

# The FLORIDA Reading JOURNAL

## *In this issue...*

Toward a Gender Balanced  
Literature Curriculum

The Power of Parental Involvement

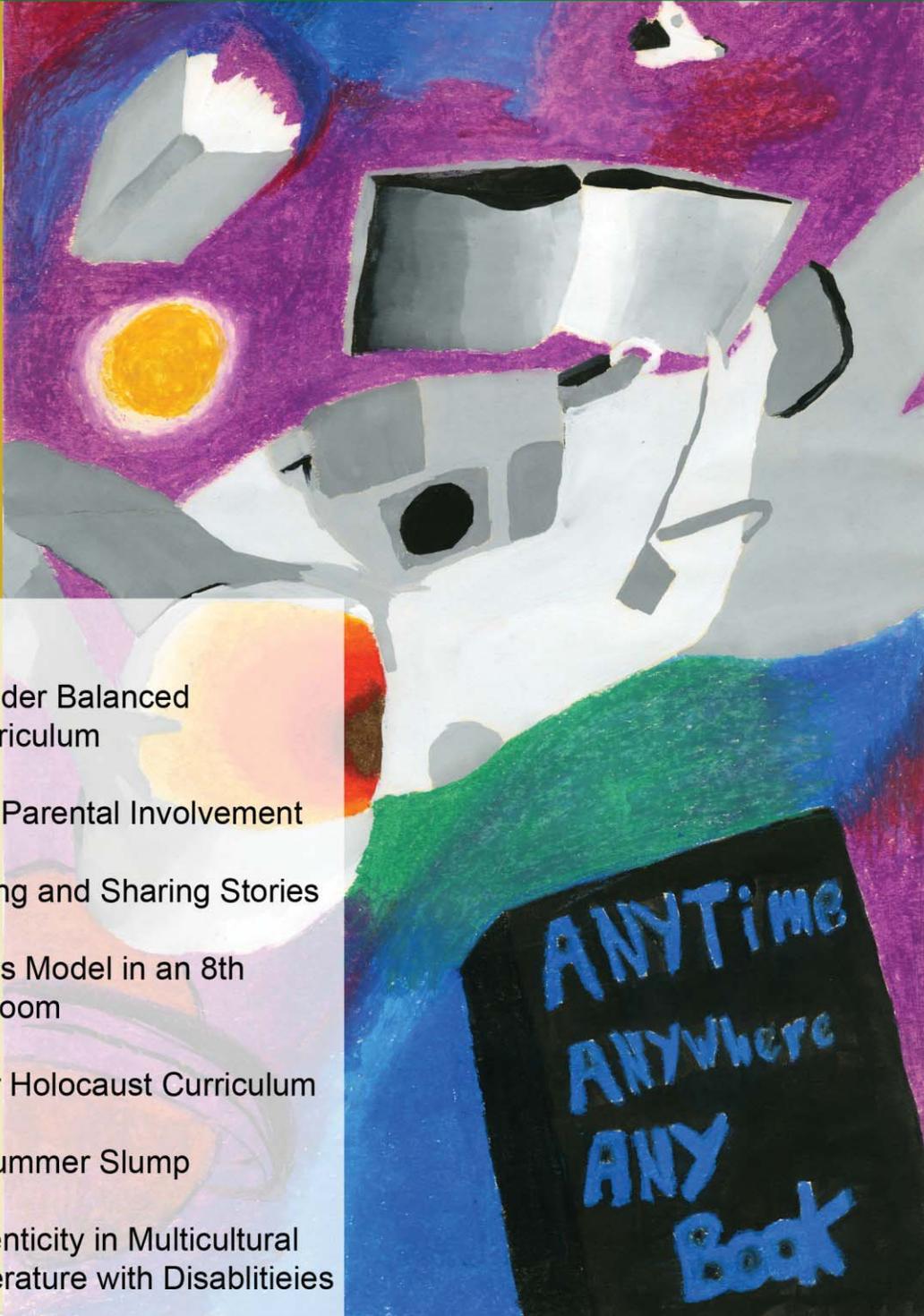
Families Writing and Sharing Stories

Nancie Atwell's Model in an 8th  
Grade Classroom

Resources for Holocaust Curriculum

Slaying the Summer Slump

Cultural Authenticity in Multicultural  
Children's Literature with Disabilities



ANYTIME  
ANYWHERE  
ANY  
BOOK

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# The FLORIDA Reading JOURNAL

## The Literacy Landscape for Millennial Students Volume 51, No. 2, Spring 2016

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# The FLORIDA Reading JOURNAL

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# The FLORIDA Reading JOURNAL

## Call for Manuscripts

The editors invite submissions of manuscripts for *The Florida Reading Journal*, the refereed journal of the Florida Reading Association. We invite submissions geared toward improving literacy instruction and innovation at all levels with a firm grounding in current theory and research. Suggested topics include literacy project descriptions, research or theoretical pieces with pedagogical implications, or issue-centered pieces addressing timely literacy topics of local, state or national interest. Preference is given to articles that most directly impact Florida learners. While theoretical and research articles are invited, please keep in mind that this is a journal primarily for FRA members, who are predominantly practicing teachers and literacy specialists. We encourage articles from PK-12 and adult-level practitioners, literacy researchers and doctoral students, as well as articles written by other experts in the field.

*The Florida Reading Journal's* audience is largely composed of PK-12 practitioners in the state of Florida. The FRJ editors are interested in exploring topics of interest to Florida educators and valuable in their daily literacy practices. We welcome submissions from researchers as well as PK-12 teachers. The thematic calls listed below are not intended to be exhaustive, but merely meant to be helpful to authors as they consider topics for publication. Please review the submission guidelines before submitting a manuscript.

**Submission Guidelines are online at: <http://www.flreads.org/Publications/quarterly/call.htm>**

### **Ongoing Annual Theme: Florida Standards in Action**

FRJ has an ongoing interest in submissions related to the implementation of the Language Arts Florida Standards (LAFS) across K-12 classrooms. Manuscripts that highlight how individual teachers have adapted their instruction to integrate the arts, technology, and the content areas are of particular interest. We also have interest in articles that discuss how districts have addressed the challenges and lessons learned related to the implementation of LAFS and the Florida Standards Assessment.

### **Ongoing Call for Book Reviews**

FRJ has an ongoing interest in reviews of professional texts related to teaching and the themed calls for 2015-16. Reviews should be between 750-1000 words and should offer an overview of the book, not a detailed synopsis or an in-depth essay. Examples of published book reviews can be found in previous editions of FRJ.

## BOYS WILL BE BOYS?: TOWARD A GENDER-BALANCED LITERATURE CURRICULUM

Nalani Gordon

*University of Central Florida*

Sherron Killingsworth Roberts

*University of Central Florida*

**Abstract:** : In this article, the authors address the common adage that “boys will be boys” in relation to the possible effects of gender stereotyped children’s literature on young boys and girls. In an attempt to surpass these negative effects, the argument is made for a Gender-Balanced Literature Curriculum (GBLC) that includes children’s books portraying children in a range of positive, non-stereotypical roles. Based on related literature and experiences with books, the authors provide an annotated bibliography of suggested books as well as a GBLC checklist to assist in future selections of appropriate literature for students.

### Introduction

For over 40 years, researchers have studied sex role stereotypes and gender issues in children’s literature. Surely in 2015, the gender issues that perpetuated males as stronger, rowdy, and rough, and females as weaker, softer, and more emotional have been eradicated and corrected. We approached this collaborative project as a young professional and as a seasoned teacher of over 30 years. When Gordon, first author and a graduate student, wanted to work together on a project to find children’s books reflecting a balance in gender for her future classroom, Roberts, the second author, was intrigued. Particularly because, earlier in her career, Roberts studied sexist portrayals of male and female protagonists in Newbery books (Roberts, 1987). Therefore, revisiting gender roles in today’s children’s literature was an eye-opening experience for each of us. In our research meetings each week, and in co-authoring this piece, we were struck over and over again that 30 years later, essentially the same questions, worries, and irritations were new so long ago, still lingered. Because little seems to have changed, younger professionals with these earnest yearnings for change find it curious, and even disheartening, that educators and researchers decades before advocated for the same gender equality. In particular, that strong message that “boys will be boys” was

frustrating to both of us as we examined the problem of finding books that show boys and girls in equal light. This manuscript will first discuss research regarding the developmental impact of gendered and stereotypical images in children’s literature on boys and advocate for educators to offer a Gender-Balanced Literature Curriculum (GBLC). Also, specific guidelines for implementing a GBLC will be outlined, along with an annotated bibliography that lists high-quality, gender-balanced literature which may be used in the elementary classroom.

### Debunking the “boys will be boys” myth

“Boys will be boys” is an excuse that has been traditionally used to explain boys engaging in obnoxious and/or aggressive behavior. For example, when young boys engage in physical fighting, toughened exteriors, ignore emotions, use curse words, or harass other people, one may hear the phrase: “Boys will be boys.” But what does this phrase imply? Are boys naturally rowdy and aggressive; or are boys socialized into expected gender roles?

Before discussing how children’s literature may feature aggression in young boys, the notion that boys are naturally more aggressive and active than girls will be addressed. Lehr (2001) asserts that, many of the behaviors which Western culture considers to be naturally associated with sex are actually

results of socially-constructed gender roles. Medical research also supports Lehr's contention. Researchers compared the hormone levels of a group of pre-pubescent boys, ages 4 to 10 who screened negative on aggression scales, to a group of institutionalized boys who scored higher than the 98<sup>th</sup> percentile on aggression scales (Constantino, Grosz, Saenger, Chandler, Nandi, & Earls, 1993). The researchers found no significant difference between the testosterone or androgen levels of aggressive and nonaggressive boys in this study. As a matter of fact, the researchers state that males and females have the same levels of testosterone prior to the onset of puberty. Age, race, and demographic region were not confounding factors in this study, since the control group of nonaggressive males was statistically matched to the aggressive group. These findings suggest that aggression in young boys is not necessarily related to biology.

Some who read these findings may think that the research addresses only young males, but does testosterone play a role in aggression once puberty begins? On the contrary, researchers suggest that high testosterone levels in aggressive males may actually be a result of aggression, not a cause. The "boys will be boys because of their biological nature" excuse is inaccurate, and, as Lehr points out, ignores the causes of aggression and violent behavior in boys. Aggression in young boys should not be taken lightly. Consider this fact: Many males with lifelong aggression issues began to display very aggressive behaviors between the ages of 4 and 7 (Constantino et al., 1993). With this in mind, aggression in boys should continue to be of concern to parents and educators, since this behavior may be a contributor and an indicator of future aggression. As parents and educators, we must work to prevent aggression in boys. Therefore, considering the portrayals of males and females in the children's books teachers provide to young children, in particular boys, is made all the more important.

### *The impact of stereotypical images in children's literature on boys.*

The impact of children's literature on young boys is significant for a couple of strong reasons. First, young children develop gender role expectations at a very young age. Children between the ages of three and five are already forming their perceptions of appropriate gender roles based on the ideas to which they have been exposed (Crisp & Hiller, 2011). According to Chick (2002), preschool-aged children readily and fully accept the information presented in books as true. Young readers do not usually have an adequate level of solid background knowledge to independently debunk any stereotypes to which they are exposed in books (Diekman & Murnen, 2004).

Second, children's literature is instructive for young children, modeling and teaching socially acceptable gender roles and behaviors (Chapman, 1997). According to researchers, the characters in children's literature serve as representations of feminine or masculine behavior for children (Hamilton, Anderson, Broaddus, & Young, 2006). Even the fictional experiences of characters in children's stories inform the gender identity development of children. Children learn about acceptable gender roles vicariously, one of which is through reading about the behavior and consequences received by male and female characters in the books they read. While the research does not suggest that the images in children's literature *cause* aggression in young boys, children's literature is a contributing factor in the development of children's gender identity, serving as one source of cultural norms that likely inform children's gendered beliefs. Therefore, children's books that glorify aggressive, entitled, or chauvinistic male protagonists may promote similar behavior or attitudes in young boys.

In researching this point, the researchers wondered if the stereotypical images found in children's literature of the 1970s and 1980s were still a relevant issue in 2016. Recent research suggests that boys and girls continue

to be depicted in stereotypical roles in popular and recently published books. In Crisp and Hiller's (2011) study of Caldecott Award winning picture books from 1938 through 2011, the researchers found that only about 23% of the books featured a female protagonist. Newer books were not necessarily more representative of a continuum of gender nor were they more gender-balanced than older books. In their analysis of characters, Crisp and Hiller concluded that female characters were portrayed as submissive and sensitive. Even female protagonists, who were not portrayed in stereotypical roles, were still dependent upon males to solve their problems. Male protagonists, on the other hand, were still found to be independent, assertive, and dynamic. Gender stereotypes and binary frameworks are still present in children's literature and, therefore, continue to merit the attention of educators and researchers.

### **Toward a Gender-Balanced Literature Curriculum: Instructional decisions**

Given the recent and somewhat startling research on possible ramifications of aggressive male stereotypes in children's literature, the authors worked toward naming and defining a Gender-Balanced Literature Curriculum (GBLC) for all students. Today's educators have the opportunity to offer literature to meet the curricular and gender needs of students. Therefore, a GBLC promotes the idea that one's gender does not dictate one's behaviors or opportunities. Teachers of young children need to establish a learning environment in which students are engaged and able to express themselves without fear of judgment or criticism. In a GBLC, ideally teachers and students are trained to recognize inequity and stereotypes in literature. Note that the authors do not feel it necessary to ban or omit books that contain sex role stereotypes since these books may be used to facilitate useful conversations about gendered myths and sex role stereotypes (Mullen, 1994). The authors set forth the following as essential elements in

considering a GBLC in any elementary classroom.

#### *Consideration of personal assumptions.*

The first step on the journey toward a GBLC actually involves an examination of the educator's own assumptions. Teachers need to reflect upon their own gender role expectations and preconceptions (Mullen, 1994). Rather than a biological approach to boys and girls as gendered, tidy binaries, we feel educators should recognize the complexities of the social construction of gender that likely runs along a continuum (Martino & Kehler, 2007; Newkirk, 2002; Weaver-Hightower, 2003). Most importantly, the texts in a GBLC expose students to male and female characters who span the continuum of gender rather than portray traditional gendered binary boundaries. Chapman (1997) notes that all of us, as humans, are inevitably affected by our engrained cultural values and backgrounds. As educators, we must ensure that we do not allow our own biases to negatively impact our literacy instruction.

#### *Making space for classroom conversation.*

To implement a GBLC, ongoing conversation is key. Avoiding a discussion of gender stereotypes in literature is simply an irresponsible approach for an educator, because as previously mentioned, students may not be able to independently recognize gender stereotypes in literature. Lehr (2001) asserts that students should engage in open discussions of ideas presented in texts. In order to engage in these critical classroom discussions, teachers must promote an open and respectful classroom environment, so that students feel comfortable sharing their ideas. Without imposing a viewpoint on students, teachers may call students' attention to stereotypes in a text through open-ended questioning strategies. Students should be asked to consider who is represented in a story and if a pattern exists in how different types of characters are represented (Chapman, 1997). In order to spur critical conversations about books, teachers

need to model how to discuss a book (see Daniels, 2002; Peterson & Eeds, 1990/2007). Also, teachers should ask probing questions to spur a deeper and more intensive reflection on gender roles (Chapman, 1997; Chick, 2002).

The elementary language arts classroom would be enhanced by the higher-order thinking strategies involved in a GBLC. The critical conversations foster critical thinking, reflection, and consideration of multiple perspectives. For example, students may compare and contrast traditional fairy tales to modern retellings, write bio poems, chart character growth and story development, and discuss how literary devices impact the depictions of characters, particularly along the gender continuum in texts. Martino and Kehler (2007) suggest pushing the traditional boundaries of maleness and femaleness in order to challenge the notion of gender binaries.

*Providing for balanced content across a continuum of gender.*

Additionally, early in their lives students need exposure to balanced books which challenge male and female stereotypes (Chick, 2002). Chapman (1997) discusses an ideal, “transformed, balanced curriculum,” in which the experiences and contributions of people from all backgrounds are viewed in relation to one another, with appropriate consideration of the implications of gender, socioeconomic status, and race. Teachers should include a variety of perspectives in the literature they read aloud and that they offer their students. A balanced literature program should include books that portray both male and female protagonists as powerful and competent, caring and reflective. Considering the reading preferences of students is important, but students also need to be exposed to a variety of reading experiences (Lehr, 2001).

In order to aid teachers in the journey toward a GBLC, we created a checklist which educators may use as a guideline to quickly and easily select gender-balanced literature for the classroom. Also, in order to provide beginning

exemplars for the classroom, we follow the checklist with an annotated bibliography of quality, gender-balanced literature for use in today’s elementary classroom.

### **Gender-Balanced Literature Checklist**

This checklist is designed to help teachers select children’s literature that does not promote stereotypes along gender lines. The recommendations or indicators in this checklist are based upon salient and current research regarding a gender-balanced literature curriculum. Teachers have the power to select books that will challenge traditional gender boundaries. In a GBLC, both teachers and students should be familiarized with these indicators, so that conversations can ensue and observations can be validated with each other. Overall, students need to be exposed to a variety of characters and human experiences (Chapman, 1997). Therefore, we created a checklist to depict priorities in gender-balanced books for children. The instructions are to “Check a degree from 1= not present; 2= somewhat; 3= definitely” (See Table 1). (For permission for use the GBLC, please contact [sherron.roberts@ucf.edu](mailto:sherron.roberts@ucf.edu)). In order to provide exemplars of the GBLC Checklist created, the books listed at the end of this article afford teachers and students a positive start toward a GBLC in their classrooms. All of the books are award-winning, quality texts that defy traditional gender boundaries. In addition to meeting the GBLC Checklist’s indicators above and containing a variety of races and ethnicities, books are included that feature girls and boys as friends, female characters who are active and enterprising, male characters who are nurturing or emotional, women and men in nonstereotypical professions, women or girls in inferior power positions who are unhappy, strong females in accurate, historical contexts, and use gender inclusive language. All of which may be used to promote a Gender-Balanced Literature Curriculum. These books also feature characters from a variety of races and ethnicities. In addition to current books, we

**Table 1:** Gender-Balanced Literature Checklist

Textual factors to consider:	1=not present	2=somewhat	3=definitely
<b><u>CHARACTERS</u></b>			
Girls and boys are depicted as friends or collaborators (Mullen, 1994).			
Female characters are portrayed as active and enterprising (Mullen, 1994; Chick, 2002).			
Male characters are allowed to be emotional and nurturing (Mullen, 1994).			
The book displays women in a range of careers (Chick, 2002). Males cross traditional career boundaries as well.			
<b><u>ACCURACY</u></b>			
Books need to be accurate and realistic, in terms of historical context (Chick, 2002). For example, a book which portrays a woman as the President of the United States in the year 1800 may be empowering, but it is historically inaccurate.			
If girls (or boys) are portrayed in a stereotypical role, they are portrayed as unhappy with their inferior position (Mullen, 1994).			
<b><u>LANGUAGE</u></b>			
Texts use gender-inclusive language (Mullen, 1994): Instead of using the generic pronoun he, the text may read she or he, he or she, or omit gender-specific pronouns entirely (NCTE, 2002).			
Neutral terms are used when referring to professions. Gender-balanced texts do not include terms such as stewardess (flight attendant) or waitress (server) (NCTE, 2002).			
<b><u>ILLUSTRATIONS</u></b>			
The text’s illustrations do not promote traditional gender stereotypes (Mullen, 1994).			
Colors: Specific colors, such as pink, not associated with one gender. (i.e., boys wear blue or green and girls wear pink).			
Clothing: Illustrations feature stereotypical outfits/garments, such as aprons for women. Female characters are not depicted as wearing skirts or dresses only.			
Activity: Girls and boys are both portrayed as active and/or passive.			
<b><u>Any notable observations about the book:</u></b>			

included some classic touchstones because we find that current authors and publishing houses are not producing many books that fit our GBLC Checklist. Therefore, some of the texts are classics, while others are contemporary works.

**Conclusion**

Today’s students and many elementary teachers are unaware of both the struggles for gender equality in the past as well as the perpetuating imbalances in children’s literature,

particularly when portrayals of young boys in stereotypical roles are present. To conclude, aggressive behavior in boys is not innate. To some extent, these behaviors are learned through socialization, the social construction of gender, and children's literature (Newkirk, 2002; Young & Brozo, 2001). Since children's literature is such a powerful, often daily, source of gendered information for children, the portrayals of balanced characters and of images that span and include a continuum of gender in children's literature must be introduced and examined in order to move classrooms towards a GBLC. In order to encourage open-mindedness, critical thinking, and egalitarian mindsets, today's educators should strongly consider making use of the Gender-Balanced Literature Curriculum Checklist and accompanying bibliography in the elementary classroom.

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Yolen, J. (1987). *Owl moon*. New York, NY: Philomel Books.

Zolotow, C. (1972). *William's doll*. New York, NY: Trumpet Club.

### **Annotated bibliography of suggested books for GBLC**

#### **Books which feature girls and boys as friends or collaborators.**

- James Howe's *Pinky and Rex* series
  - Rex (girl) and Pinky (boy) are best friends. Pinky is not athletic or interested in participating in stereotypical male behavior. This series is a "Ready-to-Read" series with three reading levels.
    - *Pinky and Rex* (1990). New York, NY: Simon Spotlight.
    - *Pinky and Rex get married* (1990). New York, NY: Simon Spotlight.
    - *Pinky and Rex and the spelling bee* (1991). New York, NY: Atheneum Books for Young Readers.
    - *Pinky and Rex and the mean old witch* (1991). New York, NY: Aladdin Paperbacks.
    - *Pinky and Rex go to camp* (1992). New York, NY: Aladdin Paperbacks.
    - *Pinky and Rex and the new baby* (1993). New York, NY: Aladdin Paperbacks.
    - *Pinky and Rex and the double-dad weekend* (1995). New York, NY: Atheneum Books for Young Readers.
    - *Pinky and Rex and the bully* (1996). New York, NY: Atheneum Books for Young Readers.
- *Pinky and Rex and the new neighbors* (1997). New York, NY: Atheneum Books for Young Readers.
- *Pinky and Rex and the school play* (1998). New York, NY: Atheneum Books for Young Readers.
- *Pinky and Rex and the just-right pet* (2001). New York, NY: Atheneum Books for Young Readers.
- James Howe. (1999). *Horace and Morris but mostly Dolores*. New York, NY: Atheneum Books for Young Readers.
  - Dolores loves adventure. Horace, Morris, and Dolores are all friends. When their cohorts decide that boys and girls should go to separate clubhouses, Dolores decides to quit the clubhouse and asked the boys if they wanted to go explore. The boys and girls made their own "Frisky Whisker Clubhouse."
- James Howe. (2006). *Houndsley and Catina*. Cambridge, MA: Candlewick Press.
  - Male and female best friends. Houndsley and Bert (male characters) bake a cake for their friend, Catina.

#### **Books which portray female characters as active and enterprising.**

- Patricia Lee Gauch. (1971) *Christina Katerina and the box*.
  - Christina uses a refrigerator box to build many different things (castle, clubhouse, race car, mansion, ship). Collaborates with male friend.
- Robert Munsch. (1980). *The paper bag princess*. Toronto, CA: Annick Press.
  - This book features a smart and active princess who defeats a dragon and rescues a prince, only to find that the prince is unhappy with her paper bag dress.
- Lenore Blegvad. (1985). *Anna Banana and me*. Boston, MA: Houghton Mifflin.
  - Anna Banana is active, adventurous, and fearless. We read about Anna Banana from the perspective of her

- friend, a presumably male (based on the illustrations) character.
- Mary Hoffman's *Amazing Grace* series. New York, NY: Houghton Mifflin.
    - Grace crosses traditional gender boundaries and is shown as active and enterprising.
      - *Amazing Grace* (1991). New York, NY: Houghton Mifflin.
      - *Boundless Grace* (1995). New York, NY: Puffin Books.
      - *Starring Grace* (2000). New York, NY: Puffin Books.
      - *Princess Grace* (2008). New York, NY: Dial Books.
      - *Bravo, Grace* (2011). New York, NY: Puffin Books.
      - *Encore, Grace* (2011). New York, NY: Puffin Books.
      - *Grace at Christmas* (2011). New York, NY: Scholastic.
  - Emily Arnold McCully. (1992). *Mirette on the high wire*. New York, NY: Scholastic.
    - Mirette trains with the Great Bellini and learns to walk the tight rope, or high wire.
  - Brian Pinkney. (1995). *JoJo's flying side kick*. New York, NY: Simon & Schuster Books for Young Readers.
    - JoJo, a Tae Kwon Do student, is up for promotion to yellow belt and must master the flying side kick. JoJo conquers the kick and her fears.
  - Bill Martin Jr., & Michael Sampson. (1997). *Swish!* New York, NY: Henry Holt.
    - This picturebook portrays an intense game between two girls' basketball teams. The girls are skilled players and have a female coach.
  - Sheila Hamanaka (1999). *I look like a girl*. New York, NY: Morrow Junior Books.
    - The protagonist compares her personality to wild, powerful, active animals. "For if you look twice, past the sugar and spice, the eyes of a tiger you'll see."
  - Robert Munsch. (2001). *Up, up, down*. New York, NY: Scholastic.

- Anna, the protagonist, climbs things and finally climbs the tall tree in her yard against her parents' wishes.
- Marie-Louise Gay. (2010). *Roslyn Rutabaga and the biggest hole on earth!* Toronto, Ontario/Berkeley, CA: Groundwood Books/House of Anansi Press.
  - Roslyn is active and tries to dig the biggest hole on earth in her family's yard.

#### **Books which portray male characters as emotional and/or nurturing.**

- Bernard Waber. (1972). *Ira sleeps over*. New York, NY: Scholastic.
  - Deals with boys who sleep with teddy bears in a de-stigmatizing manner.
- Charlotte Zolotow. (1972). *William's doll*. New York, NY: HarperCollins Publishers.
  - William would rather play with a baby doll than the "gender-appropriate" toys which his father buys for him. William's grandmother purchases a doll for William to allow him to practice being a good father.
- Tomie dePaola. (1979). *Oliver Button is a sissy*. Orlando, FL: Harcourt Brace Jovanovich.
  - Oliver is teased by classmates for not engaging in "gender-appropriate" behavior, such as playing football. Oliver's amazing tap dance performance at a talent show changes the minds of his classmates, and he trades his titles as "sissy," for "star."
- James Howe. (1990). *There's a monster under my bed*. New York, NY: Aladdin Books.
  - The main character is afraid of a monster under his bed. His brother comes and sleeps with him so that he will not be afraid.
- Mem Fox. (1994). *Tough Boris*. Orlando, FL: Harcourt Brace.
  - Boris a tough, fearless pirate who cries when his parrot dies.

- Barbara Cain. (2000). *I don't know why...I guess I'm shy*. Washington, DC: Magination Press.
  - Features a shy male protagonist who loves butterflies and his dog, "Sparky."
- Harvey Fierstein. (2002). *The sissy duckling*. New York, NY: Simon & Schuster.
  - The "sissy" duckling is taunted by the other ducklings because he is not like other male ducklings. The "sissy" duckling becomes a hero when he survives the winter on his own and saves his father by nurturing him back to health.
- Mem Fox. (2005). *Hunwick's egg*. Orlando, FL: Harcourt.
  - Hunwick, a male bandicoot, loves and cares for egg which turns out to be stone.
- Amy Hest. (2012). *Charley's first night*. Somerville, MA: Candlewick Press.
  - A little boy nurtures and cares for a dog.
- Anna Grossnickle Hines. (1986). *Daddy makes the best spaghetti*. New York, NY: Clarion Books.
  - This book shows a father in a nurturing role. He cooks spaghetti, bathes his son, and puts his son to bed.

#### **Books which portray women and men in a range of non-stereotypical professions.**

- Kathleen Krull. (2000). *Lives of extraordinary women: Rulers, rebels, (and what the neighbors thought)*. New York, NY: Scholastic.
  - The lives of 20 women in non-stereotypical professions are presented in this text. The women in this text are historical figures who held great power and political influence.
- Andrea Davis Pinkney. (2000). *Let it shine: Stories of black women freedom fighters*. San Diego, CA: Harcourt.
  - This text presents the achievements of 10 black American women who fought

for equal rights and crossed career boundaries.

- Mem Fox. (1997). *Whoever you are*. Orlando, FL: Harcourt.
  - This book exhibits individuals from all over the world and points out differences and similarities. A female doctor is depicted in the illustrations.

#### **Books with gender-inclusive language**

- Jane Yolen. (1987). *Owl moon*. New York, NY: Philomel Books.
  - Set in the winter, a child and a father go into the woods to observe the Great Horned Owl.

#### **Books which accurately portray role of women in historical context**

- Murphy, C. R. (2011). *Marching with Aunt Susan: Susan B. Anthony and the fight for women's suffrage*. Atlanta, GA: Peachtree Publishers.
  - A young girl describes the experience of meeting and marching with Susan B. Anthony. The author provides biographical information on Susan B. Anthony.
- Mildred D. Taylor. (1976). *Roll of thunder, hear my cry*. New York, NY: Dial Press.
  - This novel tells the story of a land-owning, black American family in the Mississippi during the 1930s. The women in the family are realistically portrayed as working inside and outside of the home. The men in the family perform the manual labor and work outside of the home.

#### **Books which portray women/girls as unhappy in a position of inferiority**

- Anthony Browne. (1986). *Piggybook*. New York, NY: Alfred A. Knopf.
  - Mrs. Piggot must cook and clean for her ungrateful husband and sons. Piggot becomes disgusted with the unfair

treatment and leaves. The males turn into pigs and the house falls into disarray. In the end, the males help with chores and Mom fixes the car.

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Nalani Gordon is a student at the University of Miami School of Law. She is also a certified teacher and a proud graduate of the University of Central Florida's Elementary Education Master's degree program. She can be reached at [gnalani@knights.ucf.edu](mailto:gnalani@knights.ucf.edu).

Sherron Killingsworth Roberts is a professor of Language Arts and Literacy Education at the University of Central Florida. Published in *Reading Teacher*, *Journal of Teacher Education*, *Journal of Research in Childhood Education*, *Journal of Adult and Adolescent Literacy*, *Journal of Poetry Therapy*, and *Journal of Reading Education* among others, her research considers literacy as social practice, innovative pedagogy, and analyses of children's literature. Currently, she is in her second term as an editor of *Literacy Research and Instruction*. In addition, she is a poet whose poems regarding teaching have been published in academic journals such as *The Reading Teacher* and *Language Arts*. She can be reached at [sherron.roberts@ucf.edu](mailto:sherron.roberts@ucf.edu).



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