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ABSTRACT

Guidelines are presented for evaluating instructional materials with regard to racist, sexist, cultural, religious, economic, and other bias. Schools play a significant role in promoting or negating societal points of view. Although no attempt is made to prepare an exhaustive list of indicators of bias, examples are given of bias through stereotypes, biased language, omission of groups from discussions of issues, and perspectives on people who are defined only in terms of their relationship to others. Some overall considerations about dealing with bias are discussed. Teachers need to know how the district and school will reach agreement to ensure reasonable consistency with regard to bias, and they should be aware of the process of selection of supplementary materials for texts that are not up to district standards. Computer software should be examined for bias just as printed materials are. A reprint from the Council on Interracial Books for Children identifies "Ten Quick Ways To Analyze Children's Books for Racism and Sexism." Another attachment is "A Look at Literature about Indian Peoples 'through Indian Eyes.'" The 24 questions in this checklist are an example for identification of bias about other groups as well. Specific sections of Washington state law pertaining to the selection of instructional materials are included. The final attachment is an instrument for evaluating instructional materials. (SLD)

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Washington Models for the Evaluation of Bias Content in Instructional Materials

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

But if a child can be shown how to detect racism and sexism in a book, the child can proceed to transfer the perception to wider areas.

Guidelines for Identifying Bias

As we discover how to better teach and apply the principle of equity in our schools, we are learning the importance of perspective in points of view and the need to reflect the participation and the contribution of the various cultures and both genders in our curricula. It means a move toward respecting and appreciating differences and understanding how they contribute to the desirability of the whole. The diversity of race, custom, color, religion, age, physical make-up and lifestyle are positive and essential characteristics of our nation and its heritage.

The schools, of course, play a highly significant role in promoting or negating these points of view. The curriculum by which students learn shares this role with the teacher and other school staff. Attitudes expressed or modeled in materials, as well as by people, work against the development of the appreciation of diverse groups if they relegate groups of people to secondary or inferior status. A curriculum may perpetuate these attitudes and the behaviors they cause if it omits the history, contributions and lifestyles of a group; if it demeans a group by using patronizing language; or if it portrays a group in stereotyped roles with less than a full range of human interests, traits and capabilities.

The stereotypes of greatest concern today are those associated with:

Race	Ethnicity
Gender	Religion
Socioeconomic status	Disabling condition
Age	Family make-up
Native language	Occupation
Lifestyle	

The following examples may help to identify bias in these areas. No attempt has been made to prepare an exhaustive list of indicators of bias. This is offered as a starting point from which teachers may develop their own lists specific to the materials they are considering. Terminology for various ethnic groups vary. This state agency is aware of that terminology variance, i.e., African American is interchangeable with black, Native American with American Indian.



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Stereotypes

Example

Ethnic

African Americans are depicted as violent, living only in ghettos, employed only as singers or servants, often only as unemployed, dressed in poor or "Aunt Jemima" clothing.

Native Americans are depicted as people of the past, as savages.

Chinese Americans are depicted as living only in Chinatowns or doing laundry. Other Asian Americans, such as Filipinos, are depicted as gardeners or servants. Japanese are depicted only as participants in World War II.

Hispanics are depicted as sleeping or only as migrant workers.

Sexual

Boys are depicted participating, girls as watching.

Women are depicted only in their relationship to males—husbands, sons, bosses.

Women and girls are depicted as silly, giggly, timid and interested in trivial things.

Stereotyped views are depicted of gay, lesbian and bisexual people.

Alternative

All ethnic groups are portrayed as equally independent/dependent, leaders/subordinates, peaceable/militant, open/secretive, thoughtful/impulsive, tall/short, stocky/slender, tidy/messy, etc.

Members of both sexes are depicted as independent/dependent, positive/fearful, active/passive, intelligent, emotional, gentle and caring for others.

Members of both sexes are depicted in nontraditional as well as traditional roles in the family, at work, and in leisure activities.

People of all lifestyles are portrayed sometimes as able-bodied, healthy, ill and having disabilities.

Men and boys are approved of only when they are fearless, confident, winning or at least desiring to win, controlling their emotions.

Other Types

Only *nuclear family* groups are portrayed, with breadwinner father, homemaker mother, and two to four children.

People in certain groups are depicted always eating the same food, dressing in the same clothing—children with lollipops; older women with aprons and print dresses; Asians eating rice with chopsticks; Jewish men identified by skull caps; Hispanics with sombreros; disabled with crutches.

Certain groups are presumed to be better at some activities than others. Girls are assumed to be better at cutting out paper dolls and garments, while boys are better at building things. African Americans are assumed to be more athletic and more musical as a group than Caucasians.

Couples are always depicted as young, able-bodied, heterosexual and, if adult, as parenting.

In addition to the traditional *nuclear family* model, family groups are depicted in which there are single parents, adopted and foster children, stepparents, same-sex parents, and/or relatives living with the family, relatives as surrogate parents. *Extended family* models are depicted, where emphasis is placed on roles and relationships rather than physical proximity.

People of all groups are depicted in a variety of clothing, with a variety of eating habits and activities, indicating that each person belongs to many groups and may take part in many different activities, eat many different foods, etc.

Certain *individuals* are depicted as good at certain activities without references to a group to which the individual may belong. No assumption is made about a group's abilities or lack of same.

Couples who do not have children are still described in some cases as "families." People of all varieties and ages are depicted as capable of loving.

Biased Language

Example

Materials encourage majority students to *help* non-majority people, who are spoken of as less fortunate, needy, disadvantaged, underprivileged, trying as hard as they can—all terms which are patronizing and depict non-majority people in terms of the ways in which they may *have* less than majority people, with the implications that they must somehow then *be* less than majority people.

Non-majority people or women are identified by first names only—Joe, instead of Joe Smith or Mr. Smith—while majority people are referred to by full name or title. Non-majority people or women are referred to by diminutives of their names—Sammy, little Juanita, Baby Doll—while majority people or men are referred to in less patronizing terms.

Women are referred to as girls or gals. People in less traditional roles are referred to in terms of their sex—lady lawyer, authoress, career girls, male nurse.

References to non-majority people or women are omitted in ways that perpetuate the belief that European American men

Alternative

Non-majority people are spoken of as having equal worth to majority people, as having points of view with equal value, having equal right to society's benefits and, when appropriate, as being victimized or unfairly treated by majority customs and institutions which fail to acknowledge the human dignity of all people. The right of non-majority people to decide what is best for themselves is stressed by authors and procedures.

All people portrayed are spoken of in balanced ways—first names under similar circumstances; full names and/or titles for all, if for any; diminutives for all those concerned in situations of familiarity—John, Mary, Susan Jones, Mr. Taylor.

Women are referred to as women. Women who are lawyers or authors are referred to as lawyers or authors; men who are nurses as nurses. Women who have careers are, when appropriate, described as performing the particular work they do.

The contributions of Native Americans and African Americans throughout the nation, and of Asian Americans and Mexican

built this nation. "Yankee ingenuity triumphed as the farmer and his sons carved a foothold in the wilderness."

Humankind is referred to by the generic *he* and certain other phrases exclude women. ("Anyone wishing to go must show his pass." "All delegates and their wives . . .")

Nonstandard English phrases appear quaint, uneducated and in some way less than majority English. "I tru tink beneath d'skin is all d'same," attributed to an African American fictional character, is not portrayed as a statement in Black English, which is a language with its own syntax. It comes across as a substandard version of a favorite majority English expression. "So solly" and "Ah, so" are used to mock; they are not made to echo nonstandard English accents.

Phoenetic variations of majority speech, such as that of Boston or southern Illinois are not printed as a rule, although white southern speech is occasionally mocked in this way, also.

Americans in the West, are acknowledged in accounts of how European Americans prospered in this country. ("European American families built farms in an area they called New England.")

He is no longer assumed to be generic. There are several widely used generic forms: *He/she*, *his* or *her*, *s/he*. *Their* may be used when grammatically correct, and is often used in conversation even when not grammatically correct. All delegates may be referred to as being with or without spouses or guests. Changing singulars to plurals often helps. ("All those wishing to go must show their passes.")

Non-English phrases are used accurately and, when appropriate, authority for them is cited.

Some non-English phrases are misused. "Como mucho?" in Spanish means "Do I eat a lot?" and is used in error if assumed to mean "How much?"—the often-used translation.

A variety of terms are misused, such as "homosexual" or "housewife."

The term "siesta" is distorted patronizingly to indicate a time of laziness or somnolence during the normal working day.

Appropriate, positive terms should be used to reference people.

The "siesta" is properly identified as a noon break in tropical climates, after which work is resumed into the cooler evening.

Omission

Non-majority and women's contributions to history, science, etc., are segregated in special chapters, sections, units or bordered boxes, and do not appear in context.

The civil rights of one minority group are discussed in a government textbook. One portrait of another minority group is included (along with a bordered box) of its possible contribution to American federalism; several famous women are discussed under sub-headings in bold-face type. Only European-American traditional male lifestyles of the period are suggested.

Non-majority and women's contributions are interwoven with the rest of the text, as they are in life. A person's hidden disabled condition or other difference is noted.

Inadequate treatment of non-majority people and women is supplemented by pictorial content and ample supplementary information accompanying the original material.

Each discussion promotes respect for human diversity.

Perspective

Certain persons or groups are defined only in terms of their relationship to others—Mr. Jones' wife Sara; elderly people no longer able to perform some youthful activity.

People are defined in terms of themselves—Sara Jones; elderly people out for a stroll, or shopping or doing what they *are* doing.

Nonwhite people are portrayed as if they would prefer to be white. Portraits of African Americans show dark-colored Caucasian features. Indian princesses are used to represent Native American components of a story.

Non-majority people are shown only as they follow the lead of the majority or as they appear to be menacing majority welfare. Families of migrant workers are spoken of as learning to send their children to school and to care for their health because of majority benevolence; nontraditional families are shown as threatening the stability of the family.

Authors or producers *blame the victim*. The unemployed are portrayed as lazy; lower socioeconomic groups as not understanding the value of money; slaves as having been happy that way; women as biologically subservient; or conversely, unnatural if they wish to be the equals of men, wearing mannish clothes or acting in eccentric ways.

Authors or producers use the "third person omniscient" and automatically lock viewers or readers into their point of view.

Nonwhite people are shown in realistic graphics which allow nonwhite children to identify proudly with them. Native Americans are portrayed in real roles with Native American features and styles.

Non-majority people, including members of nontraditional families, are shown as making independent judgments for their own welfare and that of their families. The availability of service and resources is treated realistically—distance to school, cost of transportation, farm wages, cost of health identified as factors in migrant family decisions. Terms, such as stability, are defined and indicators of what authors consider desirable are clearly set forth for all to judge for themselves.

The causes of inequity are examined by looking at forces external to those who are victimized. Employers' attitudes are examined when considering which peoples are most often denied employment. African-American tastes in automobiles are discussed in terms of auto mortgages available to them although housing mortgages are not. Slaves' attitudes are linked to their survival. Spirituals were coded messages concerning successful escapes, etc.

Presentations point out alternative points of view. "Another view is expressed by some historians, who show that . . ."

What to Do About Bias — Some Overall Considerations

Selection of instructional materials logically begins with the teacher, who first determines the need for resources and sorts out the possibilities on the basis of content, presentation style and available funds. It is the teachers who first apply criteria in screening materials for purchase and evaluate existing materials prior to recommendation by the principal and consideration by the district instructional materials selection committee. It is also the teachers who choose materials to use as examples, to teach the fact of bias to students, and to encourage them to deal with it constructively. Therefore, if materials evaluation is to assist teachers to teach, rather than setting up a hoop to be jumped through for approval of an intended purchase, some practical and specific questions must first be addressed and answers agreed upon throughout the district. Teachers may then reasonably expect to be supported in the judgments and recommendations they make. Teachers have a right to ask for answers to these questions:

1. How will buildings and the district as a whole reach agreement so that judgments will be reasonably consistent and generally adhered to, even though staff changes?
2. Who will identify—and who will collect—appropriate supplementary materials for use with texts which are the best available but not up to district standard?

Many screening tools are in use across the state. See pages 6 and 18 for samples of screening criteria.

Many tools a district may choose to focus on will be improved by being made more specific. For instance, how many lifestyles does it take to be “a variety”? Also, in many cases, general screening questions are so prejudicially worded as to be almost rhetorical: “Are derogatory comments directed against women?” “Does the author avoid distortion and bias?” and “Does the material deal fairly with past and present issues and problems?”

Another concern in determining specific criteria is choosing indicators with long-range application rather than those which may speak to current issues only. One example is the recent emphasis on “nontraditional lifestyles” in screening tools. It was pointed out that it should be equally permissible to live traditionally as to live nontraditionally. Similarly, in our enthusiasm for promoting job equity, women should not be castigated for choosing to work at home. The rule of thumb for screening criteria must be that they: (a) promote respect for diversity; and (b) are based on reality. Reality changes as environments and inter-relationships change, and the challenge to us as educators is to continue testing for reality and adapting our perspective to match what we find out.

Finally, if respect for diversity and human dignity is the goal and if teachers’ work in evaluating materials is to be meaningful, the nature of citizen participation in evaluating materials in a district must be mutually determined between citizens and schools. Citizen concern about materials used in the schools which violate their personal beliefs should neither go unanswered and dissatisfied, nor should citizens be given the right to dictate to others who believe differently.

These overall considerations may best be addressed by a program which includes staff participation in awareness workshops, leadership by principals in setting building goals, and support and direction from the instructional materials selection committee in developing district adherence to state goals.

Computer Software

In using computer software programs, it is essential that districts deal with racism, sexism and equity in selection and evaluation of software.

RCW 28A.320.230 requires all school districts in Washington State to adopt instructional materials selection policies and procedures. Selection of software used in instructional programs should therefore follow the procedure outlined in each district's instructional materials policy. The district policy should be reviewed to see that existing procedures are appropriate for selection for computer software. The procedures should be revised or added to if they are inappropriate for this medium. As with all other material, computer software needs to be screened for bias as well as educational excellence.

WAC 392-190-055 requires that: (1) the instructional materials policy of each district must incorporate a specific statement requiring the elimination of sex bias in all textbooks and instructional materials, including reference materials, audio-visual materials and new software; and (2) the instructional materials committee of each school district establish and maintain appropriate screening criteria designed to identify and eliminate sex bias in all textbooks and instructional materials, including reference materials, audio-visual materials and new software.

Ten Quick Ways to Analyze Children's Books for Racism and Sexism

The Council on Interracial Books for Children
1841 Broadway, New York, New York 10012
Reprinted with Permission

The following ten guidelines are offered as a starting point in evaluating children's books from this perspective.

1. Check the illustrations.

Look for stereotypes. A stereotype is an oversimplified generalization about a particular group, race or sex which usually carries derogatory implications. Some infamous (overt) stereotypes of blacks are the happy-go-lucky watermelon-eating Sambo and the fat, eye-rolling "mammy." Of Chicanos, the sombrero-wearing peon or fiesta-loving, macho bandito; of Asian Americans, the inscrutable, slant-eyed "Oriental"; of Native Americans, the naked savage or "primitive brave" and his squaw; of Puerto Ricans, the switchblade-toting teenage gang member; of women, the completely domesticated mother, the demure, doll-loving little girl, or the wicked stepmother. While you may not always find stereotypes in the blatant forms described, look for variations which in any way demean or ridicule characters because of their race or sex.

Look for tokenism. If there are racial minority characters in the illustrations, do they look just like whites except for being tinted or colored in? Do all minority faces look stereotypically alike, or are they depicted as genuine individuals with distinctive features?

Who's doing what? Do the illustrations depict minorities in subservient and passive roles or in leadership and action roles? Are males the active "doers" and females the inactive observers?

2. Check the story line.

The liberation movements have led publishers to weed out many insulting passages, particularly from stories with black themes and from books depicting female characters; however, racist and sexist attitudes still find expression in less obvious ways. The following checklist suggests some of the subtle (covert) forms of bias to watch for.

Standard for success. Does it take "white" behavior standards for a minority person to "get ahead"? Is "making it" in the dominant white society projected as the only ideal? To gain acceptance and approval, do persons of color have to exhibit extraordinary qualities—excel in sports, get A's, etc.? In friendships between white and third world children, is it the third world child who does most of the understanding and forgiving?

Resolution of problems. How are problems presented, conceived and resolved in the story? Are minority people considered to be "the problem"? Are the oppressions faced by

minorities and women represented as related to social injustice? Are the reasons for poverty and oppression explained, or are they accepted as inevitable? Does the story line encourage passive acceptance or active resistance? Is a particular problem that is faced by a racial minority person or a female resolved through the benevolent intervention of a white person or a male?

Role of women. Are the achievements of girls and women based on their own initiative and intelligence, or are they due to their good looks or to their relationship with boys? Are sex roles incidental or critical to characterization and plot? Could the same story be told if the sex roles were reversed.

3. Look at the lifestyles.

Are third world persons and their setting depicted in such a way that they contrast unfavorably with the unstated norm of white middle-class suburbia? If the minority group in question is depicted as "different," are negative value judgments implied? Are minorities depicted exclusively in ghettos, barrios or migrant camps? If the illustration and text attempt to depict another culture, do they go beyond over-simplifications and offer genuine insights into another lifestyle? Look for inaccuracy and inappropriateness in the depiction of other cultures. Watch for instances of the "quaint-natives-in-costume" syndrome (most noticeable in areas like costume and custom, but extending to behavior and personality traits as well).

4. Weigh the relationships between people.

Do the whites in the story possess the power, take the leadership, and make the important decisions? Do racial minorities and females function in essentially supporting roles?

How are family relationships depicted? In black families, is the mother always dominant? In Chicano families, are there always lots of children? If the family is separated, are societal conditions—unemployment, poverty, for example—cited among the reasons for the separation?

5. Note the heroes.

For many years, books showed only "safe" minority heroes—those who avoided serious conflict with the white establishment of their time. Minority groups today are insisting on the right to define their own heroes (of both sexes) based on their own concepts and struggles for justice.

When minority heroes do appear, are they admired for the same qualities that have made white heroes famous or because what they have done has benefited white people? Ask this question: "Whose interest is a particular hero really serving?"

6. Consider the effects on a child's self-image.

Are norms established which limit the child's aspirations and self-concepts? What effect can it have on black children to be continuously bombarded with images of the color white as the ultimate in beauty, cleanliness, virtue, etc., and the color black as evil, dirty, menacing, etc.? Does the book counteract or reinforce this positive association with the color white and negative association with black?

What happens to a girl's self-image when she reads that boys perform all of the brave and important deeds? What about a girl's self-esteem if she is not "fair" of skin and slim of body?

In a particular story, is there one or more persons with whom a minority child can readily identify to a positive and constructive end?

7. Consider the author's or illustrator's background.

Analyze the biographical material on the jacket flap or the back of the book. If a story deals with a minority theme, what qualifies the author or illustrator to deal with the subject? If the author and illustrator are not members of the minority being written about, is there anything in their background that would specifically recommend them as the creators of this book?

8. Check out the author's perspective.

No author can be wholly objective. All authors write out of a cultural as well as a personal context. Children's books in the past have traditionally come from authors who are white and who are members of the middle class, with one result being that a single ethnocentric perspective has dominated American children's literature in the United States. With the book in question, read carefully to determine whether the direction of the author's perspective substantially weakens or strengthens the value of his/her written work. Is the perspective patriarchal or feminist? Is it solely Eurocentric or do minority cultural perspectives also receive respect?

9. Watch for loaded words.

A word is loaded when it has insulting overtones. Examples of loaded adjectives (usually racist) are savage, primitive, conniving, lazy, superstitious, treacherous, wily, crafty, inscrutable, docile, and backward.

Look for sexist language and adjectives that exclude or ridicule women. Look for use of the male pronoun to refer to both males and females. While the generic use of the word "man" was accepted in the past, its use today is outmoded. The following examples show how sexist language can be avoided: ancestors instead of forefathers; chairperson instead of chairman; community instead of brotherhood; firefighters instead of firemen; manufactured instead of manmade; the human family instead of the family of man.

10. Look at the copyright date.

Books on minority themes—usually hastily conceived—suddenly began appearing in the mid-1960s. There followed a growing number of “minority experience” books to meet the new market demand, but most of these were still written by white authors, edited by white editors and published by white publishers. They therefore reflected a white point of view. Not until the early 1970s did the children’s book world began to even remotely reflect the realities of a pluralistic society. The new direction resulted from emergence of third world authors writing about their own experiences in an oppressive society. This promising direction has been reversing in the late 1970s. Non-sexist books, with rare exceptions, were not published before 1972 to 1974.

The copyright dates, therefore, can be a clue as to how likely the book is to be overtly racist or sexist, although a recent copyright date, of course, is no guarantee of a book’s relevance or sensitivity. The copyright date only means the year the book was published. It usually takes about two years—and often much more than that—from the time a manuscript is submitted to the publisher to the time it is actually printed and put on the market. This time lag meant very little in the past, but in a time of rapid change and changing consciousness, when children’s book publishing is attempting to be “relevant,” it is becoming increasingly significant.

A LOOK AT LITERATURE ABOUT INDIAN PEOPLES "THROUGH INDIAN EYES"

Slapin, Beverly and Doris, Eds. *Through Indian Eyes: The Native Experience in Books for Children*. Philadelphia, PA: New Society Publishers. 1987.

"As a Native woman, it doesn't seem to me a lot to ask that the books written about Indians be honest, if nothing else. This is not so simple as it sounds. Very few non-Native writers have bothered to acquire the knowledge to produce meaningful work about our history, culture and lives--although this ignorance does not stop them from doing the books, AND GETTING PUBLISHED. . . In fact, Indians are the only Americans whose history has been set down almost exclusively by those who are not members of the groups about which they are writing."

HOW TO TELL THE DIFFERENCE

Beverly Slapin, Doris Seale, and Rosemary Gonzales

"Since the realities of Native lifeways are almost completely unknown to outsiders, it is often very difficult for them to evaluate children's books about American Indians. For this reason, we have compiled this list of criteria in the hope that it will make it easier for a teacher, parent, librarian, or student to choose non-racist and undistorted books about the lives and histories of the People."

1. In ABC books, is "E" for "Eskimo"? In ABC books, is "I" for "Indian"?
2. In counting books, are "Indians" counted? Are children shown "playing Indian"?
3. Are animals dressed as "Indians"? Do "Indians" have ridiculous names like "Indian Two Feet" or "Little Chief"?
4. Are Native peoples portrayed as savages, primitive craftspeople, or simple tribal people who are now extinct? OR are Native peoples shown as human beings, members of highly defined and complex societies?
5. Are Native cultures oversimplified and generalized? Are Native people all one color or one style? OR are Native cultures presented as separate from each other, with each culture, language, religion, and dress unique?
6. Is the art a mishmash of "generic Indian" designs? OR is attention paid to accurate, appropriate design and color; are clothes, dress, and houses drawn with careful attention to detail?
7. Are there insulting overtones to the language in the book? Are racist adjectives used to refer to Indian peoples? OR is the language respectful?
8. Are Native people depicted as stereotypically alike? Do they look just like non-Indians with brown faces? OR are Native people depicted as genuine individuals?

9. Is there manipulation of words like "victory," "conquest," or "massacre" to justify Euro-American conquest of the Native homelands? Are Native nations presented as being responsible for their own "disappearance"? Is the United States Government only "trying to help"? OR is history put in the proper perspective: the Native struggle for self-determination and sovereignty against the Euro-American drive for conquest?
10. Does the story encourage children to believe that Native peoples accepted defeats passively? OR does the story show the ways in which Native peoples actively resisted the invaders?
11. Are Native heroes only the people who, in some way or another, are believed to have aided Europeans in the conquest of their own people? OR are Native heroes those who are admired because of what they have done for their own people?
12. Are Native cultures presented in a condescending manner? Are there paternalistic distinctions between "them" and "us"? OR is the focus on respect for Native peoples and understanding of the sophistication and complexity of their societies?
13. Are Native peoples discussed in the past tense only, supporting the "vanished Indian" myth? Is the past unconnected to the present? OR is the continuity of cultures represented with values, religions, morals, an outgrowth of the past, and connected to the present?
14. Is a culture portrayed in a distorted or limited way? Are religions described as "superstitions" with backward or primitive connotations? OR are Indian religions and traditions described accurately in the context of their civilizations?
15. Is there an ethnocentric Western focus on material objects, such as baskets, pottery, rugs, etc.? OR does the writer show any understanding of the relationship between material and non-material aspects of life?
16. Are Native peoples shown as "relentlessly ecological"? OR are Native societies described as coexisting with nature in a delicate balance?
17. Do Native people speak in either a sort of "early jawbreaker" or in the oratorical style of the "noble savage"? OR do the people use language with the consummate and articulate skill of those who come from an oral tradition?
18. In modern times, are Indian people portrayed as childlike and helpless? Does a white authority figure (i.e., pastor, social worker, or teacher) know better than Native people themselves what is "good for them"? Are Indian children "better off" away from their families? OR are Native adults seen as mature individuals who work hard and make sacrifices in order to take care of their families and for the well-being of the people?
19. Do Native people and their communities contrast unfavorably with the "norm" of white middle-class suburbia? OR are Native people and their communities seen as their own cultural norm?

20. Does it take "white" standards for Native people to get ahead? OR are Native values of hard work, sharing, honesty, and courage seen as integral to growth and development?
21. Are women completely subservient to men? Do they do all the work while the men loll around, waiting for the next hunt? OR are women portrayed as the integral and respected part of Native societies that they really are?
22. Are elders treated as a dispensable burden upon their people to be abandoned in times of trouble or famine; as querulous, petulant, demanding, nagging, irritating, and boring? OR are elders treated as loved and valued custodians of Native people's history, culture and lifeways? Are they cherished in the words of the writer as they were and are in the reality of the lives of Native people?
23. Is there anything in the story that would embarrass or hurt a Native child? OR are there one or more positive role models with which a Native child can identify?
24. Is the background of the author and illustrator devoid of the qualities that enable them to write about Native peoples in an accurate, respectful manner? Is there an ethnocentric bias which leads to distortions or omissions? OR is there anything in the author's and illustrator's background that qualifies them to write about Native peoples? Do their perspectives strengthen the work?

Specific Sections of the Law Pertaining to the Selection of Instructional Materials

RCW 28A.640.020 Regulations, guidelines to eliminate discrimination--Scope. (1) The superintendent of public instruction shall develop regulations and guidelines to eliminate sex discrimination as it applies to public school employment, counseling and guidance services to students, recreational and athletic activities for students, access to course offerings, and in textbooks and instructional materials used by students.

- (e) Specifically with respect to textbooks and instructional materials, which shall also include, but not be limited to, reference books and audio-visual materials, they shall be required to adhere to the guidelines developed by the superintendent of public instruction to implement the intent of this chapter: **PROVIDED**, That this subsection shall not be construed to prohibit the introduction of material deemed appropriate by the instructor for educational purposes.

WAC 392-190-055 Textbooks and instructional materials—Scope—Elimination of sex bias—Compliance timetable.

- (1) It is the intent of this section to eliminate sex bias in connection with any form of instruction provided by a school district.
- (2) The instructional materials policy of each school district required by RCW 28A.320.230 shall incorporate therein, as part of the selection criteria, a specific materials including reference materials and audio-visual materials.
- (3) The instructional materials committee of each school district shall establish and maintain appropriate screening criteria designed to identify and eliminate sex bias in all textbooks and instructional materials including reference materials and audio-visual materials: *Provided*, That such selection criteria shall be consistent with the selection criteria endorsed by the state board of education dated December 6, 1974, WAC 180-48-010, as now or hereafter amended, and WAC 180-46-005 through WAC 180-46-060, as now or hereafter amended. One of the aids to identification of sex bias in instructional materials consists of the *Washington Models for the Evaluation of Bias Content in Instructional Materials* published by the superintendent of public instruction.
- (4) In recognition of the fact that current instructional materials which contain sex bias may not be replaced immediately, each school district should acquire supplemental instructional materials or aids to be used concurrent with existing materials for the purpose of countering the sex bias content thereof.
- (5) Nothing in this section is intended to prohibit the use of assignment of supplemental instructional materials such as classic and contemporary literary works, periodicals and technical journals which, although they contain sex bias, are educationally necessary or advisable.

General Criteria for Evaluating Instructional Materials

The following criteria are to help you evaluate instructional materials. Indicate your judgment by circling the appropriate number. Each item must be rated. A separate evaluation sheet is necessary for each set of materials considered for recommendation.

(Note: Comments which would add to this evaluation are appreciated; please use last page.)

Evaluated by _____ Date _____
 Committee _____ School _____

Data for materials evaluated:

Author _____

Title _____

Publisher or producer _____

Copyright date _____ Type of material _____

Grade level of material being evaluated _____

Is this material part of a series? Yes _____ Series grade level _____
 No _____

Title of series _____

Cost per item _____

Summary of Evaluation

	High-----Low					M*	N/A*
I. Text Format	5	4	3	2	1	0	N/A
II. Audio-visual format considerations	5	4	3	2	1	0	N/A
III. Organization and overall content	5	4	3	2	1	0	N/A
IV. Bias content	5	4	3	2	1	0	N/A
V. Teacher guide	5	4	3	2	1	0	N/A
VI. Purchase priority	5	4	3	2	1	0	N/A

* M = Missing: material should have had item but does not

* N/A = Not applicable

Bias Content (i.e. , Gender, Cultural, Religious, Economic)

- | | | | | | | | |
|---|---|---|---|---|---|---|-----|
| 1. Presents more than one view of controversial issues. | 5 | 4 | 3 | 2 | 1 | 0 | N/A |
| 2. Presents accurate facts when generalizations are made. | 5 | 4 | 3 | 2 | 1 | 0 | N/A |
| 3. Includes all socioeconomic levels and settings and all ethnic groups. | 5 | 4 | 3 | 2 | 1 | 0 | N/A |
| 4. Gives balanced treatment of the past and present. | 5 | 4 | 3 | 2 | 1 | 0 | N/A |
| 5. Promotes the diverse character of our nation by: | 5 | 4 | 3 | 2 | 1 | 0 | N/A |
| a. presenting the positive nature of cultural differences; | | | | | | | |
| b. using languages and models which treat all human beings with respect, dignity and seriousness; | | | | | | | |
| c. including characters which help students identify positively with their heritage and culture; | | | | | | | |
| d. portraying families realistically (one-parent, two-parent, several generations); | | | | | | | |
| e. portraying persons with disabilities realistically. | | | | | | | |
| 6. Includes various cultural groups and both genders by: | 5 | 4 | 3 | 2 | 1 | 0 | N/A |
| a. presenting their roles positively and in realistic manner; | | | | | | | |
| b. having their contributions, inventions or discoveries appear equitably with men; | | | | | | | |
| c. depicting them in a variety of occupations and at all levels in a profession; | | | | | | | |
| d. having their work included in materials; | | | | | | | |
| e. presenting information from their perspective; and | | | | | | | |
| f. having appropriate illustrations. | | | | | | | |

Use this space for comments:

Please complete the following information in detail:

For Office Use

Date request submitted _____

Date approved by IMSC _____

Date approved by Board _____

Form for selection of basic instructional materials

School or district committee submitting request: _____

List names of persons who evaluated this material:

<u>Name</u>	<u>Position</u>	<u>School</u>
_____	_____	_____
_____	_____	_____
_____	_____	_____

I. Requested material.

Type of material being requested:

Book _____ Film _____ Filmstrip _____ Other _____

Title: _____ Copyright: _____

Author: _____ Publisher: _____

II. Course information.

Name of course in which requested material will be used: _____

Grade level(s) for which this material is being requested: _____

Range of readability levels (Using Fry's Readability Formula): _____

Average readability level: _____ Number of passages sampled: _____

III. Course goals.

Selection of basic instructional materials must be consistent with district, department and course goals. In the area below, please list, if available, the state course goals for the area of study in which these materials will be used. Identify with a check mark, the goal(s) which are specifically being addressed with these materials.

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IV. Cost analysis.

First-year cost per student: _____

Cost per student to maintain on a yearly basis: _____

Number of students to use materials: _____

Other costs (specify): _____

Total cost of adoptions for: Building _____ District _____

V. Community standards information.

1. Has this material been screened in view of the age, experience, and maturity level of the students for whom it is intended?

_____ Yes _____ No

2. Does it contain any of the following:

Profane or obscene language? _____ Yes _____ No

Graphic sexual incidents? _____ Yes _____ No

Moral issues? _____ Yes _____ No

Value judgments? _____ Yes _____ No

Controversial ideology or philosophy? _____ Yes _____ No

3. If the material contains any of the above, please cite examples and page numbers and justify its use.

Example

Page

Comment

Additional comments:

VI. Comparative text analysis. (Note: If the material being evaluated is a novel or literary work, omit Section VI and complete Section VII.)

Using the following rating scale, evaluate the material in each area identified. Fill in title, publisher and copyright date for each text..

- * M = Missing: material should have had item but does not
- * N/A = Not applicable

A. Technical quality.

	High-----Low	M*	N/A*
1. General appearance.	5 4 3 2 1 0		N/A
2. Readability of type.	5 4 3 2 1 0		N/A
3. Quality of paper and binding.	5 4 3 2 1 0		N/A
4. Appropriateness of illustrations.	5 4 3 2 1 0		N/A
5. Format and general organization.	5 4 3 2 1 0		N/A

B. Effectiveness of material.

1. Adapts to individual needs and/or interests.	5 4 3 2 1 0		N/A
2. Has appropriate sequential development.	5 4 3 2 1 0		N/A
3. Provides varied teaching and learning strategies.	5 4 3 2 1 0		N/A
4. Provides for measuring student achievement.	5 4 3 2 1 0		N/A
5. Provides management system for tracking student progress.	5 4 3 2 1 0		N/A
6. Provides clearly organized teacher edition.	5 4 3 2 1 0		N/A

C. Content.

1. Consistent with district, program and course goals.	5 4 3 2 1 0		N/A
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2.	Reflects respect for personal worth and lifestyles.	5	4	3	2	1	0	N/A
3.	Aids in building positive attitudes and understandings.	5	4	3	2	1	0	N/A
4.	Depicts cultural diversity.	5	4	3	2	1	0	N/A
5.	Deals effectively with issues and problems.	5	4	3	2	1	0	N/A
6.	Offers accurate and/or realistic treatment of subject.	5	4	3	2	1	0	N/A
7.	Incorporates balanced viewpoints.	5	4	3	2	1	0	N/A
8.	Makes provision for distinguishing between fact and opinion.	5	4	3	2	1	0	N/A
9.	Stimulates critical thinking.	5	4	3	2	1	0	N/A

D. Criteria for gender bias.

1.	Material divides qualities such as leadership, imagination, intelligence and courage approximately evenly between male and female characters.	5	4	3	2	1	0	N/A
2.	Females and males are equally represented as central characters in story and illustrative materials.	5	4	3	2	1	0	N/A
3.	Both men and women are shown performing similar work in related fields.	5	4	3	2	1	0	N/A
4.	Males and females are shown working together.	5	4	3	2	1	0	N/A
5.	People are referred to by their own names and roles as often as they are referred to as someone's spouse, parent or sibling.	5	4	3	2	1	0	N/A
6.	Stereotyping language such as "women chatting/men discussing" is avoided.	5	4	3	2	1	0	N/A
7.	Biographical or historical materials include a variety of male and female contributions to society.	5	4	3	2	1	0	N/A

- | | | | | | | | | |
|----|--|---|---|---|---|---|---|-----|
| 8. | Both males and females are given credit for discoveries and contributions to social, artistic, and scientific fields. | 5 | 4 | 3 | 2 | 1 | 0 | N/A |
| 9. | Groups which may include both males and females are referred to in neutral language such as people, mail carriers, firefighters, or legislators. | 5 | 4 | 3 | 2 | 1 | 0 | N/A |

E. Criteria for racial/ethnic bias.

- | | | | | | | | | |
|----|--|---|---|---|---|---|---|-----|
| 1. | Materials contain racial/ethnic balance in main characters and in illustrations. | 5 | 4 | 3 | 2 | 1 | 0 | N/A |
| 2. | Oversimplified generalizations about racial groups are avoided in illustrations and in text materials. | 5 | 4 | 3 | 2 | 1 | 0 | N/A |
| 3. | Minority characters are shown in a variety of lifestyles in active, decision-making and leadership roles. | 5 | 4 | 3 | 2 | 1 | 0 | N/A |
| 4. | The vocabulary of racism is avoided. | 5 | 4 | 3 | 2 | 1 | 0 | N/A |
| 5. | Minority characters are given credit for discoveries and contributions to social, artistic, and scientific fields. | 5 | 4 | 3 | 2 | 1 | 0 | N/A |

VII. Review of literary works.

A. Using the same rating scale, evaluate the material in each area identified:

- | | | | | | | | | |
|----|---|---|---|---|---|---|---|-----|
| 1. | Is appropriate to the intellectual readiness of students. | 5 | 4 | 3 | 2 | 1 | 0 | N/A |
| 2. | Stimulates critical thinking. | 5 | 4 | 3 | 2 | 1 | 0 | N/A |
| 3. | Helps students gain a better understanding of life's experiences. | 5 | 4 | 3 | 2 | 1 | 0 | N/A |
| 4. | Holds potential interest of students. | 5 | 4 | 3 | 2 | 1 | 0 | N/A |
| 5. | Is on a subject of lasting significance. | 5 | 4 | 3 | 2 | 1 | 0 | N/A |
| 6. | Broadens students' literary experiences. | 5 | 4 | 3 | 2 | 1 | 0 | N/A |

Total scores

- B. Explain your choice of this literary work in terms of such qualities as character development, style, author's purpose, theme, symbolism, etc. (Use attachments if necessary.)

- C. Please note any special problems that may arise related to sex, race, or ethnic bias, and how you plan to handle the problems in the classroom.

- D. What other titles were considered in making your final selection?

Summary information:

List total points for each area by publisher/title.

- A. Technical Quality _____
- B. Effectiveness of Material _____
- C. Content _____
- D. Sex Bias _____
- E. Racial/Ethnic Bias _____
- F. Review of Literary Work _____

GRAND TOTAL _____

Additional Rationale for Selection of these Materials: _____

APPROVED BY:

Department Chairperson: _____ Date: _____

Principal: _____ Date: _____

Director of Program Planning: _____ Date: _____



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