negative implications such as Chinese men in long braids and loose-fitting clothes (in

Ten Mile Day and *The Journal of Wong Ming-chung*), and Japanese dancers in costumes (in *The Dancing Bird of Paradise*).

The stories included in the basals also avoided the “model minority” stereotype. In all of the fictional pieces, there is no evidence of Asian Americans being portrayed as super smart or being “math whizzes” or “computer nerds.” In fact, none of the stories focus on academic attributes of the characters. The only piece that features an Asian American and her accomplishment is *Maya Lin, Architect of Memory* (which is an expository piece from *Time for Kids*.) Although math skills and architecture are closely related, and Maya Lin was in fact good at math, the writer of the piece was careful in highlighting her “problem-solving” skill, as well as “I am an artist. I make things” in the article.

Sub-question 4: What do the Accompanying Lesson Plans Reveal about the Publisher’s Approach to Multicultural Curriculum Using Banks’s Four Levels of Multicultural Integration of Content?

The instrument (Appendix C) developed to explore and answer sub-question 4 was based on the James Banks’ levels of multicultural curriculum integration (Banks, 2007) and the Mississippi Cultural Responsivity Matrix developed by the National Center for Culturally Responsive Educational Systems (2006). This instrument allowed the researcher to examine materials presented in each of the teacher’s edition for the third grade and fifth grade reading basals adopted for use in Texas. In addition, the instrument provided the researcher with a systematic method of recording evidences from textual material, as well as the teaching focus and activities used by teacher to engage students in the unit or lesson. The instrument analyzed the lesson unit of each reading selection in two main areas: story content and instructional activities. The story content includes

information from the story line/issues/focus, language use, and people studied, and instructional activities include all recommended activities as well as assessments. Each area of the lesson unit is evaluated according to Banks' four approaches: contributions, additive, transformation, or social action.

As previously discussed, the contributions approach is the lowest level of content integration because little prerequisite is required on the teacher's part and no curriculum restructuring is in order. Examples of this approach are the celebration of ethnic holidays or the inclusion of minority heroes. The focus at this level is how minority groups contribute to the mainstream using the mainstream framework. At the next level is the additive approach. The additive approach has the components of the contributions approach, but adds to the curriculum themes or concepts from a multicultural perspective. The goal is to allow students to examine issues from different perspectives, yet the curriculum goals and structure do not change.

At the transformation level, the basic goals and structure of the curriculum begin to change. Students are allowed to view issues and events from multiple perspectives, especially those who have been affected most by these events. The difference here is that minority perspectives are seen as an integral part of the mainstream U.S. society. The highest level of content integration is the social action approach. At this level, students are educated for critical social thinking and empowered to participate in social change.

Before presenting the analysis results of multicultural curriculum integration, it is important to understand the basic structure of the curriculum and lesson plan guide in each of teachers' manuals. The following section will provide some basic information as to how each teachers' manual is structured.

Houghton Mifflin Harcourt (HMH) – Texas Journeys

There are six units in the Houghton Mifflin Harcourt reading curriculum. Each unit has a theme with a “Big Idea” which is covered in five-week lessons. Each lesson, with an essential question to be explored, is designed to be covered in a five-day instructional week. Each lesson contained the main selection, a paired text of social studies, science, or other content areas, a vocabulary reader, a write-in reader, and four leveled readers for struggling, on level, advanced, and English Language Learners. Each day there are activities for whole group and options for small group instruction. Whole group lessons cover reading activities to develop oral language, vocabulary and comprehension, and phonics and fluency, as well as language arts activities in grammar, spelling, and writing. In addition, each unit includes extra intervention strategies and strategies for scaffolding and supporting English Language Learners. Houghton Mifflin Harcourt has two stories featuring Asian/Asian American characters in third grade and none in fifth grade.

McGraw Hill SRA (SRA) – Imagine It

The SRA curriculum consists of six units each organized around a central theme. Each unit consists of six-week lessons with five reading selections, one for each week of the first five weeks, with the sixth week set aside for review and unit assessments. The six-week unit supports a central theme, and each theme includes an inquiry to investigate activity which starts in Lesson 1 and concludes at Lesson 5. All lessons contain three parts, Part 1 with pre-reading activities such as phonics, fluency, and vocabulary study, Part 2 with reading and responding activities such as discussion questions and comprehension strategies, and Part 3 with language arts activities such as grammar and

writing. Assessments for spelling, comprehension, and grammar are included at the end of each week, as well as at the conclusion of each unit. In addition to whole group instructions, each lesson comes with lesson plans for small group teaching using leveled books, as well as materials and suggestion for workshop for the other students during small group time. McGraw-Hill SRA has one selection in third grade and three selections in fifth grade featuring Asian/Asian American characters.

Macmillan/McGraw-Hill (MMH) – Texas Treasures

The *Macmillan/McGraw-Hill – Texas Treasures* reading curriculum consists of six units each with an overall theme that comes with a big question. Each unit consists of five reading selections, one for each of the first five weeks, with the sixth week for review and assessments. Each feature selection is accompanied by either a social studies or science reader. Within each week of the unit, there is a smaller theme which corresponds to the overarching unit theme. Along with the unit theme, there is also a theme project which spans the five-week period. The lessons for each week are divided into four parts: oral language, word study, reading, and language arts. The oral language part includes listening, speaking, and viewing activities. The word study part covers vocabulary for the week, phonics and spelling. Reading activities include comprehension strategies, fluency and leveled reader for students below, on, or above grade levels, as well as English Language Learners. Language arts activities include practices in writing and grammar. Assessment activities include fluency, comprehension, word study, vocabulary and writing. Macmillan McGraw-Hill has three selections in third grade, and two selections in fifth grade featuring Asian/Asian American characters.

Scott Foresman (SF) – Reading Street

The Scott Foresman reading basals consist of six units of study each with a learning theme that is supported by weekly questions. Each unit of study contains six weeks of lesson plans with five feature stories, one for each of the first five weeks and review for week six. The weekly lesson plans are divided into three main sections – Get Ready to Read, Read and Comprehend, and Language Arts. The Get Ready to Read section consists of activities for concept talk, oral vocabulary study, listening comprehension, phonics and word analysis, and includes a decodable practice reader. The Read to Comprehend section includes activities and worksheets to develop comprehension, fluency practice, and vocabulary lessons. The Language Arts section incorporates research and inquiry, spelling, grammar, handwriting, and writing. In addition, there are suggestions for whole group as well as small group instructions using leveled books for students who are below level, on-level, advanced, as well as English Language Learners. Assessments are provided for each week on fluency, vocabulary, concept development, as well as comprehension of text. Scott Foresman has a total of four selections in third grade and two selections in fifth grade featuring Asian/Asian American characters.

Third Grade Lesson Plans

The following section will discuss the lesson plan provided in the teachers' manual of each story in third grade in regards to its multicultural integration of content. First there is a table showing all the stories in third grade basals that were analyzed. Second, a brief synopsis of each story will be presented. Third, the lesson plan will be analyzed according to the levels of integration of multicultural content based on James

Banks’ four approaches, along with a table showing the levels of integration for each story.

Table 12 shows the list of third grade stories being analyzed.

Table 12

Third Grade Stories Analyzed for Multicultural Content and Listed by Publisher

Publisher	#	Name of Story	main character	support character	Genre
Houghton Mifflin Harcourt	1	<i>Pop’s Bridge</i>		X	Historical Fiction
	2	<i>Kamishibai Man</i>	X	X	Realistic Fiction
McGraw- Hill SRA	3	<i>Good-bye, 382 Shin Dang Dong</i>	X	X	Realistic Fiction
Macmillan/ McGraw- Hill	4	<i>A Castle on Viola Street</i>		X	Realistic Fiction
	5	<i>Dear Juno</i>	X	X	Realistic Fiction
	6	<i>Stone Soup</i>	X	X	Folktale/Fable
Scott Foresman	7	<i>Good-bye, 382 Shin Dang Dong</i>	X	X	Realistic Fiction
	8	<i>Happy Birthday Mr. Kang</i>	X	X	Realistic Fiction
	9	<i>Suki’s Kimono</i>	X	X	Realistic Fiction
	10	<i>What About Me?</i>	X	X	Folktale/Fable

Story 1: Pop’s Bridge (Bunting, 2006), Houghton Mifflin Harcourt. Pop’s Bridge (Bunting, 2006) is included in Unit 1 “Good Citizens” under the big idea “People make a community strong.” The essential question for the week is “How can two bridges be

alike and different?” and the theme project is a research assignment where students choose a job in the community to explore, research, and then report to the class.

Pop’s Bridge (Bunting, 2006) is a historical fiction set in the 1930s in San Francisco. The story is told from the perspective of Robert, a Caucasian boy whose father worked on the construction of the Golden Gate Bridge. Robert was friends with Charlie, a Chinese American whose father was also part of the construction crew. Robert thought that his father’s job was more important, but when an accident caused both boys to worry, Robert realized that all workers were important, “equal work, equal danger” he conclude (p. 128). Thus the story focuses on Robert’s resolution and how he comes to terms with accepting his friend as equal.

Table 13 shows the levels of multicultural integration as evidenced by the lesson plan of this story.

Table 13

Levels of Integration of Multicultural Content for Pop’s Bridge in HMH

Category	Contributions	Additive	Transformation	Social Action
Topics/Issues/Focus	✓			
Language	✓			
People studied	✓			
Activities	✓			
Assessments	✓			

The story line of *Pop's Bridge* (Bunting, 2006) is told from a white, middle-class perspective. The incorporation of Chinese American characters indicates an acknowledgement of their contributions in a mainstream society and therefore fits into Banks' description of the contributions approach. The language used in the text and the supporting materials reflect the mainstream construction of knowledge with little reference to alternate perspectives, and lesson activities provide few opportunities for students to explore multiple perspectives. Most of the lesson activities were designed for whole class teaching with few small group learning opportunities. As reflected in the essential question of the week, the lesson focuses on bridges rather than friendship between two children, or people working together. Although Chinese Americans are included in the story, it is only an incidental addition with little significance. No additional materials are provided for students to explore the significance of Chinese immigrants during the time period, nor are there discussion opportunities for whether the Chinese workers were in fact receiving "equal pay for equal work." Assessments suggested for use include vocabulary, comprehension, fluency and various language arts worksheets which further support the contributions approach.

Story 2: Kamishibai Man (Say, 2005), Houghton Mifflin Harcourt. *Kamishibai Man* (Say, 2005) can be found in unit 2 "Express Yourself" under the big idea "We communicate in many ways." The essential question for the week is "How can a new invention cause people's lives to change?" and the theme project is "We care collage" where students collect images that express who they are and what they care about.

Kamishibai Man (Say, 2005) is a realistic fiction set in Japan around the time when television was invented. The story is told from the perspective of Jiichan, a

traditional storyteller in Japan, thus providing evidence of an additive approach. Jiichan reminisced the good old days when he made his rounds on his bicycle selling candies to children who gathered around to listen to his intriguing stories. Unfortunately, when television was invented, children became fascinated by its novelty and were no longer interested in his stories. Years later, when Jiichan ventured out one more time, he was surprised to see that although the city had changed a lot, the children to whom he once entertained were still appreciative of his storytelling art.

Table 14 shows the levels of integration of multicultural content for this story.

Table 14

Levels of Integration of Multicultural Content for Kamishibai Man in HMH

Category	Contributions	Additive	Transformation	Social Action
Topics/Issues/Focus		✓		
Language	✓			
People studied		✓		
Activities		✓		
Assessments	✓			

The story content, in particular the lesson focus and people studied, in *Kamishibai Man* (Say, 2005) reflects an additive approach to multiculturalism. The story, representing a minority culture, is included into the reading curriculum to provide students an alternative perspective of looking at “change” which is the focus of the week. This inclusion allowed students to examine events from the perspectives across age and

culture. The vocabulary being emphasized and the language used throughout the story suggest a contributions approach. They do not provide students with opportunities to view content or concept from a different perspective. Learning activities recommended by the publisher also suggest an additive approach. In addition to comprehension activities, this lesson includes the reading aloud of “The Magical Art of Mime” which focuses on how mime artists express their art, and a role-playing activity where students interview a kamishibai man played by another student. These activities allow students to further explore and study the perspectives of those different from themselves; nevertheless, the curriculum remains unchanged and unchallenged. Assessments suggested for use in the lesson plan reflect the contributions approach. They include grammar practice, identifying cause and effect, and a fluency passage about a person who writes poems in two languages.

Story 3: Good-bye, 382 Shin Dang Dong (Park & Park, 2002), McGraw-Hill SRA. *Good-bye, 382 Shin Dang Dong* (Park & Park, 2002) is included in Unit 1 of the SRA reading basal. The theme of this unit is “Friendship” and the big idea of this lesson is “What does it take to be a good friend?” The research and inquiry focus for this unit is “How can friends keep long-distance relationships?”

Good-bye, 382 Shin Dang Dong (Park & Park, 2002) is a realistic fiction about a Korean girl who moved to the United States with her family, leaving many of her favorite memories as well as a best friend behind. Jangmi recalls her last day in Korea when her relatives came to say good-bye and they all shared a special Korean meal. She also remembers eating her favorite fruit, chummy, with Kisuni, her best friend. Her move to the United States was made a little easier when new neighbors came to welcome them

bringing American foods, including honeydew, a fruit that tastes “as sweet and delicious as chummy” (p. 80).

Table 15 shows the levels of integration for this story.

Table 15

Levels of Integration of Multicultural Content for Good-bye, 382 Shin Dang Dong in SRA

Category	Contributions	Additive	Transformation	Social Action
Topics/Issues/Focus		✓		
Language		✓		
People studied		✓		
Activities			✓	
Assessments	✓			

Since the story is told from the perspective of the Korean immigrant, it fits the description of the additive approach. The inclusion of this story allows students to see the immigrant experience from a Korean American perspective. It shows the journey of a young girl who had to leave behind familiar people and things for uncertainties in a new land. In addition, the story uses language that reflects the Korean culture, such as “chummy,” “hanbok,” and “ondal.” It also reflects the emotions of an immigrant, “My heart beats in two places: Here, where I live, and also in a place where I once lived” (p.66) which allows students glimpses into the complexity of the immigrant experience. However, because the story is situated within the “Friendship” theme, the lesson focuses

mainly on making friends and being a friend. These are the questions teachers have been suggested to ask,

“What kind of friend is Jangmi? How can you tell?”

“How did the family’s new neighbors show friendship toward them?”, and

“What are some ways people can communicate with friends who have moved away?”

Another focus of the lesson is on the “moving” experience such as:

“How would you feel if you had to move away from your home?” and

“How would moving somewhere new affect your friendships?”

While these are all good questions to help students understand the story and gain a wider perspective of others’ experiences, the approach of the questioning strategies remains at the additive level without challenging the basic assumption and beliefs of the mainstream curriculum.

The instructional activities suggested in the teaching guide for *Good-bye, 382 Shin Dang Dong* (Park & Park, 2002) reflect more of a transformation approach to integrating multicultural curriculum. Students are given opportunities to explore Korean culture through the building background activity, read a decodable story titled “Friendship” which featured inter-racial friendships, read a vocabulary story about the benefits of having an international pen pal, understand the immigrant experience from a historical perspective through a social studies reader, and explore how they can help improve the community with a leveled book. All of these activities help students reflect on equity practices in the classroom and in the community.

Assessments suggested in the lesson plan include vocabulary and comprehension worksheets which reflect a contributions approach for they do not represent alternate ways of assessing students.

Story 4: A Castle on Viola Street (DeSalvo, 2001), Macmillan/McGraw-Hill. *A Castle on Viola Street* (DeSalvo, 2001) is a realistic fiction selected for Unit 2, Week 5 in the Macmillan/McGraw-Hill third grade reading basal. The theme for this unit is “Neighborhood and Communities” and the big question is “How do community members work together?” Weekly themes in unit 2 include “Birth of a Town,” “Starting a Local Business,” “Communities,” “Working Together,” and “Building Homes.”

Table 16 shows the levels of integration of multicultural content for this story.

Table 16

Levels of Integration of Multicultural Content for A Castle on Viola Street in MMH

Category	Contributions	Additive	Transformation	Social Action
Topics/Issues/Focus		✓		
Language		✓		
People studied		✓		
Activities				✓
Assessments	✓			

A Castle on Viola Street (DeSalvo, 2001) is a story that focuses on how a community helps each other to fulfill the dream of homeownership. The story is told from the perspective of a young boy whose family dreamed of moving out of their small

apartment that was “old and peeling and sorry” (p. 251), with “broken windows and leaky pipes” (p. 261). The family signed up to buy a home through a neighborhood organization that buys old houses and fixes them up for people. The requirement is that each family must first help fix up a house for other families, and then wait for their turn to buy a house. Language used in the story promotes self-help, hard-work, and the American dream. People portrayed in the story appear to be Hispanic along with a Vietnamese American family who play a minor role. The story focus, language use, as well as the people studied in the story reflects an additive approach to multiculturalism.

The inclusion of this story in the reading curriculum represents an additive approach because diversity is added to the mainstream curriculum, though the basic curriculum and structure remain unchanged. The story shows people from diverse socio-economic backgrounds who are trying to fit into the mainstream society by working hard and helping each other. Although the story content in itself does not move beyond the additive approach according to Banks’ framework, the suggested learning activities in this lesson seem to be transformational in nature. The unit consists of several activities that allow students to examine multiple perspectives and challenge them to examine their role in the community. The theme project for the unit provides opportunity for students to work in groups to research the different jobs in the community including police, doctors, garbage collectors, teachers, etc., and how they work together. The social studies reader connects students to explore what it means to be good citizens and provides another opportunity for students to work with others, and challenges them to come up with ways to make a difference in the community.

Assessments included in the lesson plan are vocabulary, comprehension, grammar practice and spelling practice. These activities do not represent alternate ways of assessing students and therefore remain in the contributions approach.

Story 5: Dear Juno (Pak, 2001), Macmillan/McGraw-Hill. Dear Juno (Pak, 2001) is a realistic fiction included in Week 2 of Unit 3 within the theme “Express Yourself.” The big question for this unit is “How do writers and artists express themselves?” and the weekly theme is “Keeping in Touch.”

Table 17 shows the levels of integration of multicultural content for this story.

Table 17

Levels of Integration of Multicultural Content for Dear Juno in MMH

Category	Contributions	Additive	Transformation	Social Action
Topics/Issues/Focus		✓		
Language	✓			
People studied		✓		
Activities	✓			
Assessments	✓			

Dear Juno (Pak, 2001) is a fiction that tells the story from the perspective of a Korean American boy who communicates with his grandmother through pictures and drawings. Juno’s grandmother lives in Korea and does not read or write English, while Juno lives in America and reads and writes English only. One day Juno received a letter from grandma and while waiting for his parents to finish their chores so they could read

the letter to him, Juno decided to “read” the letter himself and he figured out the message of the letter by reading the picture and other items that were included in the envelop. Juno wrote back to grandmother by drawing a picture of himself. In that way, Juno was able to keep in touch with his grandmother.

The story focuses on “keeping in touch” from the perspective of an immigrant family who faces not only the distance of space, but the distance of language. Thus the story focus and the people studied fit in the descriptions of an additive approach. The story is added to the curriculum to represent the perspective of someone from a different culture, but the basic assumption or structure remains unchanged. Language use in the lesson remains in the contributions approach and does not reflect the addition of a perspective diverse from the mainstream. Though the story has much potential for students to explore cultural diversity and perspectives, the activities planned for the lesson stay within the realm of literary appreciation and comprehension on the contributions level. Assessments included in the lesson plan are phonics practice, vocabulary page which focuses on context clues, a timeline practice, grammar worksheets, and comprehension strategies. These reflect the contributions approach for they do not provide alternate forms of assessing students’ skills and abilities.

Story 6: Stone Soup (Muth, 2003), Macmillan/McGraw-Hill. Stone Soup (Muth, 2003) is included in Week 1 of Unit 6 with the theme of “Storytellers.” In this unit the big question is “What makes a good story?” and the weekly themes include Folktales, Plays, Trickster Tales, Telling Tales, and Fairy Tales.

Stone Soup (Muth 2003) is an adaptation of a western folktale retold in ancient China. In this version, three Chinese monks pondered a philosophical question, “what

makes one happy” as they came upon a remote village which had been hit by famine and drought. Due to their suffering, the villagers became hardened and untrusting of each other. The monks decided to teach them a lesson by making stone soup. As the soup cooked, the curious villagers began to emerge from their houses bearing ingredients which the monks had suggested. In the end, the monks did cook a delicious pot of soup and all the villagers shared in the big feast. As the monks departed, they declared that the villagers had found their happiness.

Table 18 shows the levels of integration for *Stone Soup*.

Table 18

Levels of Multicultural Integration of Content for Stone Soup in MMH

Category	Contributions	Additive	Transformation	Social Action
Topics/Issues/Focus			✓	
Language			✓	
People studied		✓		
Activities				✓
Assessments	✓			

Though not focused on the Asian American experience, this story nevertheless provides many opportunities for exploring multiple perspectives. The theme statement provides a backdrop from which various activities have been created for students to different cultures. This is the statement: “By sharing our stories, we share our history, our dreams and our ideas. Hearing other people’s stories helps us learn about the world

around us.” Besides the story focus, language use also reflects a transformation approach. In the supporting materials such as the read aloud piece “Eating International,” the vocabulary reader “Family Feast,” and the social studies reader “What’s for lunch” all portray ethnic foods as different but desirable. In addition, the activities invite student to go beyond appreciation of diverse culture into exploring food needs in the community by writing an advertisement for a food drive, thus challenging student into action for social justice. Overall, there are a variety of learning experiences and opportunities for students to work in groups, explore other cultures and perspectives, and to generate action.

The people studied in *Stone Soup* (Muth, 2003) represent an additive approach for it allowed students to explore culture across time and space, and socioeconomic level. In this lesson, students are being assessed on vocabulary, fluency, grammar and comprehension, and there are no alternatives provided. Thus the assessments included in the lesson remain at the contributions level.

Story 7: Good-bye, 382 Shin Dang Dong (Park & Park, 2002), Scott Foresman.

Good-bye, 382 Shin Dang Dong (Park & Park, 2002) is a realistic fiction featuring the experience of Jangmi who moved to the United States with his parents from Korea. This story is included in both the Scott Foresman basal series and the McGraw-Hill SRA series. While the focus of the lesson in SRA is on friendship, the Scott Foresman curriculum focuses on the Korean American immigrant experience, and lesson activities center around the moving experience and how one adapts to a new culture.

In the Scott Foresman anthology, *Good-bye, 382 Shin Dang Dong (Park & Park, 2002)* is situated in Unit 5 with Cultures as its theme. The big question asked in this unit

is “What happens when two ways of life come together?” and the question of the week is “Why is it hard to adapt to a new culture?” These questions provide the springboard for discussions of immigration and culture. Other questions being explored to prepare students before they read the story are:

“Why might it be exciting to move to a new country?”

“Why might it be scary to move to a new country?”

“What would you take with you if you had to move?”

“What would you miss most about your old home?”

Table 19 shows the level of integration of multicultural content for this story.

Table 19

Levels of Multicultural Integration of Content for Good-bye, 382 Shin Dang Dong in Scott Foresman

Category	Contributions	Additive	Transformation	Social Action
Topics/Issues/Focus		✓		
Language		✓		
People studied		✓		
Activities			✓	
Assessments	✓			

The language used in the exploring questions, along with the story focus and the other activities, is all planned around a central theme, that is, to help students make connections to their own experience and to develop empathy for the character in the story as well as others who may have similar experience. Thus this reflects the additive

approach to multicultural curriculum. The lesson starts with a read aloud piece titled “Coming to America” which is a historical fiction of a boy who immigrated to America a long time ago. Then there is a comprehension skill worksheet with a passage about moving. The lesson culminates into a research project where students work with others to find out how people over difficulties when they move to a new country. Throughout the lesson plan, there are opportunities to learn about Korean culture, compare and contrast Korean and American houses, write a poem about Jangmi’s experience, and discuss parts of the story in depth to gain perspective of immigration and culture. The lesson activities represent a transformation approach as because students are encouraged to examine multiple perspectives and to work across cultural and ability lines.

Students are being assessed on vocabulary, spelling, grammar, comprehension skills, and fluency checks. Although there are different levels of worksheets provided for students’ diverse ability levels, the assessments represent integration of multiculturalism at the contributions approach.

Story 8: Happy Birthday Mr. Kang (Roth, 2001, Scott Foresman. Happy Birthday Mr. Kang (Roth, 2001) is a selection from Unit 6 in the Scott Foresman third grade reading basal. This unit carries the theme of “Freedom,” and the question of the week is “What does it mean to grant freedom?”

The story is told from the perspective of Mr. Kang, a Chinese American immigrant, who is celebrating his 70th birthday. After cooking noodles for 50 years in America, Mr. Kang declared that he will no longer make noodles for anyone, but instead keep a bird and write poetry. So Mr. Kang spends his day talking to his bird and reading poetry to it. The bird is kept in a cage and is only let out during cage-cleaning when all

the windows in the apartment have to be closed. Mr. Kang's grandson, Sam, feels sorry for the bird and requests that it be set free to fly home. After much deliberation, Mr. Kang sets the bird free. While Mrs. Kang questions this action, and fusses over Sam for making such request, the family is pleased to find that the bird has flown back home by itself. The story focus and people studied represent the additive approach for they allow students to perceive freedom from a different perspective. Through the narrative, students gain an insight as to what it is like to be Mr. Kang, who feels trapped and free at the same time, but yet, like the bird, he has the power to choose where he lives.

Table 20 shows the levels of integration for *Happy Birthday, Mr. Kang*.

Table 20

Levels of Multicultural Integration of Content for Happy Birthday Mr. Kang in SF

Category	Contributions	Additive	Transformation	Social Action
Topics/Issues/Focus		✓		
Language			✓	
People studied		✓		
Activities			✓	
Assessments		✓		

The instructional activities designed for this lesson suggest a transformational approach because the concept of freedom is taught from multiple perspectives. Students have many opportunities to work with other to explore issues of freedom and what it means to animals as well as people. The week-long lesson begins with a concept talk

video about granting freedom to animals, then a read aloud fiction about two robots who want to be set free. In this read aloud, two children similar in age to third graders, had to decide whether to set their robots free. In this short scenario, children have to consider the robots' perspective as well as the impact of their decision. Further into the lesson, students engage in research and inquiry where they explore what it means to grant freedom to animals, and to write a newspaper article to present their findings. The social studies connection allows students to explore the history of immigration and the ways immigrants contribute to the U.S. society. The language used throughout the lesson also aligns with the transformational approach for it emphasizes the complexity of the diverse culture and allows for plenty of opportunities to examine the influence of multiple perspectives. Assessments used in the lesson reflect an additive approach because materials include stories of people representing a perspective different from the mainstream.

Story 9: Suki's Kimono (Uegaki, 2005), Scott Foresman. Suki's Kimono (Uegaki, 2005) is another selection in Scott Foresman. It is included in Unit 5 of its third grade basal, along with *Good-bye, 382 Shin Dang Dong (Park & Park, 2002)*. Both of these stories share the theme "Culture." As stated before, the big question in this unit is "What happens when two ways of life come together?" *Suki's Kimono* is placed in Week 1 with this question, "How does culture influence the clothes we wear?"

Suki's Kimono (Uegaki, 2005) tells the story from the perspective of a Japanese American girl who wants to show off her new kimono to her friends on the first day of school. While Suki feels proud of her heritage and is not afraid to be different, her two older sisters are more concerned about fitting in. Suki wore her kimono to school

anyway and her excitement was somewhat dampened by her friend, Penny, who commented that her outfit was “funny-looking,” but who remained her friend and sat by her in class. In the classroom, two boys teased her mercilessly. Nevertheless, Suki gathered the courage to show her kimono and demonstrated the dance steps she learned at the festival in the summer. At the end the teacher applauded, and the other students cheered for Suki as well.

Table 21 shows the levels of integration for *Suki’s Kimono*.

Table 21

Levels of Multicultural Integration of Content for Suki’s Kimono in SF

Category	Contributions	Additive	Transformation	Social Action
Topics/Issues/Focus			✓	
Language		✓		
People studied		✓		
Activities				✓
Assessments		✓		

The story focus reflects a transformation approach to multicultural education where students are given opportunities to work together and form supportive connections across cultural and ethnic groups. The story shows students who embraced each other despite of their differences (Penny), as well as those who held a more exclusive view (the two boys who laughed at Suki), and an adult who intervened to model acceptance and affirmation. Instructional activities further support this approach by including teacher-led

discussions on topics and issues such as “Why might people fret if they were not allowed to wear their traditional clothing?” and comparing and contrasting how a Japanese student lunchbox may be different from an American school lunch. The read aloud story further validates and affirms diverse cultures, and emphasizes the richness that diversity contribute to American life. In addition, teachers engage students in critical analysis of parts of the story such as “what is the effect of one boy’s comments about Suki’s kimono?” and “do you agree with Suki’s decision to ignore the boy’s comments?” Classroom discussions like these encourage students to consider other perspective and to make decisions about their own behavior, thus reflecting a transformation approach.

These instructional practices encourage students to work together, to examine multiple perspectives, and to reflect on their own practices. The writing activity in this lesson challenges students to brainstorm issues occurring in their community and write letters to the editor voicing their concerns. Although not directly related to the topic of study in this lesson, nevertheless, it calls for social action on the part of the students.

Language use, people studied, and assessments show indication of the additive approach incorporating opportunities for students to see from different perspectives, but without challenging the mainstream structure.

Story 10: What About Me? (Young, 2002), Scott Foresman. What About Me? (Young, 2002) is the fourth story in the Scott Foresman reading series for third grade. It is placed in Week 2 of Unit1 with the theme “Living and Learning.” The big question for the unit is “Which skills help us make our way in the world?” The weekly question is “What can we learn by trading with one another?”

What About Me? (Young, 2002) is a fable set in India about a boy who wanted to gain knowledge. He sought knowledge from a grandmaster and to pay him for his work, the grandmaster asked for a small carpet. Since the boy had no money, he went to a carpet maker who in turn asked for thread in exchange for his carpet, and then to a spinner woman who asked for goat hair for her thread. One after another, the boy continued his search until he finally closed the loop by supplied something that was needed to end the chase. By then the boy had grown into a young man. At the end the grandmaster gave him these two morals: “Some of the most precious gifts that we receive are those we receive when we are giving,” and “Often, knowledge comes to us when we least expect it.”

Table 22 shows the levels of integration of multicultural content for this story.

Table 22

Levels of Multicultural Integration of Content for What About Me? in SF

Category	Contributions	Additive	Transformation	Social Action
Topics/Issues/Focus	✓			
Language	✓			
People studied	✓			
Activities	✓			
Assessments	✓			

The lesson plan accompanying *What About Me* represents the contributions approach. Although the text represents an Asian people and their culture, the lesson

focuses on the act of trading and not on the perspective represented by a people of different culture. Language use and vocabulary being studied do not show cultural or ethnic perspectives. Instructional activities suggested in the teacher's guide such as class discussion about way people trade, a farmers market, and the research topic about ways to earn money, all reflect a contributions approach with little reference to diversity. Comprehension and language arts assessment activities focus on literary strategies such as sequence of events, summarizing, and subjects and predicates provide little opportunity to work in groups. The curriculum goals and structure as seen in this lesson remain unchanged.

Fifth Grade Lesson Plans

The following section will discuss the lesson plan provided in the teachers' manual of each story in fifth grade in regards to its multicultural integration of content. First there is a table showing all the stories in fifth grade basals that were analyzed. Second, a brief synopsis of each story will be presented. Third, the lesson plan will be analyzed according to the levels of integration of multicultural content based on James Banks' four approaches, along with a table showing the levels of integration for each story.

The following section will discuss the lesson plan accompanying each story in third grade in regards to its multicultural integration of content. First there is a table showing all the stories in fifth grade basals that were analyzed. Second, a brief summary of each story will be presented. Third, the lesson plans will be analyzed according to the levels of integration of multicultural content based on James Banks' four approaches, along with a table showing the levels of integration for each story.

Table 23 shows a list of the stories in fifth grade being analyzed for multicultural content in their lesson plans.

Table 23

Fifth Grade Stories Analyzed for Multicultural Content and Listed by Publisher

Publisher	#	Name of Story	main character	support character	Genre
Houghton Mifflin Harcourt	n/a				
McGraw- Hill SRA	11	<i>The Land I lost: Adventures of a Boy in Vietnam</i>	X	X	Autobiography
	12	<i>The Dancing Bird of Paradise</i>	X	X	Biography
	13	<i>The Journal of Wong Ming- chung</i>	X	X	Historical Fiction
Macmillan/ McGraw- Hill	14	<i>Maya Lin, Architect of Memory</i>	X		Expository
	15	<i>Skunk Scout</i>	X	X	Fiction
Scott Foresman	16	<i>Ten Mile Day</i>		X	Expository
	17	<i>The Ch'i-lin Purse</i>	X	X	Folktale

Story 11: The Land I Lost (Nhuong, 1986), McGraw-Hill SRA. The Land I Lost (Nhuong, 1986) is an autobiography included in the SRA fifth grade reader for Unit 1 themed “Heritage.” The big idea being explored in this unit is “How has your heritage influenced your life?” and the questions for this week are:

“What memories does the author carry with him of his boyhood in Vietnam?”

“Why are these memories important to him?” (p. 23)

In this selection, the author recalls heartwarming and humorous stories of his childhood, his daily life in Vietnam and a story of his grandmother defending his grandfather with her karate skills. The key concept being explored in this unit is heritage, and in this story, the key figure in the author's family heritage is his grandmother.

Table 24 shows the level of multicultural integration of content for this story's lesson plans.

Table 24

Levels of Integration of Multicultural Content for The Land I Lost in SRA

Category	Contributions	Additive	Transformation	Social Action
Topics/Issues/Focus		✓		
Language		✓		
People studied		✓		
Activities			✓	
Assessments	✓			

The story focus, the language use and people studied in this selection represent an additive approach to multicultural integration. The addition of this text allows students to view heritage from an Asian American perspective, which may or may not be familiar to the students, and from there students analyze how heritage had affected who they are. Though the lesson often makes references to cultural heritage, issues and content are viewed from the mainstream perspective. Questions are asked of students to explore the author's purpose and culture, and to help them connect to the heritage theme, but the

focus is on helping them understand their own heritage, and not the diversity that make up the American fabric.

Nevertheless, moving beyond the story itself and into the supporting materials and activities, there is evidence of a transformation approach. The leveled readers included in this lesson provided opportunities for students to explore and ask critical questions about the society status quo. The titles included for supplemental reading are: “The Civil War,” “From Farm to Factory: The Industrial Revolution,” “That All People are Created Equal: Independence and Slavery.” The research project for this theme provided further exploration about culture, how culture influenced customs, and the impact of different groups on the American society.

Students are assessed in fluency, lesson vocabulary, comprehension strategies which included summarizing, visualizing, author’s purpose and point of view. These assessments reflect a contributions approach.

Story 12: The Dancing Bird of Paradise (Sanford, n.d.), *McCraw-Hill SRA*. The *Dancing Bird of Paradise* (Sanford, n.d.) is a biography included in the SRA fifth grade reading basal. It is the third story within the “Heritage” theme of Unit 1. Focus questions for the week are:

“Why does Haruno Travel to Japan?”

“How does Haruno help to preserve the heritage of her people while they are living in the internment camps?” (p. 63)

The *Dancing Bird of Paradise* (Sanford, n.d.) is the biography of Haruno who was later given the dance name Sahomi Tachibana. Haruno grew up in California but at the age of eleven, moved back to Japan to live with her grandfather so that she could

attend traditional Japanese dance school. Haruno was sent back to the United States right before the beginning of WWII. As Haruno rejoined her family in California, she found that all of the Japanese Americans were being sent to internment camp in Utah. Though the conditions in the camp were deplorable, Haruno taught the children how to dance so that they can entertain other campers and thus make life more bearable. After the war, Haruno moved with her family to the east coast and picked up dancing again. She later on opened her own dance school.

Table 25 shows the level of multicultural integration of the lesson plan that accompanied this story.

Table 25

Levels of Integration of Multicultural Content for The Dancing Bird of Paradise in SRA

Category	Contributions	Additive	Transformation	Social Action
Topics/Issues/Focus		✓		
Language		✓		
People studied		✓		
Activities		✓		
Assessments	✓			

Similar to *The Land I Lost* (Nhuong, 1986), *The Dancing Bird of Paradise* (Sandord, n.d.) provided valuable opportunities for students to read and explore culture and heritage from an Asian American perspective. Though the story contains much potential for students to examine events surrounding the Japanese internment, the story

focus, language use, as well as the people studied remains at the additive level because it failed to challenge the structure and basic assumptions of the mainstream curriculum. Lesson activities suggested in the lesson plan remain at the additive level gearing toward a study on heritage. The story reveals little about the hardship of camp, but instead focuses on how Haruno adapted to life in the internment camp by teaching other children to dance and entertain other campers, thereby making life more bearable. The focus on the positive outcome of the story overshadows the real prejudice that the Japanese people had undergone.

Assessment activities suggested in the lesson plan include vocabulary practice, grammar practice of adjectives, adverbs and sentence types, and comprehension strategies such as making inferences and author's point of view. These activities reflect the contributions approach.

Story 13: The Journal of Wong Ming-chung (Yep, 2000), McGraw-Hill SRA. The Journal of Wong Ming-chung (Yep, 2000) is a historical fiction included in SRA for Unit 5, Week 2 study of the theme "Going West." The big idea of the unit is "How are we explorers and pioneers today?" These are the questions being posed as students begin the unit:

"How did the European settlement of the West affect Native Americans?"

"How did immigration affect the gold rush?" (p. 459B)

The Journal of Wong Ming-chung (Yep, 2000) is a diary account in the My Name is America historical fiction series. Wong Ming-chung was about ten years old when he left his home in China to join his uncle in the "golden mountains" during the gold rush days. Uncle and his company had been getting frustrated because they were constantly

bullied by other gold miners who harassed them and chased them out of their claims. The company, made of other Chinese men, decided to leave gold mining and instead go into building levees so that they would not starve. Uncle refused to give up. Leaving Ming-chung with the group, he decided to venture out despite of the danger of bullies. Ming-chung missed his uncle and after a day, decided to go look for him. Uncle was moved by his dedication and together they continued their search for gold. While seeking shelter from abandoned claims, Ming-chung stumbled upon gold dust left behind by the other miners. They figured out a way to collect these dust without drawing attention from the bullies. They found gold after all.

Table 26 shows the levels of integration of multicultural content for this story.

Table 26

Levels of Integration of Multicultural Content for The Journal of Wong Ming-chung in SRA

Category	Contributions	Additive	Transformation	Social Action
Topics/Issues/Focus		✓		
Language		✓		
People studied		✓		
Activities		✓		
Assessments	✓			

The lesson is taught from an additive approach. Throughout the story, topics of prejudice and discrimination surfaced as Ming-chung described their daily experiences, providing opportunities for students to explore further issues of unfair immigration laws

or mining practices targeted towards Chinese immigrants. However, the teachers' guide did not make any suggestions for further investigation and only focused on Wong's immigration story, and his success with the gold because of his resilience and adaptability. Though this story is told from the perspective of the immigrant, it does not challenge students to challenge status quo, or consider other perspectives.

Story 14: Maya Lin, Architect of Memory (Time for Kids, n.d.), Macmillan/McGraw-Hill. *Maya Lin, Architect of Memory* is a *Time for Kids* article included in the Macmillan/McGraw-Hill fifth grade reading basal. It is included in Week 3 of Unit 1 under the theme "Taking a Stand." The sub-themes in this unit includes: Fighting Back, Stand up for What's Right, Remembering the Past, Helping a Friend, and Heroes Young and Old. Table 27 shows the levels of integration of multicultural content for this story.

Table 27

Levels of Integration of Multicultural Content for Maya Lin, Architect of Memory in MMH

Category	Contributions	Additive	Transformation	Social Action
Topics/Issues/Focus			✓	
Language			✓	
People studied			✓	
Activities			✓	
Assessments	✓			

The article is an informational piece about Maya Lin who designed the Vietnam Veterans Memorial in Washington, D.C. and the Civil Rights Memorial in Montgomery, Alabama. In particular, it focuses on the research process Lin went through to come up with the design of the memorial. She was inspired by Martin Luther King, Jr.'s famous "I Have a Dream" speech and was especially touched by the line "...until justice rolls down like waters and righteousness like a mighty stream." Lin wanted the memorial to honor those who died fighting for equality.

The overall theme of this unit is "taking a stand." Along with it the subthemes include remembering the past, fighting back, helping a friend, etc, the entire unit leans itself to the transformation approach. Language use in this selection specifically challenges the status quo and leads students to examine what it means to fight for equality. On page 67 of the article refers to the memorial as a place to "appreciate how far the country has come in its quest for equality and to consider how far it has to go." Its message and challenge to the students are clear. In addition, the lesson includes supplemental reading materials and learning activities that allow students to study a diversity of people and to examine multiple perspectives. The lesson includes readings about the National Underground Railroad Freedom Center, a piece about Smithsonian Institution's National Museum of the American Indian in Washington D.C., and another piece on Women in Military Service for America Memorial. Reading materials like these present students with multiple points of view and encourage them to think about the influence of multiple groups and the complexity of our society. Other activities such as the writing assignment and the research project provide opportunities for students to explore questions of fairness and to consider the impact of unjust practices on multiple

groups. For the theme project, students have to conduct research to find out more about an injustice, the person or groups who took a stand, and the action they took against this injustice. This also reflects the transformation approach.

Assessment activities suggested in the lesson reflect the contributions approach. They include grammar practice of compound sentences and conjunctions, vocabulary words, comprehension strategies of main idea and details, and fluency practice.

Story 15: Skunk Scout (Yep, 2005), Macmillan/McGraw-Hill. Skunk Scout (Yep, 2005) is a realistic fiction included in the Macmillan/McGraw-Hill reader for fifth grade. This story is included in Week 5 of Unit 4 with the theme “Team Up to Survive.” Weekly sub-themes of this unit are: Extreme Conditions, Teams on the Job, Helping Out, Family Teams and Camping Out. The theme project for this unit is a multimedia presentation of an incident where people had to team up to survive.

Table 28 shows the levels of integration for *Skunk Scout*.

Table 28

Levels of Integration of Multicultural Content for Skunk Scouts in MMH

Category	Contributions	Additive	Transformation	Social Action
Topics/Issues/Focus		✓		
Language		✓		
People studied		✓		
Activities		✓		
Assessments	✓			

The story is told from the perspective of a Chinese American boy, Teddy, who has been invited to go camping with his uncle and brother. Teddy lives in San Francisco and prefers city life over camping in the outdoors. His brother, Bobby, and Uncle Curtis are more fun-loving and outgoing. The adventure begins when Uncle Curtis missed the highway exit twice, and got lost looking for their campsite. By the time they found their campsite, Teddy is hungry and grumpy, but they still have to put up the tent and gather wood for cooking. Then they discover that the dry ice has completely frozen their hot dogs. One thing after another seem to go wrong, and even their last option for lunch – a bag of marshmallows has been devoured by a naughty raccoon.

Lesson focus and topics for discussion reflect the additive approach to multicultural curriculum. The story is told from the perspective of a Teddy who is Chinese American. Teddy is much like other boys his age. He is competitive around his brother, speaks fluently English, and does not enjoy the outdoors. Teddy, his brother Bobby, and Uncle Curtis represent a Chinese family who is also fully American. Nevertheless, the language and people studied, along with the activities suggested in the lesson plan remain in the additive level, providing students with insights and perspectives from a different angle, but nothing beyond that. The story content focuses on working together and lesson activities lead students to discuss the importance of teamwork, but leaving culture and diversity untouched. Assessments suggested reflect the contributions level. They include comprehension strategies such as self- monitoring, literary elements such as character and study, and vocabulary and fluency practices.

Story 16: Ten Mile Day (Fraser, 1996), Scott Foresman. *Ten Mile Day* is an expository piece included in Scott Foresman’s fifth grade reading basal in Week 5 of Unit

1. The theme for this unit is “Meeting Challenges,” with subthemes for each week: “What inspired people to act courageously?” “How can nature challenge us?” “How do people survive in the wilderness?” “How do we face personal challenges?” and “What challenges do immigrants encounter?”

Ten Mile Day tells of an event around the construction of the transcontinental railroads during the late 1860s. Two companies, Central Pacific and Union Pacific had a bet that no one could lay ten miles of track in a day. Central Pacific took up on the challenge and offered to pay their workers four times their regular wages if they could meet the challenge. Fourteen hundred workers, mostly Irishmen and Chinese immigrants, participated in the challenge and after one long day of hard work, they succeeded in laying ten miles of track.

Table 29 shows the levels of integration for *Ten Mile Day*.

Table 29

Levels of Integration of Multicultural Content for Ten Mile Day in SF

Category	Contributions	Additive	Transformation	Social Action
Topics/Issues/Focus		✓		
Language		✓		
People studied			✓	
Activities			✓	
Assessments		✓		

Situated within the unit theme of “Meeting Challenges,” the story focuses on how the railroad construction team, made up of immigrants from Ireland and China, worked together to overcome a challenge. The implication is that with hard work, immigrants can overcome challenges and barriers, and that it is important for others to recognize these challenges and to provide help along the way. Although the story is an expository account of an event that actually happened, it nevertheless neglects some important details surrounding the event. Important information about the discrimination or rejection faced by Chinese workers, such as unequal wages, the constant bullying from other immigrants, or the fact that very few groups were willing to work on the construction of the railroad. While the story itself reflects an additive approach, the lesson activities and people studied resemble more of a transformation approach where students are encouraged to examine issues and events from multiple perspectives. The supplemental reading materials include studies of people from diverse backgrounds such as immigrants from Russia and China, as well as the study about immigration and how immigrants impacted American life. Lesson activities encourage discussions about challenges faced by immigrants such as adjusting to a new country, new culture, and new language. Discussions also emphasize seeing multiple perspectives and making connections from text to self, and text to world.

Assessments in this lesson also reflect the additive approach. Other than the standard vocabulary assessment, students are being assessed on comprehension skills such as cause and effect using a passage about newcomers, and fluency reading passages which include historical stories about people who had gone through Ellis Island.

Story 17: The Ch'i-lin Purse (Fang, 1997), Scott Foresman. The Ch'i-lin Purse (Fang, 1997) is a Chinese folktale included in the Scott Foresman fifth grade basal. It is included in Week 3 of Unit 2 with the theme “Doing the Right Thing”. The big question for this unit is “What makes people want to do the right thing?”

Like many folktales, *The Ch'i-lin Purse* tells a moral - to do good when you can, and happiness will find its way to you. The story focuses on the theme of the week - “What are the rewards in helping others?” The story tells of a young girl who gave away the purse given by her mother as her wedding dowry to help out another person in need and years later, her good deed was repaid.

Table 30 shows the level of integration of multicultural content for *The Ch'i-lin Purse*.

Table 30

Levels of Multicultural Integration of Content for The Ch'i-lin Purse in SF

Category	Contributions	Additive	Transformation	Social Action
Topics/Issues/Focus		✓		
Language	✓			
People studied		✓		
Activities			✓	
Assessments	✓			

Though the story was set in ancient China with many cultural references, the lesson does not focus on cultural or ethnic diversity. Instead the lesson focuses on “doing

the right thing.” Within this week, the lesson revolves around the question of rewards and good deeds. Nevertheless, the story does provide a perspective from a different cultural angle, thereby reflecting an additive approach. Language use seems to reflect a contributions approach due to the lack of diverse perspectives. However, the lesson does provide ample opportunities to study people from diverse backgrounds such as “Abuela’s Gift” and “Moving to Mali” that are included in the leveled readers. Discussions within the lesson also contribute to understanding and examining multiple perspectives such as looking at others in need, finding ways to help others, etc. Lesson activities reflect a transformation approach when students are challenged with the concept of doing good deeds and to examine the needs around their community and to think of “ways they can provide aid in the community.” Assessments suggestions in this lesson resemble more of the contributions approach with worksheets to test vocabulary, comprehension and fluency.

Lesson Plan Summary

In summary, lesson plans being analyzed revealed that most do not move beyond the additive level meaning that although the stories were included to present multiple perspectives for students, they are situated within a mainstream framework which does not challenge or change any of the curriculum assumptions or structures.

Figure 1 shows the frequency of appearance of each level of integration in all of the lesson plans.

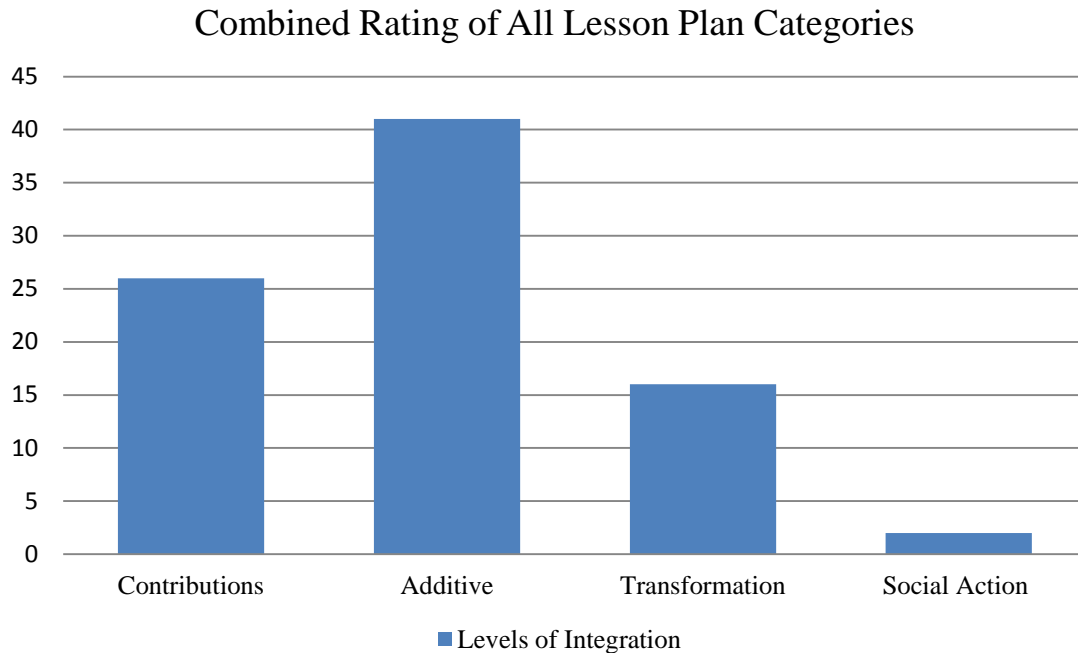


Figure 1. Combined Rating of All Lesson Plan Categories..

Quantifying the Levels

In order to provide a visual representation of the qualitative data described above, and since the levels of integration of multicultural content are in a hierarchical order (Banks, 2007), the researcher decided to quantify the results by assigning a numeric value to each of the levels. For example, the contributions level, being on the low end of the hierarchy, received a numeric value of “1,” additive level a value of “2,” transformation level a value of “3” and the social action level a value of “4.” Because each story is analyzed in five categories, the maximum points each story would receive is 20. Furthermore, in order to draw some kind of conclusion about each of the publishers, and to compare them with each other, an average score column is calculated by taking the total scores received for each publisher and then dividing the score by the number of stories in each.

How Do the Publishers Compare?

Tables 31 shows the third grade score each lesson plan received based on the calculation method presented above.

Table 31

Third Grade Lesson Plans Showing Multicultural Content Integration Scores

Publisher	#	Name of Story	Score	Average for publisher
Houghton Mifflin Harcourt	1	<i>Pop's Bridge</i>	5	6.5
	2	<i>Kamishibai Man</i>	8	
McGraw-Hill SRA	3	<i>Good-bye, 382 Shin Dang Dong</i>	10	10
Macmillan/ McGraw-Hill	4	<i>A Castle on Viola Street</i>	10	10
	5	<i>Dear Juno</i>	7	
	6	<i>Stone Soup</i>	13	
Scott Foresman	7	<i>Good-bye, 382 Shin Dang Dong</i>	10	10
	8	<i>Happy Birthday Mr. Kang</i>	12	
	9	<i>Suki's Kimono</i>	13	
	10	<i>What About Me?</i>	5	

As seen from table 31, the highest score received was 13 in *Suki's Kimono* in Scott Foresman, and the two lowest scores of 5 were *Pop's Bridge* in Houghton Mifflin Harcourt, and *What About Me* in Scott Foresman.

In third grade, Houghton-Mifflin Harcourt received the lowest average score of 6.5, and the other three publishers, McGraw-Hill SRA, Macmillan/McGraw-Hill, and Scott Foresman each received an average of 10.

Table 32 shows the scores received in fifth grade.

Table 32

Fifth Grade Lesson Plans Showing Multicultural Content Integration Scores

Publisher	#	Name of Story	Score	Average for publisher
Houghton Mifflin Harcourt		N/A	0	0
McGraw-Hill SRA	11	<i>The Land I lost: Adventures of a Boy in Vietnam</i>	10	
	12	<i>The Dancing Bird of Paradise</i>	9	
	13	<i>The Journal of Wong Ming-chung</i>	9	9.33
Macmillan/ McGraw-Hill	14	<i>Maya Lin, Architect of Memory</i>	13	
	15	<i>Skunk Scout</i>	9	11
Scott Foresman	16	<i>Ten Mile Day</i>	12	
	17	<i>The Ch'i-lin Purse</i>	9	10.5

In fifth grade, the highest score received was 12 in Ten Mile Day in Scott Foresman, and the lowest score received is 9. The four stories represented the lowest score received in fifth grade were: *The Dancing Bird of Paradise* in SRA, *The Journal of Wong Ming-chung* in SRA, *Skunk Scout* in Macmillan/McGraw-Hill, and *The Ch'i-lin Purse* in Scott Foresman. For publisher averages, because Houghton Mifflin did not have any story with Asian American characters, it received a grade of 0. Macmillan/McGraw-Hill received the highest average score of 11, Scott Foresman received a 10.5, and McGraw-Hill SRA scored an average of 9.33.

Figure 2 below shows the average scores by publishers in their integration of multicultural content as reflected in their lesson plans and activities.

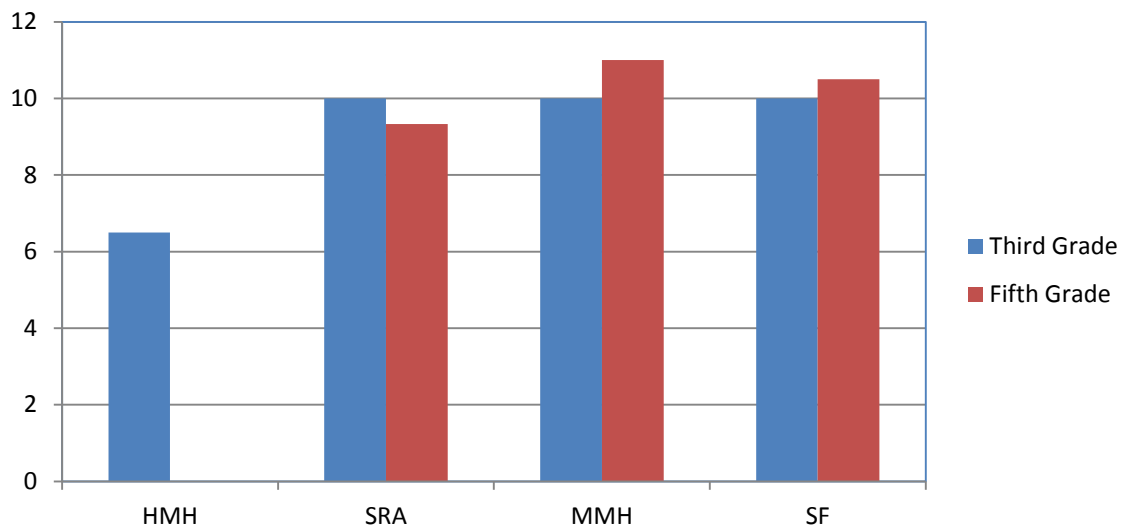


Figure 2. Average Scores by Publishers – Third and Fifth Grade Comparisons.

Chapter Summary

Chapter four reported the data collected for the primary research question and each of the sub-question in narrative as well as in tables. Chapter five will present conclusions, discussions, and summaries of the data. In addition, implications and recommendations for future research will also be discussed.

CHAPTER FIVE

Findings, Implications, and Summary

Introduction

This study examined the representation of Asian Americans in children's literature included in the reading curriculum for third and fifth grade Texas state adoption for the year 2012-2013. Specifically it examined how these stories may be used in the classroom as suggested by the lesson plan guide provided by the publishers.

A total of four publishers were examined in this study, each of their third and fifth grade reading curriculum was examined and analyzed. These publishers are:

1. 2010 Houghton Mifflin Harcourt *Texas Journeys*,
2. 2010 McGraw-Hill SRA *Imagine It*,
3. 2011 Macmillan/McGraw-Hill *Texas Treasures*, and
4. 2011 Scott Foresman *Reading Street*.

The primary research question being asked was "How are Asian Americans represented in the third and fifth grades Texas state adopted reading curriculum?"

To provide a more comprehensive understanding of the big question, these sub-questions were also being investigated:

1. What genres are included in the literature depicting Asian American characters?
2. How authentic are these stories in depicting the Asian American experience?

3. What evidence do we have about the presence or absence of cultural stereotypes?
4. What do the accompanying lesson plans reveal about the publishers' approaches to integrating multicultural curriculum using Banks' (2004) framework?

Results of each of the research question were reported in Chapter Four, and in Chapter Five, I will discuss and analyze the results and present the major findings based on the data reported in Chapter Four.

Discussion of Major Findings

Finding #1: There seems to be an intentional effort to include Asian Americans in the third and fifth grade reading basals, but more can still be done.

The data reported in Chapter Four revealed that out of the 120 total selected readings in third grade, ten of those stories, or 8.33%, included an Asian American as either the main or supporting role, and 6.5%, or eight stories, contained an Asian American as the main character (Table 1). Scott Foresman has four stories (13%) in its selection that included Asian Americans characters, Macmillan/McGraw-Hill has three (10%) in its selection, Houghton Mifflin-Harcourt has two (7%) in its selection, and McGraw-SRA has one (3%) in its selection in either main or supporting roles.

In fifth grade, the data revealed that out of the total 120 selections, 5.8%, or seven selections contained an Asian American in either the main or supporting role, and in six of those stories, or 5%, Asian Americans played the primary role. McGraw-Hill SRA has three stories out of 30 (10%) with Asian American characters, Macmillan/McGraw-Hill

and Scott Foresman each has two stories out of 30 (7%), and Houghton Mifflin-Harcourt has none in fifth grade.

Looking at the numbers above, an average of 8.33% representation of Asian American in the third grade basal seems impressive when considering that 3.5% (117,185) of the Texas K-12 student population are Asian Americans (TEA, 2012). However, we need to bear in mind that this number represents the average of all four publishers in all of Texas. At any given time, only one publisher is present at any elementary public school campus where the students attend. While Scott Foresman has four stories with Asian American characters in third grade, SRA only has one. Assuming that all of the stories were being taught, in a school where the SRA is the adopted basal, an Asian American student in a third grade classroom will have to sit through all thirty weeks of reading lessons to see one story with characters of Asian descent. In that case, the “mirror” is not reflecting the reality for the Asian American student. Along the same argument, one story out of thirty in SRA does not represent a large enough “window” for the non-Asian students to experience and understand the Asian culture or perspective.

Similarly in fifth grade, an average of 5.8% of all the stories included an Asian or Asian American character. While SRA has three stories in fifth grade with Asian American characters, Macmillan/McGraw-Hill has two, Scott Foresman has two, and Houghton Mifflin Harcourt has none. An Asian American student attending a school district which adopted the Houghton Mifflin Harcourt will not have read any stories with an Asian American character in the entire fifth grade year, thus not having their backgrounds or identities affirmed (Cummins, 2000; Henderson, 1991; Lehman et al., 2010), or having their voices heard (Gracia, 2002) in a big part of their school day. At

the same time, students of non-Asian backgrounds will not have been exposed to the culture and perspective of their Asian counterparts, thus being robbed of the opportunity to “view, participate, and empathize, and participate emotionally, begin to appreciate other people’s struggles, and pain, and to develop respect for diversity” (Lehman et al., 2010, p. 18). Clearly, more intentional effort to include the Asian American experience needs to happen in all reading basals across all grade levels.

Implications for Finding #1. The selection of textbooks ultimately lies in the hands of school district administrators and teachers who are involved with the adoption process. We need a committee of dedicated professionals who will advocate for Asian American students and to make textbook decisions that reflect the diversity of the students they serve. For in doing so, they are giving the students a voice, thus helping affirm their identity and valuing them as integral members of the society.

As noted by Cooperative Children’s Book Center (2011),

“...numbers matter, too. Quality literature arises in part from depth in the numbers – the more multicultural books published, the greater the chances there will be outstanding offerings among them. And certainly diversity of experience within any racial or cultural group depends on a wide number and variety of books being published and available to children and teens (2011, p. 4).”

According to the most recent census data, Asian Americans are the fastest growing minority groups in the United States with 17.3 million people identifying themselves as Asian Americans (U.S. Census, 2010a). In Texas alone, 1.1 million people identified themselves as Asians. More specifically, a total 177,185, or 3.5% of Asian students were reported to be enrolled in the state public K-12 schools for the year 2011-2012 (TEA, 2012). Considering further that the Texas textbook market often drives the market for the rest of the country (English, 1980; Fordham Institute, 2004; Sewall, 2005),

what we see in Texas textbooks is a good indication of what we will see for the rest of the country. If Asian Americans are not sufficiently and proportionately represented in the reading basal in Texas, then Asian Americans are likely not sufficiently represented in basals in other states as well.

Finding #2: There is a disproportionate representation of the major Asian ethnic groups.

Although there seems to be an increase in representation of Asian Americans in the reading basals, not all of the major Asian ethnic groups were represented. In third grade (Table 7), there were a total of ten stories with Asian American characters in the reading basals. Of the ten stories, there were three with Chinese or Chinese American characters, one with an Asian Indian character, one with Vietnamese American characters. Three with Korean American characters, and two with Japanese or Japanese American characters.

In fifth grade, there were a total of seven stories with Asian American characters out of 120 across all publishers. Of the seven there were five stories with Chinese or Chinese American characters, one with a Vietnamese character, and one with a Japanese character.

Of the six major Asian ethnic groups represented in the U.S. Census (2010a), Filipino Americans were missing in both the third and fifth grade basals. In fifth grade, three out of the six most populous groups were missing: Filipino Americans, Asian Indians, and Korean Americans.

Implications for Finding #2. There needs to be a more conscious effort to ensure proportionate representation of each of the major ethnic groups as reflected in the recent

census patterns. While we cannot possibly include every single ethnic group represented in the student population, neither can we justify omitting groups that have a historical and numerical presence such as the Filipino Americans (3.4 million, U.S. Census, 2010a), the Asian Indians (3.2 million, U.S. Census, 2010a), and the Korean Americans (1.7 million, U.S. Census, 2010a). Clearly, these groups that were missing in the basals need more voice and more advocates. A visual survey of the list of members on the editorial board of the publishers suggests that there may be a need for diversity on the panel who decides what gets included in the basals and what does not.

Finding #3: A wide variety of genres were included in the reading selections which contained Asian American characters.

As reported in Chapter Four, there were a total of ten stories in third grade that contained Asian American characters. Out of those, two were folktales/fables, seven were listed as realistic fictions and one was listed as historical fiction. In fifth grade, there were seven stories with Asian American characters. Of those, one was historical fiction, one was realistic fiction, two were expository texts, and two were biographical in nature.

The findings in third grade basals revealed that seven out of ten stories (70%) with Asian American characters were in the realistic fiction genre, presenting a more positive picture than the one reported in earlier research (Fields, 1996; MacCann, 1997, as quoted in Harlin & Morgan, 2009). In fifth grade, only one out of seven (14%) was listed as realistic fiction, but two out of seven (28.5%) were biographies or autobiographies. If the purpose of realistic fiction is to function as “mirror” for Asian American children to see their own reflection (Bishop, 1993) and to develop positive self-images (Lehman, Freeman & Scharer, 2010), then one could argue that the inclusion of

historical fiction and biographies serve similar functions as realistic fiction. When historical fiction and biographies are included, Asian American children can see their predecessors playing important roles in the making of this nation, therefore validating their value and affirming their self-worth (Cummins, 2000; Henderson, 1991).

It is also encouraging to note that what were included in the third and fifth grade reading basals were primarily realistic fiction, historical fiction and expository texts about the Asian American experience. Even though CCBC reported in 2011 that over half of the 75 books published with Asian American characters in 2003-2011 were formulaic books with profiles of countries; these books were not found in the Texas reading basals in third and fifth grades.

Implications for Finding #3. On close examination of the stories being analyzed, one could see that of the six realistic fictions in third grade, half of them were immigrant stories (*Dear Juno, Good-bye, 382 Shin Dang Dong; Happy Birthday Mr. Kang*). We need to remember that Asian Americans have lived in the United States for several generations and many of the children are native-born and therefore may not relate to immigrant stories. Their reality as native-born Americans and their and stories need to be reflected in the realistic fiction also.

Finding #4: More than half of the stories which contained Asian American characters were written from an insider perspective.

As reported in Chapter Four, there were a total of ten stories with Asian American characters included in all of the third grade basals. For the discussion of this sub-question, *Good-bye, Shin Dang Dong* (Park & Park, 2002) was counted as two because they were included in two different basals.

Two out of the ten stories included in the third grade basal had Asian Americans in minor roles and were written from the mainstream perspective; therefore the insider/outsider debate did not seem applicable. Of the remaining eight stories in third grade, six were written by authors of Asian descent and two were written by authors of non-Asian ethnicity (see table 10). The two stories written by non-Asian authors were *Stone Soup* by Jon Muth (2003), and *Happy Birthday Mr. Kang* by Susan Roth (2001). As previously reported, both of these authors have extensive backgrounds and inside connections to the Asian culture each of their stories portrayed.

In fifth grade, all three of the fictional stories included were written by Asian writers. Of the two biographical pieces, one was written by an Asian. Thus four out of the total seven selections in fifth grade were written from an insider perspective (See Table 11).

In summary, 60% of the third grade stories and 57% of the fifth grade stories included in the reading basals were written from an insider perspective, a promising trend that deviated from what researchers reported as lacking (Bishop, 2003; Bishop & Cai, 1994; Larrick, 1965; Mo & Shen, 2003).

Implications for Finding #4. While it is laudable that more than half of the stories (10 out of 17 in both third and fifth grades) were written from an insider perspective, there were only eight authors represented. In recent decades, there seems to be a growing body of quality children's literature written by authors of the inside culture. These authors need to have their voices represented in the reading basals used across the state.

Finding #5: The portrayal of Asian Americans reflected authentic images and avoided racial stereotypes.

As reported in Chapter Four, the portrayal of Asian Americans was overall positive. There were no outrageous description or illustrations of the “all look alike” images present in any of the stories being included in the third and fifth grade reading curriculum. As Mo and Shen pointed out, authenticity is much more than accuracy or the avoidance of stereotypes (2003). Stories included in the study for the most part reflected the cultural value and the way of life of the people whom the author intended to represent. One possible explanation for this is that there are more Asian American authors writing from an insider perspective. For example, both of the stories about Korean children were written by Korean American authors (*Good-bye, 382 Shin Dang Dong* by the Park sisters, and *Dear Juno* by Soyoung Pak), and stories about Chinese culture were written by Chinese Americans (*The Ch’i-lin Purse* by Linda Fang; *Skunk Scout* and *The Journal of Wong Ming-chung* by Laurence Yep). These insider perspectives allowed much more authentic representation in the physical, historical, social and aesthetic attributes of the culture each portrayed.

Implications for Finding #5. The presence of authentic images and the absence of cultural and physical stereotypes in stories with Asian American characters are indeed causes for celebration. It has been long overdue when Asian Americans are reflected authentically and truthfully in children’s stories. We must strive to continue this trend and work toward the inclusion of all Asian ethnicities in the children’s literature so that all students are able to see their stories reflected and their voices heard.

Finding #6: Lesson plans remain mostly in the additive level using Banks' four levels of multicultural content integration.

Lesson plans accompanying each story were analyzed using a matrix adapted from the Mississippi Cultural Responsivity Matrix (NCCRESt, 2006) which is based on the theoretical foundation of James Banks' work on multicultural content integration (Banks, 2007). Banks identified four levels of integrating multicultural content, from lowest to highest. These levels are: contributions, additive, transformation, and social action.

As reported in Chapter Four, seventeen lesson plans were analyzed for the four levels of integration of multicultural curriculum. Each lesson plan was analyzed in five categories: lesson focus/issue, language use, people studied, lesson activities, and assessments. Thus a lesson could receive five separate scores. Figure 1 shows the frequency of occurrence of each of the four levels from all lesson plan categories. As seen from the chart, 26 of the total 85 (31%) lesson plan categories received a score at the contributions level, 41 out of 85 (48%) received a score at the additive level, 16 out of 85 (20%) received a score at the transformation level, and 2 out of 85 (0.2%) received a score at the social action level.

Implications for Finding #6. The results of this finding seemed to confirm earlier findings of the lack of teaching for social justice and to make the society a "more equitable one" (Bishop, 1992). Consistent with earlier research, the lesson plan analyses of the reading basals suggest that Asian American children's literature were included and studied mainly for their literary merit. As Banks (2007) pointed out, schools need to teach about social justice issues in addition to teaching basic reading and

writing. When lesson plans remain at the additive level of integration, multicultural literature is to provide an alternate perspective to the mainstream curriculum. Many of the lesson plans included a full range of reading and language skills and opportunities to include discussion of the sociocultural attributes of Asian Americans and other racial diversity, but fall short in transforming and challenging the status quo as advocated by multicultural educators (Banks, 2007; Fang, Fu & Lamme, 2003; Delpit, 1995; and Nieto, 2002). However, there were also examples of lessons to show how to move beyond the additive approach to stimulate student thinking, to challenge them to critically examine the status quo, and to make the first step toward social justice.

Although the representation of Asian Americans have increased in the reading curriculum, serving as “mirrors” for Asian American children to see themselves, and serving as “windows” for students to understand and appreciate cultures not familiar to them (Cai & Bishop, 1994, Banks, 2004; Lehman et al., 2010; Mo & Shen, 2003; Siu-Runyan, 2007; Cullinan, 1989, Hadaway, 2007), there need to be a more focused effort in moving these lessons toward opening “doors” (Botelho & Rudman, 2009) and building a “just and equitable society” (Cai & Bishop, 1994, p. 69).

Finding #7: The mere presence of Asian American characters in the reading curriculum does not necessarily correspond to a high level of integration of multicultural content.

The study found a total of 17 stories with Asian American characters in the third and fifth grade reading curriculum. Two of those stories in third grade included Asian American characters only in the supporting role; however, one of those stories turned out to score just as high on the level of integration as those with Asian American as the main character. In *A Castle on Viola Street* (DeSalvo, 2001), a Vietnamese family was

casually mentioned but because the lesson plans provided opportunities for students to examine the status quo, and to act on those injustices, it scored at the highest level in its lesson activities with a total score of 10 out of 20 (Table 15). The other story with an Asian American supporting character, *Pop's Bridge* (Bunting, 2006) only received a 5 out of a possible 20 points (Table 12). Compare to other stories featuring Asian Americans, the lowest score was 5 (*What About Me*, Young, 2002, Table 21) and the highest was 13 (*Happy Birthday Mr. Kang*, Roth, 2001, Table 19; and *Suki's Kimono*, Uegaki, 2005, Table 20).

In fifth grade a similar observation was made. There were a total of seven stories with Asian American characters in fifth grade. The *Time for Kids* piece, *Maya Lin, Architect of Memory* (Time for Kids, n.d.), scored the highest at 13 (Table 26) even though the piece itself is not focused on the Asian American experience, yet lesson activities provided students with various opportunities to view issues and concepts from multiple perspectives. Even though the lesson stayed on the transformation level, it nevertheless is one step closer to social action. Another example in fifth grade is *Ten Mile Day* (Fraser, 1996) which is about the building of the transcontinental railroad. The story itself referenced Chinese and Irish workers on the construction of the railroad, but it did not get into the historical unfair treatment and prejudices against Chinese immigrant workers by multiple entities, including the government. Nevertheless, lesson plans suggested by the publisher did provide students with opportunities to examine prejudice and to challenge issues and events from multiple perspectives. It also provided supplementary materials so students could study people of diverse backgrounds and

encouraged discussions about immigration and emphasized the importance of seeing multiple perspectives. *Ten Mile Day* scored a 12 out of possible 20 points (Table 28).

Implications for Finding #7. This finding shows that just because a story included Asian American characters, it did not necessarily mean the story would lead to meaningful discussions or stimulate critical thinking. We must examine how the story is being used. Is it included purely as literary work? Or is it posited as a springboard for examination or exploration of issues of social justice?

The implication for educators is that they must become critical consumers of the curriculum if they were to practice culturally responsive pedagogy. As seen from the lesson plan analyses, a story can become a launching point for stimulating student thinking, challenging them for deeper inquiry, and motivating them to act justly to rectify social injustices. Part of the problem lies in the pressure of teaching to the test after the enactment of the No Child Left Behind Act in 2002 (Loh, 2008); however, a bigger issue might be the lack of diversity in the teaching force (Delpit, 1995; Nieto, 2000; U.S. Department of Education, 1997; Villegas, 1998), and the lack of preparation for teachers to teach children of diversity (U.S. Department of Education, 1998). Therefore, it is imperative that more efforts are put into recruiting teachers of diversity to match the needs of the growing demographics of the student population. In addition, more training needs to take place not only to prepare pre-service teachers, but to equip in-service teachers in serving the diverse student population.

Limitations of the Study

This study examined the third and fifth grades reading basals of the current Texas state adoption for academic year 2012-2013. The following are recognized as limits to the study:

1. The study included only the third and fifth grade reading basals and therefore does not represent reading materials used in other grade levels.
2. The study only examined reading basals used in Texas. Although there is reasonable belief that the Texas textbook market often influences the other markets in the U.S., the researcher makes no claims on the generalizability of this study.
3. The study examined reading basals only and did not examine curriculum materials in other content areas which may include lesson activities that fostered social justice.
4. Content analysis is the method of study, and even though inter-rater reliability has been established, the possibility that the data analysis was biased cannot be completely eliminated.
5. The study was conducted based on the assumption that James Banks' levels of integration of multicultural content provided a structure for analysis of children's literature.

Recommendations for Future Research:

This study adds to the growing body of research on the representation of Asian American characters in children's literature, and to its utilization in the classroom. It also

raises questions for future research which may complement this study and add to the bigger body of literature. Future studies might include:

1. A content analysis of the social studies curriculum. Because of the nature of social studies, one might find that curriculum lends itself more to understanding community and more conducive to social justice practices.
2. A content analysis across curricula to examine how they are interrelated and whether concepts learned in one content area are reinforced or elaborated in another.
3. Studies to examine teacher instructional practices to determine if lesson plans provided by the publishers are indeed followed step by step as this study assumed. In addition, a study of this sort will also provide insights for the other dimensions of multicultural education namely, school structure, equity pedagogy, knowledge construction, and prejudice reduction (Banks, 2007).
4. Studies to examine teacher behavior and classroom practices in regards to the selection and instruction of multicultural literature included in basals.
5. Studies to examine what outside reading materials are used in the classroom to supplement the reading basals, and how these materials were selected.
6. Studies to examine the preparation and training of pre-service and in-service teachers in the area of multicultural education.

Closing Remarks

This study is informed by the multicultural education theories of James Banks, (2007), Sonia Nieto (2002), and Geneva Gay (2000), although the instrument for analysis is based primarily on the works of Banks' four levels of integration of multicultural

curriculum. In closing, it would be appropriate to connect what the study revealed to each of the theories.

Nieto contends that learning is a social construct resulting from the interaction of language, culture, and teaching (2002) and that the problem of educational inequity must be examined from sociocultural and sociopolitical perspectives. If the inclusion of Asian American children's literature is any indication of the changing ideology of our school culture, then we have causes to celebrate. The increased representation of Asian American characters in children's literature, especially when they are included in the state adopted reading curriculum, reflects an acknowledgment and affirmation that the experiences of Asian American children matter, that they are no longer invisible (Li & Wang, 2008; Pang, 1998; Park 2002; Wallitt, 2008; Wu, 2002, Zia, 2000). This acceptance and acknowledgement begin a process of changing teacher attitudes, opening doors to understand teaching and learning from a cultural context and paving the way for positive interaction between teachers and students (Nieto, 2002). After all, the sociocultural and sociopolitical perspectives assume that "social relationships and political realities are at the heart of teaching and learning" (p.5).

Gay asserts the importance of stories for they serve many different functions. They "entertain, educate, inform...showcase ethnic and cultural characteristics...connect self with others, proclaim self as a cultural being, develop a healthy sense of self, and forge new meanings and relationships, or build community" (Gay, 2000, p. 3). The inclusion of Asian American characters in the reading curriculum adopted by the state of Texas is an indication that the stories of Asian Americans are being valued and validated. Thus, we are moving closer to the ideals of Gay's culturally responsive pedagogy which

has these characteristics: validating, comprehensive, multidimensional, empowering, transformative, and emancipator. Looking at the lesson plans being analyzed in the study, one can see evidence of the validating, comprehensiveness, multidimensionality, and the empowerment that these lessons could bring. However, these lessons are still far from being transformative and emancipatory.

Banks (2007) tells us that multicultural education incorporates five dimensions. These dimensions are content integration, knowledge construction process, prejudice reduction, equity pedagogy and an empowering school culture (p.20). All five of these components are interrelated and in order to implement multicultural education effectively, all five must be attended to with deliberate effort. This study focused on the content integration which is only one such dimension, therefore it represented only a sliver of the enormous task that is required to attain the goals of multicultural education which is to equalize opportunities for all students regardless of their racial, cultural, ethnic, or social class membership so that they can learn and succeed like the others (Banks, 2007).

Banks also reminds us that school is a social system with many interrelated parts and variables, and “in order to transform the school to bring about education equality, all the major components of the school must be substantially changed” (2007, p. 25). It is indeed an ideology which “can never be fully attained” (p.4). Therefore, it must be viewed as an ongoing process, one which educators and school administrators should constantly strive to achieve.

While the representation of Asian American children’s literature is laudatory, and we are making progress to integrate it into the curriculum, we should not be content until

we have prepared students who are “reflective, moral, caring, and active citizens” committed to social justice (Banks, 2007, p. 5).

Researcher’s Personal Reflection

I began this study as a personal quest to explore and examine how Asian Americans are represented in the reading curriculum used in schools today. I narrowed the study to the third and fifth grade reading basals adopted by the state of Texas so that the project was manageable. I was pleased to see the inclusion of at least one Asian American stories in the third grade basal from each of the publishers, but disappointed to see that one of the publishers did not include any Asian American stories in fifth grade. More importantly, in third grade, there was at least one realistic fiction with Asian American characters included in each of the publishers. Although there is value in folktales, I believe the power lies in realistic fiction for it affirms Asian American children when they see their own reflection in story books. Realistic fiction validates the student’s unique cultural heritage, yet posits them as part of the mainstream. I am also pleasantly surprised to see that almost all of the stories portrayed Asian Americans realistically without the hideous physical descriptions from the bygone era. However, I have come to a deeper understanding of what Garcia (2002) asserts that “we cannot assume that merely introducing ‘other’ culture into the curriculum will ensure that its members will feel more included” (p. 26). The lesson plan analyses revealed to me that the potential of these multicultural stories can be unleashed with powerful lesson plans that seek to rectify social injustice, or they can stifle voices of our diversity by limiting them to their literary merits. We need the voices of Asian Americans represented at all

levels from publishing panel who writes these lesson plans, to the educators who are teaching these stories.

While this study has provided some answers to the questions I posed at the beginning, I am left with more questions to wonder about. Who are these experts serving on the publishing panel and what voices do they represent? How does politics affect what stories get included, whose stories get included, and what lesson plans get written? When the basals are up for adoption, how do school districts decide who gets to serve on the adoption committee? What criteria or guidelines are being used to ensure that the committee selects the best product for the district and its students? When a basal does include Asian American stories, are they being taught in the classroom? Are the lesson plans being followed? Do the teachers lead the children into exploring and examining issues beyond what the lesson plans suggest? What are the reactions when Asian American children see themselves in the stories? How do they feel being excluded or included as part of the mainstream?

There are many obstacles that still have to be conquered before we see a truly just and equitable society for our students of diverse ethnic backgrounds. I am overwhelmed by the amount of hurdles we have to jump through to ensure our Asian American students are represented in the curriculum they encounter each day, but I am consoled by the progress, though small, that we have made. I know that we have a long way to go in the area of social justice, but as long as we keep that as our goal, then we can continue to strive toward that goal. I hope that all Asian American children can now stand a few inches taller and not have to hide like the previous generation did when a teacher read *The Seven Chinese Brothers*, or cringe when they heard *Tiki-Tiki Tempo*. I hope that this

is only the beginning of a journey towards inclusion and acceptance which is long overdue. I hope that Asian American students are no longer plagued by the “model student” or “overachiever” stereotypes. I hope that they are no longer “invisible” and will have equal access to all the resources that will help them reach their full potential.

APPENDICES

APPENDIX A

Racial Representation in Reading Basals

Publisher	Houghton Mifflin Harcourt		McGraw Hill SRA		Macmillan/Mc Graw-Hill		Scott Foresman	
Basal	Texas Journeys		Imagine It		Texas Treasures		Reading Street	
Total feature selections								
Selections with human characters								
Selections with non human characters								
Selections with no/unidentifiable characters								
	P	SC	P	SC	P	SC	P	SC
White/Caucasian								
Black								
BA – Black African								
BAA – Black African American								
B/O – Black Other								
Hispanic								
HLA – Hispanic/Latino American								
HLO – Hispanic/Latino Other								
Native American – NA								
Asian								
AsCh – Asian Chinese								
AsCA – Asian Chinese-American								
AsI- Asian Indian								
AsIA – Asian Indian-American								
AsJ – Asian Japanese								
AsJA – Asian Japanese-American								
AsK – Asian Korean								
AsKA – Asian Korean-American								
AsF – Asian Filipino								
AsFA – Asian Filipino-American								
AsV- Asian Vietnamese								
AsVA – Asian Vietnamese-American								
AsO – Asian Other								
Total Asian								
Other								

P = Protagonist

SC= Supporting Character

APPENDIX B

Authenticity Analysis of Asian American Literature

Date _____

Rater _____

1.	Publisher 1. Houghton Mifflin Harcourt 2. Macmillan/McGraw-Hill 3. Scott Foresman SRA	
2.	Name of Story	Grade
3.	Genre	
4.	Story summary	
5.	Plot	
6.	Setting	
7.	Origin of Book	
8.	Author:	Ethnicity Gender
9.	Illustrator	Ethnicity Gender
10.	Protagonist	Ethnicity Gender Age
Authenticity and Stereotypes		
11.	What words and images are used to portray Asian Americans?	

	<ul style="list-style-type: none"> • their appearances • their emotions • their occupations 	
12.	Are Asian Americans portrayed as a distinct group with unique cultures and not as imitation white American?	<p>Yes/No</p> <p>Evidence:</p>
Authentic representations and realistic depictions		
13.	<p>Does the story reflect realities and way-of-life of an Asian American culture?</p> <ul style="list-style-type: none"> • Is the story believable? • Does the story reflect everyday life and language? • Can the readers identify and feel affirmed? 	
14.	<p>Does the story reflect beliefs and values of a specific cultural group?</p> <ul style="list-style-type: none"> • Can readers of that culture identify with the characters in the story? • Does the story reflect a specific cultural experience? 	
15.	<p>Authorship</p> <ul style="list-style-type: none"> • Insider/outsider? • Their background • Purpose of telling the story 	
16.	<p>Power relationships</p> <ul style="list-style-type: none"> • Who has power in the story? • Who doesn't have power • What kinds of actions are taken by whom? • How is the story resolved? 	

Adapted from Asian American Children's Book Project 1976 & Masuda & Ebersole, 2010

APPENDIX C

Levels of Integration of Multicultural Curriculum

Name of Story: _____ Grade: _____ Publisher: _____ Rater: _____

Unit Theme:	<u>Contributions</u> Curriculum goals and characteristics reflect mainstream structure. Materials are chosen to portray people from Asian cultures in a variety of roles. Focus is on heroes and their contributions.	<u>Additive</u> Concepts and units are taught from an Asian American perspective, but curriculum structure and assumption remain unchanged.	<u>Transformation</u> Curriculum taught from multiple perspectives. Opportunities to examine influence of multiple perspectives, and for students to work across cultural, racial, and ability lines.	<u>Social Action</u> Opportunities for students to develop multiple lens and explore questions of equality and equity and to general actions to combat inequality in community.
1. Topics/issues/focus What is the focus of this story? How are Asian American and their contributions portrayed?	Contributions	Additive	Transformation	Social Action
2. Language What kind of vocabulary is introduced and emphasized? How is language used to convey a sense of time and place? How are students encouraged to actively use new concepts?	Contributions	Additive	Transformation	Social Action

3. People studied Is there a variety of racial, ethnic, and abilities represented in the unit? What kinds of socio-economic backgrounds are assumed? Does the teacher's guide encourage discussion and understanding about the people represented?	Contributions	Additive	Transformation	Social Action
4. Activities What kinds of activities are students expected to complete, with whom, and where?	Contributions	Additive	Transformation	Social Action
5. Assessments How are students being assessed? Does the teacher's guide provide alternate ways of assessing the students? Are guidelines provided for assessing student progress in this unit?	Contributions	Additive	Transformation	Social Action
6. Miscellaneous Are there assumptions being made that may make this unit of study difficult for your students to grasp? To what extent will you need to adapt or provide additional support to your students?	Contributions	Additive	Transformation	Social Action

*Adapted from The Mississippi Cultural Responsivity Matrix (NCCCRESt, 2006) which is based on James Banks's (2007) Levels of Integration of Multicultural Content.

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