How can embedding critical literacy practices through the use of text sets foster a growth mindset in a first grade classroom?

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HOW CAN EMBEDDING CRITICAL LITERACY PRACTICES THROUGH THE USE OF TEXT SETS FOSTER A GROWTH MINDSET IN A FIRST GRADE CLASSROOM?

by

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A capstone submitted in partial fulfillment of the requirements for the degree of Master of Arts in Literacy Education

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To Daren, for always believing in me, supporting me on this journey, and walking with me through every step of this process. I am grateful for your love and patience each and every day.

To Mom and Becca, for cheering me on throughout this entire process. I couldn’t have done this without you in my corner. Thank you for being my cheerleaders.

To my capstone committee, I am grateful for your dedication and help throughout this process. Thank you for all of your help!
# TABLE OF CONTENTS

## CHAPTER ONE: Introduction

- Growing Up With Literacy ............................................................... 1
- Literacy in my Classroom ............................................................. 4
- Diving Into a Critical Literacy Classroom ........................................... 6
- Conclusion .................................................................................. 6

## CHAPTER TWO: Literature Review

- Introduction ................................................................................ 8
- What is Critical Literacy? ............................................................. 9
  - Defining critical literacy .......................................................... 9
  - Rationale for critical literacy .................................................. 11
- Theoretical Framework for Critical Literacy ................................. 12
  - Critical literacy theory .......................................................... 12
  - Social constructivism ............................................................. 14
  - Four resources model ............................................................ 15
- Critical Literacy in the Classroom ............................................... 17
  - Critical literacy practices ....................................................... 18
  - Critical literacy principles ...................................................... 20
  - Additional critical literacy understandings .............................. 21
  - Classroom implications .......................................................... 23
  - Teacher’s role ........................................................................ 23
Future Areas of Study ................................................................. 70
Conclusion ............................................................................... 71
REFERENCES ...................................................................... 73
APPENDICES ........................................................................ 79
  Appendix A: Wiggins and McTighe’s Backward Design Template .......... 79
  Appendix B: Modified Lesson Plan Template ................................. 82
  Appendix C: Critical Literacy Lessons ....................................... 85
  Appendix D: Annotated Bibliography ........................................ 152
  Appendix E: Text Selection List ................................................ 162
  Appendix F: Text Selection Criteria ........................................ 164
  Appendix G: Completed Text Criteria Forms ............................. 166
CHAPTER ONE

Introduction

Throughout my short teaching career, I have largely been known as a teacher of math. The training I received as an elementary math specialist was valuable, but left me feeling as though something was missing. Knowing that becoming a classroom teacher was my ultimate goal, it was clear the missing piece was literacy. This realization led me to Hamline University where the journey to improving my literacy understanding, knowledge, and teaching began. Throughout the first year of the program, I evaluated everything through the lens of a math teacher, which meant much of my learning was processed, but not to the fullest extent possible. It was unclear how what I was learning would apply to me in the near future.

It was not until learning I would be teaching first grade did I fully begin to think about literacy in a different way. Before the school year began, I found myself looking through my new curriculum and trying to determine how I could positively impact my students based on my newfound knowledge and understandings. This, however, was not an easy task. While sorting through the new curriculum, there were a number of missing pieces and several components that seemed too simple for first grade students. Many questions arose. I found myself thinking, “Where is the challenge?” and “Isn’t there a better way to explore this story and achieve the standards?” The curriculum only scratched the surface of what I thought first graders would be able to do and only asked basic questions; many of which simply focused on making text-to-self connections. The
challenge I faced was trying to determine how to enhance what I had in order to help students dig deeper.

Over the summer, I looked at numerous resources, but it was not until the fall of 2015 that the answer started to become clear when introduced to critical literacy. This class truly began to reshape the way I thought about literacy. Literacy went beyond simply teaching children how to read by incorporating opportunities for text exploration and encouraging students to dig deeper. This exploration led me to ask the question: **How can embedding critical literacy practices through the use of text sets foster growth mindset in a first grade classroom?**

**Growing Up With Literacy**

Looking back on my school career, literacy was only emphasized as ‘learning to read.’ I remember learning to read before entering kindergarten. I could sound out words, read fairly fluently, and retell a story with ease. All of the ideas made me a ‘good reader.’ My teachers introduced me to new stories through read alouds, guest readers, ‘Drop Everything and Read’ time, and our basal readers. There was an extensive selection of books and stories at my fingertips, but these stories were there to be read, not deciphered. Never once was I asked to do much more than describe the characters, setting, plot, moral or give a summary of the story. Was I capable of doing more at a young age? I strongly believe so.

This trend continued throughout my school career. I was exposed to stories and characters I found to be incredibly fascinating including *Ender’s Game* (Card, 1991), *Animal Farm* (Orwell, 1945), *the Lord of the Flies* (Golding, 1954), and *To Kill a Mockingbird* (Lee, 1960). Each of these stories introduced intense characters, stories of
injustice, and raised questions about the world. However, there was never the presented challenge of thinking about the different perspectives found within the stories or purpose behind the author’s choices. Yet again, the setting of the story, how the characters changed, and/or identifying the problem and solution were the sole focus of text exploration.

Throughout my college career I never took the time to dig deeper into text. Stories were simply an escape. The books were gateways to other worlds, worlds that were exciting and full of adventure. I would travel to Hogwarts and use magic to fight against all things evil. I would visit Panem and fight in a deadly arena in order to save someone I loved. I would solve crimes with the Women’s Murder Club and ensure justice was served. Books were simply read for enjoyment. They were not something I ever considered the need to evaluate or challenge.

Never once throughout my experiences with literacy was I asked to think about text in a different way. There was never the opportunity to explore, look into, or think about alternate perspectives or author’s intent. Through the constant asking of surface level questions, it was clear that providing basic, surface level answers in response would be good enough. I was ready for and could have handled so much more. I wanted to be a critical consumer of literature instead of taking things at face value and developing a basic understanding.

**Literacy in my Classroom**

When I think about what literacy looks like in my classroom, there is an overwhelming feeling knowing how much work there is to do with these wonderful students, but there is also concern due to the amount of holes found within the
The current curriculum is pieced together to include guided reading (Richardson, 2009) within the structure of the Daily 5 (Boushey & Moser, 2014), guided writing (Caulkins & Mermelstein, 2003), and text “exploration” with *Making Meaning* (Developmental Studies Center, 2008). Many of these components work fine in isolation, but there is no urgency to help our students develop a critical understanding of the texts they are exposed to.

It is important for my students to experience a variety of quality texts they are able to examine in a critical fashion, even text they may not be able to access without teacher support. They need to be able to ask questions of the author’s point of view or purpose and analyze stories from different perspectives. It is essential that they are challenged to do more than simply make connections. Students are fully capable of digging deeper, especially when we ask the right questions. It is crucial to present students with the opportunities to explore and voice their own opinions, change preformed understandings of stereotypes, and think critically about text coming from stories and the world around them.

In order to provide students with the aforementioned opportunities, I strongly believe critical literacy needs to be embedded into our first grade *Making Meaning* (2008) curriculum. *Making Meaning* (2008) is currently the time in our classroom where students listen to, discuss books, and think about text (Developmental Studies Center). These read alouds and discussions are currently lead by me and my teacher’s guide, but do not go much deeper than examining the connections students can make between the text and themselves. By creating a text set using some of the books within our curriculum and adding additional texts that will allow my students to explore
misconceptions, stereotypes, and develop their own ideas, I believe this can be done. My students are ready to dig deeper and I am ready to provide them with this opportunity. 

Diving Into a Critical Literacy Curriculum

As I think ahead to next school year, I already find myself looking forward to the experience of diving into text using critical literacy practices. Using the curriculum and text set I have developed, students will be able to access text they may not have had the ability to before. Read alouds of known and new stories will be a large part of the text set, as many high interest books are at a reading level high above their own, but students will also examine and evaluate videos, commercials, and poems. They will be asked to examine text from multiple perspectives including identifying voices of those who are marginalized or missing. Ideas and understandings will change. Students will engage in conversation, writing, discussion, and more. The curriculum, questioning, and new understanding will inspire students to know more and dramatically increase their ability to examine text and the surrounding world in a new way. It is my hope that the text set and curriculum will give my students a rich literacy experience filled with the challenges not afforded to me while I was growing up.

Conclusion

As a classroom teacher it is my goal and job to provide students with opportunities to think critically and develop deeper understandings within texts. Using critical literacy practices and embedding them within a text set and curriculum designed around it will help me achieve this goal. Students need to be provided with many opportunities to dig deeper into text in order to go beyond making connections.
Throughout this capstone, I will examine how critical literacy can be embedded into a text set and curriculum to foster growth mindset within first grade students. In Chapter Two, I will provide a review of the literature and current research exploring critical literacy, text sets, and growth mindset. The chapter will provide specific definitions of each component, classroom implications, and explore the connections between them. Next, Chapter Three will describe my curriculum project including the methods used for creating my text set and incorporating the critical literacy practices. In Chapter Four, I will provide information on the text set created including assessments, an annotated bibliography, and lesson plans. Finally, Chapter Five will discuss the implications and future of this curriculum development project.
CHAPTER TWO

Literature Review

Introduction

Chapter One described my personal journey with literacy that lead me to uncover a deep interest in and passion for critical literacy. My early experiences with literacy left me feeling unchallenged. There were limited, to no opportunities for deeper reflection, character analysis/thinking about the story from different perspectives, or understanding author choice. In my memory, any and all questions asked were surface level and/or ones that always had a “right answer.” This lack of challenge, the drive to know more, and pursuit of new understanding through examining critical literacy lead me to the desire to do more for my own students. The current curriculum within my first grade classroom, one that was designed to better help my students better understand text, only asks simple questions, nothing deeper than asking children to make connections between their own lives and the stories. Critical literacy is needed in order to help students truly understand text and the world.

My goal is to create a group of first graders who are able to examine text in many different ways. I have already witnessed how their thinking has already been shaped by the encounters they have had, the text they have read, and the opinions of others. Engaging children in the world of critical literacy will allow them to change their viewpoints and develop new thoughts and ideas to better help them interpret the world.

This chapter will explore the current literature on critical literacy, text sets, and growth or learning mindsets in order to help answer the question: How can embedding
critical literacy practices through the use of text sets foster a growth mindset in a first grade classroom? It will begin by exploring the many definitions of critical literacy and describing the definition that will be subscribed to throughout this capstone. Then, it will present information on the various critical literacy practices, their importance, and the classroom implications. Next, will be a discussion on text sets, how to create them, their purpose in the classroom and within critical literacy. Finally, it will define growth mindset, its importance for young learners, and how to foster this thinking using a critical literacy text set.

What is Critical Literacy?

In order to better understand the purpose and need for critical literacy within a classroom, it is important to first understand the definition of, rationale for, and background of this area of literacy.

Defining critical literacy. While there are a number of quality definitions for critical literacy, current definitions include many of the same components. Exploring these definitions will present the common threads of exploring and challenging texts, examining multiple perspectives, evaluating voice both present and missing, asking difficult or uncomfortable questions in order to better understand what is or is not being said, and taking action to make change (Bourke, 2008).

Critical literacy strives to move the reader beyond basic comprehension, sentence structure, and decoding ability and into examining events and changing opinions (Shannon, 2013; as cited in Stumpf Jongsma, 2013). Its primary purpose is for the reader to examine text, find meaning, and discover how personal thoughts and ideas affect how text and surroundings are interpreted. Critical literacy forces the reader to “consider
issues such as how particular texts position readers based on identity markers including race, ethnicity, gender, social class, sexual orientation, and linguistic backgrounds (Freire, 1970; Luke & Freebody, 1997; Macedo, 2006 as cited in Gainer, 2013, p. 16). This requires one to examine these different aspects of oneself and consider or understand how such positions affect thoughts, feelings, opinions, and perceptions of stories, text, characters, and real people.

Additionally, critical literacy examines the balance of power. Both the author and reader have power in text, though it may be different. Critical literacy emboldens readers to become an active participant in order to evaluate, question, and challenge the power relationships that currently exist between authors and readers. It permits readers to see the many ways of thinking about how an author may present a topic and why they chose to present some ideas or perspectives and exclude others. Readers thoughtfully examine characters, story elements, language used, or social issues present to gain a better understanding of who has the power and make connections to their own lives in order to interpret what they are reading as well as the world around them (Norris, Lucas, & Prudhoe, 2012; McLaughlin & DeVoogd, 2004).

The use of critical literacy and the application of its practices creates a world of active thinkers. Critical literacy is not a neutral act; it requires active participation and thinking. It allows readers to take what they know and understand and use it to decipher text in its various forms. It may disrupt what is seen as “normal,” encourages action, and allows for the evaluation of multiple perspectives in order to enact change (Rush, 2004; Hall & Piazza, 2008; Gainer, 2013).
Rationale for critical literacy. Critical literacy is essential as it enables students to: become equal partners in the author-reader relationship; understand the function and purpose of a given text; understand the multiple perspectives within text; and become active consumers of text to develop personal understanding (McLaughlin & DeVoogd, 2004). Readers dig deeper into texts and begin to ‘read between the lines’ and gather information through questioning of the texts, personal beliefs, and experiences they bring to them. They become evaluative, information seekers who seek to develop their ability to comprehend a variety of texts, no matter where they may be found (Leland, Harste, & Huber, 2005).

As students engage in various critical literacy practices, they become aware of their personal opinions and understandings. They think about how their perspectives influence how they see other people and interpret text. Personal opinions can change in an instant. These understandings often influence the way decisions are made and opinions are formed. Critical literacy can be used as a tool to change minds, enlighten perspectives, and transform thoughts but putting the power back in the hands of the reader (Hall & Piazza, 2008).

Critical literacy engages readers in text in various ways. It goes beyond using a text as an object to teach and entertain students. It gives readers the capacity to explore, converse, and question. It can be used as a tool to evaluate stereotypes, alternate perspectives, misconceptions, and social issues. Text, and the use of it, is no longer a passive act. Critical thinking and evaluation is required in order to take control of one’s position on various issues while exploring a variety of texts (Ciardiello, 2004; Hall & Piazza, 2008).
Theoretical Framework for Critical Literacy

With the shift in educational theory and practice, educators are looking for ways to improve upon their instruction and embed opportunities for critical thinking. This shift in practice makes critical literacy a relevant practice for today’s learners as they are constantly bombarded by various forms of texts and required to interpret author’s meaning based on personal experience and opinion. Critical literacy is a practice that can be implemented in any classroom and age level and one that is also grounded in educational theory including critical literacy theory (Freire, 1970), social constructivism (Vygotsky, 1978), and the Four Resources Model (Freebody & Luke, 1999).

Critical literacy theory. Paulo Freire, author of Pedagogy of the Oppressed (1970), is an important theorist in the evolution of critical literacy theory. In the 1960s, Freire embarked on a mission to understand and educate both the poor and uneducated. Through his work, he discovered a “pedagogy of oppression” that existed in his native land. This oppression provided less than adequate educational services to the poorest socio-economic classes of Brazil allowing maintenance of undereducated workers and the country’s existing circumstances. Siegel and Fernandez (2000) explain that Freire’s work ascertained illiteracy was not a personal failure, rather “a historically constructed product of a society structured to produce inequality (as cited in Tracey & Morrow, 2012).

Throughout Freire’s work he describes education as something that requires change, action and justice in order to eliminate the oppression found in society. In order to show readers the importance of engaging in an educational system that fosters empowerment of learners, Freire compares a “banking” education to a problem-posing
Within a banking education students are merely vessels in which the teacher places knowledge. This knowledge is something only the teacher has and is gifted to those learners who are considered to know nothing. There is little interaction or dialogue within this educational model. The teacher does the teaching, thinking, and talking while students simply listen in an attempt to absorb, memorize, and regurgitate the teacher chosen content being presented. Students are encouraged to be passive throughout the learning process inhibiting personal growth, creativity, and transformation (Freire, 1970).

In addition to the “banking” system of education, Freire describes the importance of the problem-posing education and how it can be used to counteract the passivity of students in a traditional educational model. This problem-posing education realizes the importance of dialogue within education and creating an environment where teachers no longer stand and deliver chosen content, but engage in meaningful dialogue with students. It is only within this dialogue does the transition from passive learner to thoughtful learner and teacher occur. Students are encouraged to express their ideas and opinions. They are able to create learning and new experiences. The problem-posing system creates an environment where learners are simultaneously able to be teachers and students (Freire, 1970).

Concurrently, embedded within Freire’s theories and development of critical literacy and critical literacy theory is the concept of power and perspective. Both the author and the reader have power to decide what will happen in the story and how it will be interpreted. It requires readers to reflect upon and use previous ideas and understandings to decipher hidden meanings and choices made by the author. Students must examine societal inequalities and stereotypes learned at an early age to challenge
ideas and promote justice. Critical literacy theory forces readers to dig deeper into the literacy process in order to overcome obstacles, change thought processes, form new understandings and opinions, and gain a broader understanding of text and the surrounding world (Tracey & Morrow, 2012). Only when this happens, do Freire’s ideas and the social nature of education and critical literacy theory come to light.

**Social constructivism.** Lev Vygotsky is one of the earliest known theorists supporting social learning theory. The Russian-born philosopher introduced his social constructivism theory in the early 1900s. This theory emphasizes the social nature of and need for interaction within education, but it was not widely read, accepted, or understood. Social constructivism began to gain popularity around the time Freire’s critical literacy theory came to light (Tracey & Morrow, 2012). Vygotsky’s theory implied that a child’s cognitive development strongly depends on interactions with the world and tools it provides to support thinking. Knowledge, perceptions, attitudes, and values develop based on interactions with others. Without these interactions, learning does not happen.

Vygotsky (1978) believed that learning happened on two levels: social and individual, but social learning always occurred first. This idea supports the application of critical literacy because student experience and dialogue are crucial. Though the teacher mediates interactions between peers the students are encouraged to collaborate in order to offer clarity and support, problem solve, and engage in authentic dialogue surrounding academically rigorous content presented. Discussion is highly encouraged and promoted through the selection of appropriate, yet meaningful, concepts, problems, or scenarios (Vygotsky, 1978).
Social learning is a crucial part of education and critical literacy. Students are encouraged to engage in collaborative conversation, share experiences, and develop new understandings with the help of their peers. Students work together to develop into critical thinkers and strong readers (Molden, 2007). They are no longer passive participants in the learning process. They use the knowledge gained from their conversations to help them better understand or question texts they encounter and utilize their new understandings to take action and enact change. Through social learning, students become critical consumers of text and the world.

**Four resources model.** Alan Luke and Peter Freebody, two major contributors to the development of critical literacy education, emphasize four roles a reader must partake in order to fully comprehend text. These roles are designed to engage and support learners as they explore the world and no role can work well without the other, as they are deeply intertwined. The fourth role, becoming a text critic, is an essential component to consider when diving into critical literacy in the classroom; however, it is important to have an understanding of the other roles defined within the Four Resources Model (Luke, 2000; Strop & Carlson, 2010).

**Code breaker.** The role of a code breaker is to recognize and decipher the code of modern language. This ability includes using key components of language, including the alphabet, phonemic and phonological awareness, spelling, and structure in all text types in order to encode and decode language (Nichols, 2009). By assuming the role of code breaker, students are prepared to read by breaking text into minute elements and examining how these elements interact as a whole. Students are able to strategically connect with, observe, and synthesize patterns across multiple sources of information.
(Strop & Carlson, 2010). They become flexible thinkers and truly begin to understand the text in meaningful ways (Rush, 2004).

**Meaning maker.** The role of meaning maker, sometimes referred to as text participant, ensures readers understand the different written, visual, and spoken meanings found within text. They use background knowledge, gather evidence, and analyze information in order to foster thinking and further understanding. This process allows readers to construct meaning and deconstruct text in order to gain an understanding of text conventions, author’s purpose, and the context for the writing in order to support their gains in knowledge (Strop & Carlson, 2010). By taking on this role, readers learn about text composition, choice of genre, and how to relate personal experience and knowledge. Meaning makers monitor their comprehension and adjust the strategies they are using when they run into difficulty (Rush, 2004).

**Text user.** As a text user, readers begin to understand text through the lens of various, yet specific social contexts (Nichols, 2009). Each text is used for a set purpose. Readers begin to understand how texts are useful for specific groups of people and how individual experiences and background knowledge shape understanding and opinions. It is these experiences that determine how the context of text, the author, intended audience, purpose, and understanding will be developed and used as they read (Strop & Carlson, 2010).

**Text critic.** The role of text critic is a large component of critical literacy. A text critic recognizes that text requires engagement and is not unbiased. They understand that an author’s ideas, viewpoints, and personal influences determine how or why a story or characters were created. Text critics analyze texts, consider multiple perspectives, and
alternate explanations (Strop & Carlson, 2010). Additionally, Luke and Freebody (1999) explain that the role of a text critic requires the reader to be a code breaker, meaning maker, and text user. They then use these roles to examine text with a critical lens and ask the necessary questions in order to garner a deeper understanding. The understanding students develop while assuming the role of a text critic allows them to create meaning, change thoughts and opinions, become active listeners, and knowledgeable, yet critical consumers of all text found in the surrounding world.

The development and understanding of critical literacy is deeply grounded in various theories and models. Freire’s critical literacy theory (1970), Vygotsky’s social constructivism theory (1978), and Freebody and Luke’s Four Resources Model (1999) all show the social nature of literacy and the immense need for dialogue, social interaction, and life experience in order for students to fully understand and interpret text. The utilization of the various principles and theories will allow teachers to employ these strategies and create a classroom community that will lend itself to exploring and engaging in critical literacy.

**Critical Literacy in the Classroom**

It is essential that children are developing the ability to think and learn independently starting at a young age. Introducing critical thinking and questioning is not a topic that should wait until students are of high school age. Young children, including those in first grade, are fully capable of examining text and looking beyond what they are directly told. Teachers can use critical literacy practices to help create citizens and thinkers who are comfortable enacting change (Norris, Lucas, & Prudhoe, 2012). In order to help students achieve this level of thinking and understanding, it is key
to examine practices involved in teaching critical literacy, implications for the classroom, the importance of critical literacy, and the role of the teacher and student.

**Critical literacy practices.** There is no set curriculum or manual when it comes to teaching critical literacy in the classroom. There are, however, common practices teachers can incorporate in order to create children who are independent thinkers and critical consumers of the world around them. These ideas include: disrupting the commonplace; examining multiple perspectives; focusing on social issues; and promoting social justice (Lewison, Flint, and Van Sluys, 2002).

**Disrupting the commonplace.** The introduction of critical literacy promotes student ability to see beyond what the author wants and eagerly disrupt what is considered ‘normal.’ Within text, students are encouraged to form their own opinions, question authority, tradition, and stereotypes (Bourke, 2008). It is crucial for the chosen text to challenge readers to think, feel uncomfortable, and ask questions. The chosen texts need not have a happy, traditional ending. They should cause readers to think, infer, and create solutions to problems (Leland, Harste, & Huber, 2005).

Disrupting normalcy within text also creates opportunities to explore text and decipher hidden messages. Many images within text that children come across are often full of color, however, there is a purpose behind why certain colors are used. It is fairly common to find young children, “... deciding on good and evil simply by the colors presented in illustrations, an unfortunate characteristic of not only fairy tales, but also many children’s texts and films” (Bourke, 2008, p. 308). The difference between good and evil or ugly and beautiful can be determined by something as simple as color. The use of critical literacy, with children of any age, can help, “... break the association of
darkness with evil, of beauty with whiteness, and to begin considering alternative possibilities in which a character who is ugly can be good, and a character who is dark could be beautiful” (Bourke, 2008, p. 308).

Examining multiple perspectives. Exploring multiple perspectives is a major proponent of critical literacy. It is considered “... a major element of critical literacy practice because it helps learners view text as ideologically constructed (Freire, 1970; Giroux, 1991). This means that text can have multiple meanings based on various personal values and viewpoints” (Ciardiello, 2004, p. 141). It allows readers to put themselves in another’s shoes and begin to understand their struggles and ideas. It creates a sense of empathy for others, while allowing text to be evaluated for biases and missing voice. Dissecting multiple perspectives challenges students to think, investigate, question, form new opinions, develop deeper understanding, and form new opinions about characters, groups of people, or events (Behrman, 2006).

Focusing on social issues. Critical literacy also seeks to explore the idea of social groups, relationships, and issues of the past. It is crucial “... for young students to learn how dominant systems involving social relationships position people as members or outsiders. Segregation of people on the basis of race, ethnicity, gender, and sexual orientation fosters rigid boundaries that prevent the development of democratic citizenship” (Ciardiello, 2004, p. 143). Experiences, opinions, stereotypes, and the surrounding world impact the way people view events and interpret text. By exploring these issues students begin to become critical consumers of the world as they begin to dig deeper into their own understandings and misconceptions and use these to unlock deeper meaning. Students can use what they understand about the world to help them better
understand the story and possibly change their own thoughts and opinions (Ciardiello, 2004).

Promoting social justice. Critical literacy strengthens the need for action, promoting social justice, and serving the common good (Freire & Macedo, 1987). As students evaluate text, as well as their own ideas and misconceptions, it challenges their current way of thinking and exposes them to the issues others are facing in the world today. This exposure often ignites the need for making a change and taking action in order to help others. Students, even young ones, come into their education with the ability to decipher what is and is not fair. Within each student is the capacity to want to enact change and construct change for all involved. The action students take may come in the form of letter writing, discussion, and/or creating a plan that can enact change.

Critical literacy principles. McLaughlin & DeVoogd (2004) further explain the importance of critical literacy through the use of four principles. First, critical literacy centers on issues of power. It promotes reflection, revolution, and action on behalf of others. Through the use of this principle, readers must use the power they gain to question the text and think about whose voices are missing, discounted, or oppressed. Second, is the focus on the problems raised within and the complexity of texts. It is crucial to deeply comprehend issues, ask questions, and explore alternative explanations or perspectives in order to deepen understanding.

The third critical literacy principal encourages readers to utilize dynamic comprehension strategies and questioning techniques that can be adapted to a variety of contexts. Students fully engaged in critical literacy will think of and ask complicated questions in order to enact change. These students ask questions about people, lifestyle,
ethics, and privilege (Luke & Freebody, 1997). Finally, critical literacy disrupts normalcy and examines it from multiple perspectives. Students look at who is telling the story and thinking about the perspectives that are not represented within the story. There are constant opportunities for students to challenge and expand thinking of themselves and others (McLaughlin & DeVoogd, 2004).

**Additional critical literacy understandings.** Critical literacy encompasses a number of additional educational practices to support students in furthering their understandings. Simpson (1996) explains that within critical literacy, it is important that students understand:

- Characters within text are not real and their presence is constructed by the author;
- Stories are not real, but simply versions of reality told from specific points of view;
- Authors intentionally leave gaps in stories that will be filled in by the reader and their experiences;
- Authors attempt to make the reader respond in a specific way based on word choice, point of view, situations presented, and character descriptions;
- Readers do not have to take what the author says at face value, but are able to interpret or understand based on personal experience; and
- Authors write for specific audiences and make assumptions that all readers in the audience have the same knowledge about the social and cultural ideas (p. 119).

Additionally, Mellor, O’Neill, and Patterson (1992), Morgan (1992), and Gilbert (1992) include the following as important aspects of developing critical literacy understanding:
Asking appropriate, yet challenging questions;
Disrupting the text and presenting alternative perspectives;
Comparing texts with similar stories;
Supplying students with alternative endings to traditional stories;
Allowing role play or reversal within text;
Examining the social context of presented situations; and
Inserting new ideas or perspectives to challenge what is depicted (as cited in Simpson, 1996, p. 119).

**Questioning.** Questioning is another key component of developing critical literacy understanding. Asking the right question leads to deep and purposeful conversation about text. Students will be prompted to think about: the author’s purpose, choices, language, advantaged or disadvantaged characters, right vs. wrong, and darkness vs. light. The use of critical questions allow for text exploration, self-interpretation, and the formation of ideas and opinions (Bourke, 2008). Gainer (2013) suggests this can also lead to readers asking and considering questions such as:

- What is the text trying to do to me as a reader?
- Who is the intended audience of the text?
- Whose voice is included in the text and who is left out? (p. 16)

While these are not the only questions included within critical literacy and its practices, these questions can be a good starting point. Additional questions asked may go deeper than this list, but by simply asking students further examine text and what it is doing, and how it could be different is an important factor to ignite conversation and passion within the classroom (Gainer, 2013).
**Classroom implications.** Without having a set curriculum, it may be difficult to incorporate critical literacy into the classroom as teachers would be required to use individual knowledge of the subject in an attempt to integrate it within the literacy block. If teachers are to be successful in developing critical thinkers, questioners, and justice seekers, they need an example. This example can be the starting point of furthering teacher understanding, the basis for which they begin to incorporate critical literacy into their own classrooms, and the shift their role as a teacher (Ciardiello, 2004).

**Teacher’s role.** The role of the classroom teacher constantly evolves. In a critical literacy classroom, teachers support students in discovering their purpose for reading. They guide learners to discover text and view reading as an opportunity to formulate beliefs instead of simply taking in information and accepting them as facts. Teachers of critical literacy guide children on how to construct meaning in a variety of texts, all differing in genre form, to support the development of purposeful conversation and powerful understandings (Nichols, 2009).

Furthermore, they facilitate learning by allowing students the time and opportunity to explore the varying ideas found in stories. Teachers must subdue their personal biases and listen to the conversations and ideas coming from the learners, even if they do not seem to make sense. This creates a critical literacy classroom where all opinions and views are valued and where all members of the community have the opportunity to learn and form new ideas (Mankiw & Strasser, 2013).

At the same time, teachers are responsible for selecting quality texts that lend themselves to being challenged or questioned and the possibility that current thoughts and opinions may change. Harste (2000) implores that teachers need to select texts that:
• explore differences rather than hiding them;
• enrich understandings by giving voice to those who are silenced;
• show how others may take action on specific issues and enact change;
• explore current societal systems that are meant to separate specific societal groups; and
• do not provide traditional “happily ever after” endings for stories with complex social issues.

Additionally, Meller, Richardson, and Hatch (2009) maintain teacher chosen texts should also teach children that:
• characters are created by authors;
• stories create selective versions of reality;
• authors write in order to position readers in a specific way using various literary tools including language and perspective;
• gaps in stories are purposeful in order for readers to explore the story; and
• authors have specific audiences in mind when writing and they assume the intended readers have similar knowledge, values, and opinions as they do.

Without quality texts that lend themselves to being challenged, critical literacy and the implementation of its practices would be impossible.

Ultimately, critical literacy is not a prescribed way of teaching. It is not something a teacher “does,” but is what the teacher enacts. “It is a way of thinking about teaching and learning that places reading, writing, and questioning at the center so that students can read, write, and learn together” (Brannon, Urbanski, Manship, Arnold, & Ianonne, 2010, p. 20). The teacher’s role in a critical literacy classroom is unique,
complex, and crucial to the overall success of students and their ability to think critically.

Students’ role. Critical literacy demands active engagement from students. It requires students to comprehend text in new ways. No longer are they looking only at characters, setting, and plot. They are examining the relationship between the author and the reader and the power that each has. Students must understand that the author creates stories and presents messages for a specific purpose (McLaughlin & DeVoogd, 2004).

Additionally, students must learn to listen and read through a critical lens. They need to feel comfortable questioning the texts they encounter. Asking questions is an important part of the student role because it allows them to think about why the author is writing the story, the intended audience, and whether or not they have the qualifications to explore the topic, issue, and ideas they are currently presenting in their text (Nichols, 2009). It is crucial for students to take on the role of a text critic to express their power to read, question, and analyze the author’s message in order to form opinions independent of the views or influence of others.

Critical Literacy and Text Sets

Exposing students to quality literature is an important part of teaching. Whether students are read to, asked to explore pictures, or able to read books themselves, the books they encounter throughout their young lives will help shape who they become. The experiences they bring to stories can shape what they think and help expand the ideas of others (Meller, Richardson, & Hatch, 2009). In order to accomplish this task the texts presented to students need to vary. Students need exposure to a variety of genres including nonfiction, fiction, poetry, video, magazines, comic books, and
These texts open students up to a world of words and a chance to engage in material that may have previously been beyond their reach (Robb, 2002).

Presenting children with a variety of texts creates opportunities to read, think, and converse across many sources of information. Analyzing these sources requires students to think critically and develop an appreciation for the perspectives and opinions of others (Nichols, 2009). They are exposed to high quality books with differing opinions, providing numerous opportunities for students to engage in critical literacy practices. Through the use of many texts, students are able to observe the world, be reflective learners, and analytical thinkers (Pressley, 2006; Cappiello & Dawes, 2013).

Immersing students in a variety of text types allows teachers to meet the needs and interests of all learners within the classroom. Learning can be scaffolded in order to help students learn the content specific material and expand their reading capacity (Cappiello & Dawes, 2013). Pressley (2006) explains the high quality texts can be a major factor when it comes to increasing student’s language competence as these texts allow students to read, listen, question, and respond to stories while allowing for reflective and critical thinking, which is an important factor in learning and critical literacy.

**Defining text sets.** Text sets are a collection, typically of five to fifteen sources, that share a topic, issue, or overarching idea. The collection should incorporate a variety of genres, text types and lengths, levels, and multimedia forms (Nichols, 2009; Mathis 2002). Incorporating a variety of genres in a text set exposes students to material they may not have chosen independently. They also begin to understand the differing ways in which authors write, depending on the audience and the story or information they are
crafting. Students learn about text features specific to different genres and expand the ways they think about text. Nichols (2009) describes genres that may be included in a text set as:

- Informational text;
- Biographies;
- Autobiographies;
- Realistic and/or Historical Fiction;
- Primary source documents;
- Poetry; and
- Propaganda (p. 39-40).

Another important piece to consider when constructing a text set is the text type (Nichols, 2009). The world is constantly changing and students are being exposed to new forms of text at a rapid pace. It is important for students to see text in a variety of formats in order for them to become fully literate. Choosing to incorporate multiple forms of text into a text set can further student understanding of author’s purpose and aid in increasing comprehension. Text types to include in a text set include, but are not limited to:

- Newspaper articles;
- Opinion and editorial pieces;
- Magazines;
- Picture books;
- Graphic novels;
- Photographs; and

The inclusion of various media forms are also an important aspect of creating a text set, especially one rooted in critical literacy. Diversifying the texts students are exposed to allows teachers to meet the needs of their students and adapt learning to the changing world. Students are no longer simply exposed to text through the means of print. The advancements in technology have played a large part in shaping how new information is presented to students. To keep up with the needs of the students there are a few different media forms to consider incorporating into a critical literacy text set. These media forms include:

• Video clips;
• Websites;
• Songs;
• Dances;
• Photographs; and
• Radio show snippets (Nichols, 2009, p. 44).

When comprised of a variety of genres, text types, and media forms text sets become a powerful tool teachers can use to explore subjects and reach students at a variety of reading, interest, and grade levels.

Text sets as a teaching tool. Text sets can be used as a key literacy tool in any classroom. When used correctly, children begin to read, think, and talk consistently. Cappiello and Dawes (2013) outline a number reasons that highlight the importance of teaching with text sets. These concepts emphasize the purpose and importance of using
text sets, student gains in literacy and learning, and how teachings can tie into critical literacy practices. Within the classroom, text sets can be used to:

- Capture interest and increase engagement by offering student choice through exposure to a variety of material;
- Elicit inquiry by helping increase student desire to find meaningful answers;
- Explore multiple perspectives by highlighting a variety of sources across a multitude of content areas and text types.
- Increase complexity and variety of material allowing students to develop the ability to analyze author’s perspective and choices they made;
- Build prior knowledge through careful layering of multimodal, multigenre texts that may have been inaccessible to students previously;
- Encourage students to write by presenting examples from a variety of authors, each with their own style and purpose;
- Differentiate instruction by scaffolding learning and providing material to meet the range of needs and learning styles within the classroom; and
- Support the development of academic vocabulary (p. 24-26).

The role of a text set is to expand the traditional role a student takes when exploring text. Student understanding is no longer limited to basic comprehension, phonics, and fluency. It seeks to develop understanding through multiple texts, each of which was chosen for a distinct purpose. With the use of different formats through which information can be presented, students are able to read across text, while making connections, building the foundation for new ideas, and develop critical thinking skills (Hartman & Hartman, 1993).
When text sets are constructed using multiple sources of information, comprehension begins to expand in a variety of ways. Examining multiple sources allows teachers to expand student thinking by:

- Providing all students with access to a specific topic, issue, or idea;
- Selecting a variety of voices, authors, and perspectives to enhance conversations within the classroom;
- Presenting a variety of genres, text types, and media, some of which students may not have chosen themselves;
- Evaluating how the author describes a topic, issue, or idea; and
- Developing the necessary thinking skills needed to engage with difficult issues and big ideas in the surrounding world (Nichols, 2009, p. 45).

Cappiello & Dawes (2013) consider teaching with text sets to be a process. The steps for this process include:

- Starting with a concept, theme, topic, or question that drives and unifies the text set, while allowing for purposeful text selection;
- Building the text set by selecting appropriate, connected texts with a variety of genres and modalities;
- Organizing texts for purposeful instruction and determining the best use for the chosen texts; and
- Developing an understanding about the importance of creating and responding to texts that will allow students to determine their purpose for writing and the meet the needs of their intended audience when composing a text (p. 29).
Additionally, exploring multiple sources is an important part of using a critical literacy text set. The use of critical literacy text sets affords children opportunities to explore texts in different ways. This exploration can enhance understanding of text as a whole and provide children with more opportunities to explore and learn about the world around them (Meller, Richardson, & Hatch, 2009).

Creating a Critical Literacy Text Set

Within a text set, it is crucial for teachers to choose texts that will advance student thinking beyond basic comprehension skills. Texts gathered to be a part of the collection should not be thrown together carelessly. Each text set should be thoughtfully created and each selection should be meaningful. Teachers must determine if the text set should incorporate a theme, essential question, topic, or study in order to guide learning and develop deeper understanding (Kern, 2014).

Once this decision has been made, text set development can begin. Teachers must think about specific texts to be used that will lend themselves to exploring critical literacy practices. Providing children with multiple sources of information requires the ability to synthesize and analyze text; to pull out information and compare them to each other; a crucial skill in critical literacy (Nichols, 2009). Within the text set students will engage in an investigation of numerous, multimodal texts. Incorporating a variety of text types, genres, and media forms within the collection is necessary because students are exposed to numerous types of text over the course of a single day. In order for today’s learners to be considered fully literate, they need to understand, analyze, make connections, and decipher hidden meaning within and beyond a single text (Strop & Carlson, 2010). The
use of a critical literacy text set can set students on the path towards being literate in a world full of new technologies and presentations of text.

Another important consideration when building a text set, is using high quality of texts students can access. Ideally, students would be able to examine specific texts independently or with a partner, but it is imperative to realize this may not always be possible. Incorporating read alouds are an excellent way to help young students access texts they may not be able to otherwise. All students need opportunities to explore stories and address the understandings they currently view the world with as many stereotypes and values are formed at an early age (Mankiw & Strasser, 2013). When children are read to, many are able to engage in close listening, deep conversation, and critical thinking. These skills and critical literacy practices are encouraged through the use of proper questioning within stories children are familiar with and enjoy.

The texts found within a critical literacy text set should connect texts through intertextuality. Moon (1999) describes intertextuality as themes and ideas found throughout text and are thoroughly intertwined. Considering the intertextual connections helps students understand how authors use language conventions, genre, text structure, and more. Students are no longer passive learners who are simply asked to retell, make connections, or identify character traits. They analyze and consider points of view, attitudes, perspectives, cultures, and purposes in order to be critical consumers of texts. The use of text sets, especially those grounded in critical literacy, require both teachers and students to rethink what is needed to truly comprehend and transform thoughts, opinions, and ideas (Nichols, 2009; Alvermann, 2001).

Growth Mindset and Critical Literacy
The idea of mindset has become more prevalent over the years. Mindset represents the beliefs and assumptions one makes about themselves, others, and the world (Adams, 2013). While the importance of mindset is becoming clearer, many still believe intelligence is fixed. They believe it is a predetermined number that will never change. Those who understand things quickly and easily are considered to be smart. They do not have to work hard to be good at things. Those who struggle are consistently behind and may never catch up. This idea, however, is one that can change with practice, training, and persistence (Dweck, 2006).

**Defining growth mindset.** Within the world of mindsets, there are two well-known types of mindset: growth and fixed. In a fixed mindset, people are of the belief that intelligence does not change. They possess a predetermined set of skills, abilities, and talents. No matter the effort put forth, expansion of understanding and intelligence will not occur (Ricci, 2013).

Opposing the idea of fixed mindset is the idea of growth mindset. Dweck (2006) explains that having a growth mindset is based on the understanding that effort creates change. All students are able to grow and change through constant effort and application of personal experiences. Ricci (2013) expands upon this definition by explaining growth mindset as the development of intelligence through persistence, effort, and a focus on learning. Students who fall into this category take more risks. They understand the importance of making mistakes and working hard (Sparks, 2013). Their learning does not take place all at once. Instead, it happens over time.

Within a growth mindset, there is an increased focus on learning and change. Students have a passion and desire to learn new things. They are eager to put in
effort needed and to share the strategies they use to solve problems. Tasks that seem
difficult do not stop these students from moving forward. Every opportunity, whether it
is an accomplishment, mistake or a setback, is viewed as an opportunity to learn and
depthen their understanding (Dweck, 2014/). There is an understanding that education is
incredibly important and that “even geniuses have to work hard for their achievements”
(Dweck, 2006, p. 41).

Importance of growth mindset. Encouraging students to develop a growth
mindset is an important educational idea. Those with a growth mindset believe their
abilities can be developed through continuous learning, perseverance, struggle, and
mentoring. These students are both realistic and optimistic about what they can
accomplish. Students with a growth mindset seek out challenges in order to expand
thinking and change opinions and thinking of themselves and others, which are important
characteristics when engaging in critical literacy (Educational Horizons, 2012).

Students with a growth mindset present many of the same qualities and
characteristics. According to Hymer and Gershon (2014) students with growth mindset
are:

- Open to challenges and constructive criticism or feedback;
- Resilient when facing obstacles or failure;
- Assured that effort makes a difference in learning;
- Aware that effort affects success and failure; and
- Open-minded and able to learn with and from peers (p. 12).

Additionally, students work at an incredibly efficient rate. Failure does not
intimidate them; instead, it motivates them to do better (Boaler, 2013). Students who
possess a growth mindset have a detailed understanding about their current abilities, ideas, opinions, and needs. These students also acknowledge that their peers are at a different place in their learning and understanding, but the ideas and experiences they present are also valid.

Finally, students with a growth mindset are incredibly resilient and are able to distinguish the positive outcomes, successes, or failures in any situation (Masten, 2001). Yeager and Dweck (2012) describe a resilient student, one who has a growth mindset, as one who has a positive behavioral or emotional response to a challenge. Providing students with challenging tasks that require students to struggle allows them to further develop academically and socially. They desire new strategies for thinking or problem solving, which motivates them to dig deeper and work with peers to strengthen understanding.

**Growth mindset within critical literacy text sets.** Fostering a growth mindset within a classroom setting is crucial to develop independent thinkers and readers of the surrounding world. Ability is not fixed and through hard work and effort, intelligence, ideas, and understanding can change or be fostered through the use of a critical literacy text set. When evaluating text through a critical lens, students engaged in critical literacy practices will use prior knowledge and personal experiences in order to shape understanding. There is not one correct way to think about a text or express an opinion. Students will have various ideas and understandings and may feel uncomfortable working in this way. Those with a growth mindset will continue to work hard to further their knowledge, understand the author’s purpose, discover alternate perspectives, and create change for those who cannot do it themselves.
Those with a growth mindset are often curious individuals. They question a majority of the information they come across. Adams (2013) further describes these students as: accepting, responsive, appreciative, open-minded, flexible and adaptive, collaborative, and comfortable with being unable to figure out a correct answer. Each of these characteristics serve students well when engaging in critical literacy. Students realize there are multiple perspectives found within stories and the ones the author showcases is simply one of them. They are able to listen to peers, process new information, change current thinking or understanding, and/or respond thoughtfully.

Critical literacy requires contemplation. It requires students to evaluate their current thoughts and opinions, while being open to changing their minds based on new information presented to them. They are required to listen to others, formulate new theories, and thoughtfully express themselves to others. Critical thinking provides chances for students to expand their knowledge and skills beyond their present ability (Dweck, 2006). It is essential for learning to challenge all students in some way. Each experience presented to those with a growth mindset is an opportunity to grow and change.

Using a critical literacy text set with students not only provides them with numerous challenges, but it also impacts attitude, motivation, and achievement. Those with positive attitudes about themselves and their education desire to learn more. They seek out resources to help them better implement change and solve complex problems (Matthews, 2014). Students recognize when they struggle to learn something new or analyze an alternate perspective, they further their intelligence and are motivated to learn and challenge themselves further (Dweck, 2014).
Engaging students in a critical literacy based text set allows students the freedom to become critical and independent thinkers. When presented with a text, even one that is unfamiliar, students are able to evaluate the different topics, social issues, and perspectives found within it. They understand that texts are crafted for specific purposes and the author has a certain desired outcome for its audience. They have the power to enact change through hard work, critical thinking, and reflect upon the choices made by themselves and others.

Conclusion

The research presented above was driven by the question: *How can embedding critical literacy practices through the use of text sets foster a growth mindset in a first grade classroom?* The literature expresses the importance of engaging students in critical literacy to gain personal power and develop deeper understanding about why authors present text the way they do. Students begin to ask questions, evaluate multiple perspectives, and use newly constructed understandings to transform current thoughts to enact change.

Incorporating critical literacy practices into a text set allows teachers to meet the needs of all students, as they are able to access a wide variety of text types and levels. Learning is geared toward all students and all students are able to participate. This may enable and encourage students to build a growth mindset. Those with a growth mindset believe all learning, especially when presented with a challenge, is a chance to change, comprehend, and flourish in all aspects of literacy and education.

The next chapter will describe the setting and participants that will guide the development of the critical literacy text set curriculum. It will also describe the methods
used to select the books included in the collection and create the lessons that will accompany each text. The following chapter, Chapter Four, will present the text set curriculum and describe aspects of how it was developed. Finally, Chapter Five will reflect upon the capstone process, share the implications and limitations of the research project, and ideas for future implementation and study.
CHAPTER THREE

Methods

Introduction

The previous chapter presented the literature and research related to critical literacy, text sets, and growth mindset. It examined the definitions, theories, practices, and reasons for implementation. Without early exposure and engagement students may become a passive part of the education process, but in order to create critical thinkers, students need to access quality texts in a variety of genres and forms. Research indicates that text sets must incorporate proper organization and a common thread in order to enhance student thinking and learning (Cappiello & Dawes, 2013).

Chapter Three will discuss the process and methods used to answer my research question: *How can embedding critical literacy practices through the use of text sets foster a growth mindset in a first grade classroom?* It will also describe the process used for creating the critical literacy text set, the various types of text and media used, and the development of the lessons that accompany each text. Through the development of this curriculum, the goal is to meet the needs of both current and future learners by fostering critical thinking through presentation of quality text and requiring the students to work hard to advance understanding.

Setting

The school is located in a first tier district located within the northern suburbs of the Twin Cities. The school district comprised of across thirteen communities, serves
approximately 248,000 residents and consists of twenty-four elementary schools, six middle schools (grades six through eight), five high schools, and additional alternative middle and high school sites. The demographics of the 38,000 students include 27,027 (73.93%) White, 4,401 (12.04%) Black, 1,753 (4.80%) Hispanic, 2,836 (7.76%) Asian/Pacific Islander, and 539 (1.47%) Native American. Additionally, 2,112 (5.78%) are English Language Learners (ELLs), 12,588 (34.43%) receive free or reduced lunch, and 6,000 (15.7%) students, ranging from preschool to 21, receive special education services.

The school, a K-5 elementary, is one of the most diverse schools in the district (36.22%) and falls above the district average (26.07%). There are 582 students with a demographics breakdown of: 367 (63.7%) White, 138 (23.7%) Black, 33 (5.7%) Hispanic, 35 (6%) Asian/Pacific Islander, and 9 (1.5%) Native American. Approximately 93 (16%) receive English Language (EL) services, 74 (12.7%) receive special education services, and 328 (56.4%) receive free or reduced lunch. The high percentage of free and reduced lunch gives the school the designation of being “Title wide”, which provides additional funding for support teachers and allowing all children to receive additional academic support in the areas of math and reading when needed.

This school is one of five specialty elementary schools within the district, a magnet school with an aerospace and children’s engineering focus. This designation was given to the school due to being considered “racially isolated” allowing equitable and enhanced educational opportunities for all children. Additionally, a large number of students are in-district transfers and registrants from surrounding districts due to the magnet school designation.
The school has a strong focus on reading and math due to the marginal increase in test scores over the past few years. There is an intervention plan in place in order to support the needs of all learners. Twice daily, five support teachers flood each grade level for thirty minutes to focus on providing intervention based on student need in reading or math. All classroom teachers are required to provide daily intervention in addition to regular classroom instruction.

Within each grade level students are clustered together based on additional educational services required. Three English Language teachers support two of the classrooms, three special education teachers support two classrooms, and the Speech and Language Pathologist supports one classroom. Aside from speech and language, all services rendered are done using a ‘push in’ model, which allows students to stay within the grade level, and often, within their own classroom to receive services and be grouped according to ability and need.

Participants

Within this classroom there are 10 males and 9 females. When further examining the demographics of my students, 15 (78.9%) are White, 3 (15.9%) are Black, and one (5.3%) is Hispanic. Currently, 7 (36.8%) receive special education services (a majority for speech and language) and 2 students, who are not currently receiving services, are being evaluated based on needs presented throughout the school year. None of the students are considered English language learners.

Academically, about seventy percent (13) of students began first grade reading below grade level. Reading levels were assessed using the Developmental Reading Assessment 2 or DRA2, which measures a combination of fluency and
comprehension. As the year has progressed, students have made great gains in their reading ability due to the support of a strong team, but many of them are still struggling. In the years to come, the demographics of this classroom will change, but the needs of the students will remain largely the same, as this has been the trend of the school for the past few years.

**Text Set Creation**

As stated in Chapter Two, a text set is a compilation of five to fifteen sources that vary in genre, type, length, and level. These sources also share topic, issue, idea, or theme (Mathis 2002; Nichols, 2009). When creating the text set, it was important to consider each component and how they would be used to create a cohesive collection.

**Theme selection.** When creating this text set, it was important to select a common theme in order to tie each text and lesson together. This theme needed to intrigue students, challenge their thinking, and promote opportunities for change. Gender stereotypes are very prominent in the minds of many of my first graders. Often, students are overheard telling one another they are not allowed to like specific colors, superheroes, or toys because they are of the ‘wrong’ gender. Additionally, many female students have expressed the fact that they do not need to be good at math because ‘math is for boys.’ These stereotypes, among others, have been ingrained in them from a young age as they are presented in the television shows or movies they watch and the books they read. They have shaped the way they think about themselves, what they are capable of, and instilling in many of them a fixed mindset.

In order to help students see that gender does not play a role in what they are capable of, the exploration of gender stereotypes through the use of a text set was
crucial. Each selected text needed to challenge what students currently understand about boys and girls, their likes and dislikes, jobs they can do, or toys they may play with. This theme is important as it will change the way children view themselves and instill in them a growth mindset.

Text selection. After selecting the theme for the text set, the next step was to think about which texts to include. The texts needed to vary in length, genre, and type while fitting into the theme of gender stereotypes (Mathis 2002; Nichols, 2009). Additionally, texts needed to be evaluated by a set of specific criteria before including them in the text set.

Criteria. Before texts were selected, a set of criteria was developed to evaluate potential selections. The criteria set forth identified the main features of a text including the title, author, publication date, genre, and awards won. Furthermore, it evaluated the text based on the gender stereotype addressed, diverse backgrounds and gender of the main character, and if it included an aerospace connection. This criterion was compiled into a form to be completed for all potential texts to be incorporated into the set (Appendix F).

Locating texts. After determining the evaluation criteria to be used for each text, the next step was to compile a list of texts that addressed the theme of gender stereotypes, presented examples of growth mindset, and disrupt what students and society think is normal (Appendix E). This list started by referencing a group of texts shared by peers throughout my critical literacy course (GED 8040: Critical Literacy, 2015). These texts all presented opportunities to apply various critical literacy skills and challenge the thinking of students. Next, the school library database was searched which yielded
various resources (book carts, curriculum documents, etc.) the school has provided throughout the year. This provided a variety of children’s books found within the school library that contained various gender stereotypes featuring characters with a growth mindset and/or an aerospace connection. With these texts, as well as some from a personal library, a list of potential books was compiled for my text set.

**Evaluating texts.** My initial list yielded over twenty potential texts, which were narrowed down by evaluating each text using the criteria form created previously to evaluate each text (Appendix F). After compiling the forms there was an evaluation of connections between the stereotypes found within the texts and the genres or text types they were classified as (Appendix G). Some texts on the list were respectable stories, but they were just stories. They did not present many opportunities for students to evaluate stereotypes nor did they disrupt society norms. This fact allowed the elimination of certain texts and narrowed the list to fifteen texts to be incorporated in my text set.

**Annotated bibliography (Appendix D).** After evaluating and selecting the texts to include in the text set, the list was compiled into an annotated bibliography. An annotated bibliography provided an organized way of viewing all fifteen texts and includes a description including title, genre, citation, a picture, and brief summary of each text. Unlike most bibliographies that are organized alphabetically, this one is organized by lesson number to provide a quick overview of each text in the order they are taught.

**Curriculum Development Process**

In order to create a curriculum to support the text set, its theme, and answer the question: *How can embedding critical literacy practices through the use of text sets foster a growth mindset in a first grade classroom?* lesson plan development was focused
around a specific curricular design frame. Wiggins and McTighe’s (1998) backward design provided well-defined stages of curriculum development, a rationale for commencing the planning process with desired student outcomes, and clear organization.

**Backward design.** When designing curriculum, teachers are constrained by the standards set forth by the state. These standards identify various learnings and specific descriptions of what students need to know and be able to do in order to be considered at grade level. It is these understandings that are in the forefront of any curriculum being implemented within the classroom. Starting with the goal, or desired results, designers are able to create a curriculum starting with the evidence needed to show learning has taken place and the standards have been met. It is then that the teaching needed to equip the students to meet the standards and the learning activities can be chosen or developed (Wiggins and McTighe, 1998). Wiggins and McTighe describe the three stages of backward design as: desired results (stage one), determining acceptable evidence (stage two), and planning learning experiences and instruction (stage three).

**Desired results (stage one).** Within the first stage of curriculum development it is crucial to consider the goals and content standards the new curriculum is expecting to meet. Educators need to consider what students should know, understand, and be able to do. Additionally, they need to analyze the big ideas and important understandings to be addressed in order to help students retain the core ideas after they forget the smaller details (Wiggins & McTighe, 1998).

Throughout the development of this curriculum the use of stage one required the examination of the first grade English Language Arts standards and determine how the curriculum would help students achieve them. Starting with understanding the desired
results was critical. Furthermore, it helped guide the development of the overarching goals for the unit, what students should know and be able to do, and lead to the development of my essential questions. Each of the aforementioned components was listed at the beginning of the unit as well as the various critical literacy practices and understandings that were incorporated and developed throughout the unit (Appendix C).

Determining acceptable evidence (stage two). The second stage of backward design encourages educators to think about the evidence that needs to be collected from students in order to prove that the learning objectives have been achieved. With a focus on understanding, lessons and units are anchored by various performance tasks or projects allowing students to use their knowledge in appropriate and authentic contexts. Assessments can come in a variety of forms including: questions, formal and informal observations, tests or quizzes, open ended prompts, and performance tasks or projects. They are varied in length, time frame, setting, and format (Wiggins & McTighe, 1998).

In order to gather evidence of student learning, it was crucial to create various assessments and performance tasks to accompany the unit and individual lessons. Stage two began with a description of a diagnostic assessment that is used to help teachers better grasp the understandings or misunderstandings students already have. The use of a diagnostic assessment allowed the unit to be driven to specifically meet student needs and presented teachers with the information to guide conversation during the read alouds. At the end of the unit students demonstrated their knowledge and understandings through the use of a summative assessment (Appendix C). This type of assessment provided
appropriate evidence to show whether or not the unit was effective and if the objectives and standards have been met.

Assessments within the unit were not solely limited to a diagnostic and summative. Embedded within each lesson are informal assessments, which are listed in stage two under ‘other evidence.’ These assessments were a crucial aspect of the curriculum as the teacher used them to monitor student understandings and adjust lessons as needed to better support student needs.

Each lesson provided opportunities for teachers to stop, ask questions, and engage students in ‘turn and talks.’ As this curriculum was designed for first grade students, ‘turn and talks’ were used as a way to engage all students and ensure all individuals have the chance to express their opinions and predictions while providing teachers with time to observe, further question, and determine student. Additionally, many lessons culminated with an independent informal assessment allowing students demonstrate their knowledge, growth, and understanding about the gender stereotypes addressed in each lesson and throughout the unit (Appendix C).

Planning learning experiences and instruction (stage three). After identifying the results and evidence needed to ensure students have achieved the understandings or standards, teachers can begin to plan various instructional activities to be used within each lesson. In stage three, it is important to consider the knowledge and skills needed to achieve specific results, the activities that could be used, how the curriculum can best be taught to meet the needs of all learners, the materials or resources to be used, and the effectiveness of the overall curriculum. Considering each of these aspects allows
educators to focus on purposeful planning in order to guide students to the intended results (Wiggins & McTighe, 1998).

Throughout the development of stage three it was important to keep the structure of a Making Meaning (2008) lesson by incorporating a teacher read aloud with embedded questioning. The questions asked provided a multitude of opportunities for student collaboration and access to texts they may not be able to access independently (Developmental Studies Center, 2008). Collaboration within the lessons is a crucial aspect of most first grade lessons. The ability to ‘turn and talk’ helps foster engagement, allows all students to share their ideas without increasing the time needed to complete each lesson, and provides teachers with time to observe students and make adjustments to the lesson as needed.

Texts and lessons in stage three addressed a variety of gender stereotypes from a variety of perspectives. The texts alternated between genders to foster engagement, show students that stereotypes affect both boys and girls, and to not isolate either gender as the sole casualty of stereotypes.

At the end of most lessons, there needed to be an activity that required students to demonstrate their new understandings and grasp the essential questions in different and engaging ways. For the purpose of this capstone, each activity was listed as an informal assessment. The activities students engaged in vary in type, length, and skill as the unit moved from text to text. Throughout the unit students were asked to complete quick writes, fill in sentence frames and add a drawing, create an advertisement, construct a timeline of events, write a letter to help a friend, and complete exit slips that identify stereotypes and ways to help debunk them.
Wiggins and McTighe’s (1998) created a specific backward design template for teachers to use when creating curriculum (Appendix A). This template provided an influential model, however, it needed modification to meet the organizational needs of this curriculum development project (Appendix B). This modified template contained all aspects of the backward design model and created a clear path from the desired results (stage one), to acceptable evidence (stage two), and the planned learning activities (stage three) used to help students reach the end goals (Wiggins & McTighe, 1998).

Conclusion

Chapter Three described the demographics and academic needs of my district, school, and classroom setting. It evaluated the needs of the students and how a variety of learning activities could be used to address their needs within the text set. It explored the text selection process as texts were selected based on specific criteria, the disruption of societal norms, and whether gender stereotypes or opportunities to promote a growth mindset were present. The chapter described backward design, the stages found within this curricular frame, and the importance of recognizing the unit goals and evidence needed before developing lessons to help students meet the objectives of the unit. It is these considerations and methods that will help me answer the question: *How can embedding critical literacy practices through the use of text sets foster a growth mindset in a first grade classroom?*

Chapter Four will describe the results of my curriculum development project. Chapter Five will summarize my research, evaluate the implications and limitations of this project, present future areas of study, and reflections of this process as a whole.
Introduction

This chapter will further describe the critical literacy curriculum, its purpose, and the way in which it was developed. It will analyze the curriculum based on the effectiveness of how the lessons contribute to answering the research question: *How can embedding critical literacy practices through the use of text sets foster a growth mindset in a first grade classroom?* The incorporation of critical literacy practices will be explored as will how the use of the selected texts were used to foster a growth mindset for students.

Early Stages of Development

Before any assessment or lesson development took place there were details that needed to be addressed and considered. The early stages of curriculum development included evaluation of current curriculum, creating a lesson structure and template, selecting a curriculum design frame, choosing the theme, and exploring the critical literacy practices to be at the center of the unit.

**Current curriculum.** The current English/Language Arts (ELA) curriculum used within the district is pieced together with materials coming from a variety of resources. When used the way the district requires, these resources do not ask the students to do much more than make connections within text, retell stories, visualize, and identify the main idea. This is especially prominent within our *Making Meaning* (2008) curriculum. Each unit and lesson follows the same protocol. Teachers read a story, stop
at specific points, explain vocabulary words, and ask students to participate in a ‘turn and talk’ at various times. For first graders, many of these methods are appropriate because students enjoy talking to one another and sharing their thoughts and understandings, however, the types of questions being asked were not sufficiently challenging the thinking of all learners. This fact demonstrated a need for a change in curriculum and guided the questions needed to ask throughout the unit.

Creating lesson structure. As curriculum development began, the structure of a Making Meaning (2008) lesson needed to remain as a prominent feature of the lessons. This was an important aspect of the unit due to the reading levels of students as compared to the level at which many popular children’s books are written. In order to support all students and provide them access to the various texts included in the unit continued use of read alouds with built in opportunities for questioning needed to be at the forefront of each lesson. After determining the structure the lessons would take, it was important to utilize and focus on backward design as the curriculum design frame to support the critical literacy curriculum (Appendix A).

Curriculum design frame. As stated in Chapter Three, backward design is a curriculum design frame that is divided into three stages of learning: desired results, acceptable evidence, and learning activities (Wiggins & McTighe, 1998). Based on the template Wiggins and McTighe (1998) developed and their three stages of curriculum development (Appendix A) I developed a modified version of their template that better suited my needs and organizational style (Appendix B).

Template modification began with stage one and creating space for the academic standards, essential questions, goals and objectives, vocabulary, learning outcomes, and
common misconceptions. Each area was color coded in order to maintain easy readability and clear organization. Stage two incorporated space for the descriptions of the diagnostic, summative, and other evidence of student understanding to be collected throughout the unit. As stage three developed, there needed to be clear document to support readers in following the lessons and locating additional resources or materials required for each lesson. Each lesson was given a heading with the same color to distinguish the starting point of each new lesson. These headings included providing the lesson number, text title, and the stereotype addressed in the each lesson. This template served as the foundation for curriculum development.

**Theme and text selection.** The completion of the lesson template design allowed me to select the theme for the unit. The theme of gender stereotypes was selected due to the prevalence of how they have affected my students at such an early age. Students constantly expressed that their peers should not like specific colors or activities based on their gender. These situations showed the need for a text set and curriculum that assisted them in the discovery and debunking of gender stereotypes.

After the theme for the unit had been selected, the compilation of texts including characters facing a gender stereotype and disrupted societal norms (Appendix E) began. Texts included a variety of genres, media forms, and text types. The list started with over twenty texts, which were then narrowed down to fifteen after the completion of the criteria forms and the evaluation of patterns amongst the texts and stereotypes portrayed (Appendix G). There were four stereotypes commonly found within the selected texts:

- Girls and boys can only like certain things.
Girls and boys can only play with certain things.

Girls and boys cannot do the same jobs.

Girls and boys are not equal and cannot participate in the same activities.

These stereotypes provided the opportunity to explore the various critical literacy practices that were relevant to the project.

**Critical literacy practices.** The selection of gender stereotypes as the unit theme allowed me to connect various critical literacy practices into the unit. A prominent critical literacy practice within this unit is disrupting the commonplace. As students evaluate stereotypes, they are asked to look beyond what is normal in order to form their own opinions, question authority, and create solutions to problems that arise because of them (Leland, Harste, & Huber, 2005; Bourke, 2008). They are required to consider the truthfulness of various statements and the fairness of treating people a certain way based on these ideas.

In addition to disrupting the commonplace another prominent critical literacy practice is viewing text from multiple perspectives (Leland, Harste, & Huber, 2005). This practice provided opportunities for students to put themselves in another’s shoes and understand the struggles they faced. It challenged students to think about the characters in the text, develop deeper understanding, and form new opinions about characters, groups of people, or events (Behrman, 2006). Examining texts from multiple perspectives created empathy within students while requiring them to evaluate texts for missing voice and providing opportunities to showcase alternate viewpoints.

The final critical literacy practice incorporated in this unit was the focus on specific social issues. It emphasized the importance for students to explore how certain
ideas have the power to position others as outcasts. Student belief in various gender stereotypes has an impact on how they view the surrounding world. Emphasis on this social issue created opportunities for students to explore and better understand the texts, characters, and change their own thoughts and opinions (Ciardiello, 2004).

The assortment of gender stereotypes covered together with various critical literacy practices and opportunities to promote growth mindset drove the development of individual lessons within the curriculum and informed the assessments needed to show student understanding.

**Stages of Curriculum Development**

After completing the early stages of the curriculum development process, the focus shifted to the creation of the unit. In order to construct a curriculum that achieved state standards and known objectives or unit outcomes it was important to follow the design frame selected earlier. As with backward design, unit development was created stage-by-stage commencing with the desired results, determining acceptable evidence, and designing engaging learning activities to accompany selected texts.

**Stage one.** Development of stage one began with the creation of the essential questions for the unit. These essential questions were:

- What are gender stereotypes?
  - Why is important to think about these stereotypes and change the way we think about them?
- How can evaluating texts that disrupt society norms help us think critically about common gender stereotypes?
- What is a growth mindset and why is it important?
Creating these essential questions were a critical part of developing this curriculum because they guided the development of the assessments and individual lessons throughout the unit. These questions allowed the desired student outcomes to develop further. These outcomes described desired student understandings and application of knowledge. Next, learning targets for the unit were established. These learning targets were the vital concepts and understandings students need to know or be able to do after participation in the unit. These targets could be posted within the classroom to promote student ownership of learning and emphasize the importance of understanding gender stereotypes and developing a growth mindset (Appendix C).

The focus of stage one development then shifted to adding specific vocabulary needed and misunderstandings to address for student success. The vocabulary within the unit focused on gender stereotypes and growth mindset, as these were words directly connected to the essential questions and learning targets for the unit. The potential misunderstandings were guided by the ideas overheard by students. These ideas included not wanting to be different because others will make fun of you, thinking that being smart is good enough and does not take hard work, and that boys and girls may only like or play with certain objects. These misunderstandings will likely grow or change as the unit progresses and will be dependent upon knowledge and experiences held by the students within the classroom (Appendix C).

As with any curriculum, academic standards are an essential part of development. These standards drive curriculum development and hold teachers and students accountable for learning and developing knowledge. After reviewing the Common Core State Standards for English/Language Arts, as adopted by the state of
Minnesota in 2010, four standards this unit would cover were selected (National Governors Association Center for Best Practices, Council of Chief State School Officers, 2010). These standards included student ability to ask and answer questions about the key details in the texts and collaboration with peers about various topics (Appendix C). These standards, as well as the unit objectives created in unit one allowed me to begin work on developing assessments and other documents required to gather evidence of student learning.

**Stage two.** Assessments, both formal and informal, were an integral part of unit development. These assessments were created to provide teachers with evidence of student understanding prior to, during, and after participation in the unit.

*Diagnostic assessment.* Within this unit, there are two parts to the diagnostic assessment. One was created to serve as a launch for the unit and peak student interest. This assessment, done whole group, required students to place cards into categories based on their current opinions about gender stereotypes, but before introducing unit specific terminology. The chart created with students during this activity would be posted in the classroom to serve as a fluid document to be referenced and changed throughout the unit.

In addition to the whole group diagnostic, students were required to complete an individual assessment. This assessment required students to cut out and sort common stereotypes on a T-chart and add other ideas of what they think girls and boys can do. It was an integral part of the diagnostic process, as it required students to share opinions based on independent experiences instead of what classmates thought. It also created an
outlet for teachers to gain further insight into how certain gender stereotypes affect students (Appendix C).

*Other evidence.* Throughout the unit, opportunities to gather additional evidence of student learning were included. Within each lesson were chances for students to collaborate and think critically about the text being analyzed. These ‘turn and talks’ also provided opportunities for teacher observation and immediate feedback when a new misconception was discovered. This method of evidence gathering was important because it does not allow students to be passive listeners or disengaged in the lessons; it required critical thinking and active participation in order for learners to be successful.

Alternate forms of evidence needed to be included as well. At the end of various lessons, students were provided with opportunities to demonstrate their understandings independently. Students had various opportunities to complete quick writes, advocate for characters through letter writing, fill in sentence frames, and complete exit slips. Additionally, students were given opportunities to draw pictures to explain or add detail to their writing, order events on a timeline, and invent an aircraft and label the parts. Work collected throughout these activities are designed to be examined to determine student understanding and/or the need for re-teaching and further exploration of given stereotypes before the culminating summative is given (Appendix C).

*Summative assessment.* To determine student success of in achieving the learning targets and standards found in stage one, there needed to be a final way to gather evidence of student learning. Similar to the diagnostic assessment, the summative is broken down into two parts to evaluate student understanding of gender stereotypes and growth mindset. The first part of the assessment was designed to gauge student
understandings of gender stereotypes. It required students to identify seven statements as true or false and debunk any of the falsities they are exposed to. The second part of the assessment needed to measure student understanding of the importance of having a growth mindset and the various ways to foster its development. Students were challenged to help a friend change the way they are thinking about completing a project. They were required to draw a picture and incorporate the various growth mindset phrases in their writing, ones that have been introduced throughout the lessons. The application of knowledge needed to be practical and connect to the learning activities presented in stage three (Appendix C).

Stage three. After completed stages one and two were completed, the development of learning activities and lessons to help students reach the objectives of the unit. Lesson development began with the organization of texts based on the gender stereotype they addressed. The texts alternated based on the gender of the main character to enhance student engagement. Developed lessons followed the same format as the current Making Meaning (2008) curriculum, using teacher questioning, ‘turn and talks,’ and various learning activities to enhance student practice and understanding.

As the order in which to present the stereotypes and texts was selected, the ease of transition between stereotypes and logical places to discuss growth mindset were considered. Lessons started with texts that addressed objects girls and boys were allowed to like or play with. These lessons featured a variety of texts (books, song, and videos) many with young characters who are considered odd by the people around them and often teased about their interests. These stereotypes were regarded as a critical starting point to
pique student interest, provide a specific definition of gender stereotypes, and increase student awareness of how gender stereotypes affect both genders.

After lessons were developed to create a knowledge base surrounding gender stereotypes, they transitioned into evaluating the jobs each gender is expected to or can do and specific activities they could participate in. It was in this portion of the unit that tied in an aerospace connection through the incorporation of fiction and nonfiction texts that featured female pilots who were doubted or told they could not achieve their goals. This was the point at which growth mindset was featured and introduced. The characters in the various texts had to work hard for their accomplishments and refused to give up. Many of these characters possessed the characteristics of a growth mindset, however, there were texts where mindsets started out fixed and changed over time. It was important to demonstrate the change in characters for students to see how hard work and a different attitude can make a difference in achievement and intelligence.

The organization and completion of each lesson inspired the creation of supporting documents that supplemented each lesson and acted as informal assessments. The documents were added to the end of the unit, but were referenced in each lesson under Resources. Included in the forms are stereotype cards, informal assessments, writing prompts, growth mindset posters, vocabulary cards, and stereotype posters. Each document was designed to help teachers gather evidence of learning and assist in the teaching of the unit (Appendix C).

Curriculum Analysis

This curriculum was created based on research that demonstrates the importance of using critical literacy practices with young students. These practices require students
to consider differing opinions and change the perceptions they had about gender stereotypes with the potential to apply this knowledge to other social issues. Students are able to analyze texts and understand the perspectives of a variety of characters, a skill that will transfer over into real life and create critical thinkers who listen to and help others, as they are able to formulate their own opinions and understandings.

Throughout the curriculum, the focus on backward design proved to be an effective design frame for this project. Wiggins and McTighe’s (1998) model required teachers to focus on the standards and objectives before any lesson development can take place. This process strongly guided the curriculum development, as it required the examination of the overarching purpose of the unit and what students needed to take away from the lessons. After developing the outcomes and assessments, lessons were tailored to specifically meet these goals. Without this process, the lessons and end product would not have been as focused, organized, or complete.

Upon completion of this curriculum there was consideration on whether or not the research question: *How can embedding critical literacy practices through the use of text sets foster a growth mindset in a first grade classroom?* was successfully answered. This project began to answer the question because it was grounded in research that supported the inclusion of critical literacy and growth mindset in the classroom. The use of a text set proved to be an important tool that provided students with a way to examine a multitude of texts they may not have been able to access independently. There were a variety of learning activities created to suit the ability levels of students in order to engage them in critical literacy practices and begin to foster a growth mindset. Future
implementation would allow further evaluation of the question and effectiveness of the curriculum.

Conclusion

This chapter discussed the early stages of my curriculum design project were as well as how the design frame, theme, texts, and critical literacy practices were selected. It explored the importance of following the backward design model and developing the curriculum stage by stage to provide structure within the unit. It described the learning assessments created, stereotypes selected, and learning activities to help students fulfill the objectives of stage one. Finally, it analyzed the curriculum and the design process to determine if it answered the research question.

Chapter Five will reflect upon the learning gained through completion of the literature review and the curriculum design process. It will explore the implications limitations of this curriculum and limitations faced during creation. Finally, there will be consideration of future areas of study for this project, the capstone experiences, and journey to answer the question.
CHAPTER FIVE

Conclusions

Introduction

Throughout the development of this capstone, I attempted to answer the research question: How can embedding critical literacy practices through the use of text sets foster a growth mindset in a first grade classroom? The early chapters described the need for a curriculum that challenged the thinking of my first graders and introduced them to various critical literacy practices through the evaluation of various gender stereotypes. There was a review of current literature used to ground the project in research and further my understanding of critical literacy, text sets, and growth mindset. I considered the various methods that would be required to create my curriculum, selected a design frame, and developed criteria for text selection. Finally, I was able to use my knowledge to create a text set and curriculum to support my students in developing a growth mindset while understanding the importance of analyzing and debunking gender stereotypes.

This chapter will synthesize my key findings and how they relate to the research conducted around critical literacy, text sets, and growth mindset. Next, it will explore the implications limitations of my curriculum development project. Finally, there will be a reflection around the potential areas of future study or use of my curriculum.

Major Findings

After completing my text set and associated curriculum surrounding critical literacy and growth mindset, I was able to reflect upon the importance of the various
practices and elements required for a successful unit addressed within the research question.

**Critical literacy practices.** Engaging students in critical literacy requires active participation and thinking on the part of the student and teacher. There are many practices that can be incorporated into the classroom including: disrupting the commonplace, examining multiple perspectives, and focusing on social issues (Lewison, Flint, and Van Sluys, 2002). Engaging in these practices allows students to evaluate societal norms from a variety of perspectives and take action, develop an awareness of their own views, and consider how these views affect their understanding of the surrounding world. Critical literacy practices can be used as tools to transform thoughts and enact change for those who struggle (Rush, 2004; Hall & Piazza, 2008; Gainer, 2013).

**Disrupting the commonplace.** As stated in Chapter Two, critical literacy promotes student ability to see beyond what the author wants and disrupts societal norms or stereotypes (Bourke, 2008). Text should make readers think, feel uncomfortable, and ask questions. They should cause increase curiosity, critical thinking, and social justice (Leland, Harste, & Huber, 2005).

This practice is a crucial component of critical literacy one I knew needed to play a critical role in my unit. The selected theme of gender stereotypes allowed students to analyze stories, evaluate their meaning, and increase awareness of specific behaviors deemed normal by society. This newfound awareness allows students to consider similar ideas in natural settings, share or change their own opinions, and attempt to take action.
Examining multiple perspectives. Exploring texts from multiple perspectives is another major critical literacy practice. This exploration shows the various meaning texts may have based upon personal experiences, values, or knowledge (Ciardiello, 2004). Readers consider stories from various points of view in order to understand the struggles characters face. This practice begins to instill empathy for others and challenges students to think, investigate, question, form new opinions, develop deeper understanding, and form new opinions about characters, groups of people, or events (Behrman, 2006).

Focusing on social issues. Critical literacy seeks to explore how experiences, opinions, stereotypes, and the surrounding world impact the way people view events and interpret text. The division of people based on race, ethnicity, and sexual orientation creates boundaries between people and prevents further development of society. When students evaluate these issues they are required to dig deeper into their own understandings and misconceptions and use these ideas to unlock deeper meaning. Focusing on the various social issues surrounding them, students can use this to better understand text and change their thoughts and opinions (Ciardiello, 2004).

Addressing gender stereotypes is an important facet of understanding complex social issues. Many first graders already have specific ideas about what is okay for them to like or play with based on their gender. It was important to develop a curriculum and select a theme that targeted these misunderstandings and helped students begin to change their way of thinking. Through the use of texts students can relate to, they begin to better understand social issues and develop the necessary tools to evaluate them and make a change.
**Text sets.** Text sets are a tool teachers can use to help students develop the ability to read, comprehend, learn vocabulary, and compare information presented in a variety of contexts. Upon creation, teachers must select a common theme, topic, or essential question to advance student thinking beyond basic comprehension skills (Kern, 2014).

Additionally, teachers must think about texts that will lend themselves to exploring critical literacy practices. Text sets need to provide children with multiple sources of information, text types, genres, and media forms (Nichols, 2009). Texts were related based on the theme of gender stereotypes and grouped based on additional stereotypes that presented themselves during further exploration of each text. I also considered where to incorporate different media forms to maximize engagement and share with students the various ways text is encountered on a daily basis. Building a text set proved be an important vehicle used to foster student understanding of critical literacy practices and growth mindset.

**Growth mindset.** Developing a growth mindset is based on the idea that constant effort and application of personal experiences allows all students to grow, change, and learn (Dweck, 2006). Additionally, growth mindset is the development of intelligence through persistence, effort, and a focus on learning. Students with this mindset take more risks, are willing to make mistakes, and realize that learning occurs over time (Ricci, 2013; Sparks, 2013).

Fostering this idea within students was in the forefront of my mind throughout the development of this curriculum. Within the text set, there are numerous stories about characters who are told they cannot do something based on their gender. Exploring the differences between a fixed and growth mindset requires students to consider how stories
may change if characters simply gave up and did not persevere. It also permitted the
evaluation of current language and incorporation of specific phrases teachers and students
can use when faced with a difficult task. The texts, as well as the various learning
activities and informal assessments, began the process of instilling within students the
importance of having a growth mindset.

**Curriculum Implications**

This research and critical literacy text set curriculum I developed has implications
for both students and teachers because both participants benefit from curriculum
implementation as they begin to evaluate personal beliefs and question the ideas of
others. They are able to go beyond basic comprehension and literacy skills and become
critical consumers of the world around them and proponents of action.

**Implications for students.** As students engage in critical literacy practices they
gain a new understanding of the world around them. They are able to form opinions
about what they read or hear by using their knowledge and experience to evaluate
situations from multiple perspectives and challenging societal norms. Students can better
determine ways to help people who are facing stereotypes and other social issues. They
become active and caring citizens who care about promoting social justice and impacting
the world around them.

**Implications for teachers.** Critical literacy is a tool to be used in the classroom
that takes students beyond basic comprehension of text and allows them to dig deeper. It
is not a skill that is simply taught once and forgotten. It requires constant evaluation of
current curriculum and consistent, explicit instruction that can be thoughtfully
incorporated in all subject areas.
This pedagogy requires teachers to acknowledge individual beliefs and accept discomfort. Their role shifts from teaching to a facilitating and learning alongside their students. As they work collaboratively with students, their thoughts and views begin to change permitting them to increase their own ability to critically evaluate text and read the world.

Curriculum Limitations

This curriculum, though beneficial to my growth as a teacher, does have some limitations. This unit was designed specifically for the first grade students currently in my classroom, thus I focused curriculum development around evaluating gender stereotypes and designing lessons and assessments that would meet their needs. If this text set curriculum were used in different grade levels, assessments and learning activities may need to be adjusted to make them appropriate for application.

When examining text in any form it is crucial to not only ask and answer questions, but also listen to the responses crafted by students. These responses are the guiding force behind the conversations and learning that happens within the classroom. For teachers who do not have experience with critical literacy practices, this idea may be a challenge (Mankiw & Strasser, 2013). Not only do the practices require a shift in focus, it also requires lesson flexibility as the direction of the conversation and overall learning cannot be decided beforehand, which can make following a specific lesson plan developed by someone else very difficult.

Finally, this curriculum has not been tested. This is due in part to the timing of the project and school district limitations. If I had been able to implement this curriculum, there would be a chance to make changes and examine any issues students
encountered. I would be able to provide further insight into time needed per lesson, adjustments needed to assessments, and overall implementation.

Future Areas of Study

As I researched the question, *How can embedding critical literacy practices through the use of text sets foster a growth mindset in a first grade classroom?* other ideas for expanding this project came to mind. My curriculum focused specifically on the critical literacy practices of disrupting the commonplace, examining multiple perspectives, and focusing on social issues (Leland, Harste, & Huber, 2005). While these are important facets of developing critical literacy skills, there are more practices for students to engage in. In the future, I would expand upon this curriculum by keeping up with current and newly published texts and text types in order to incorporate additional critical literacy practices listed in Chapter Two.

As this curriculum was specifically designed for first grade students, I wonder how well the lessons and activities would transfer to students in upper grades. The lessons would inevitably change based on student understanding and experiences. It would be interesting to see how older students would respond to the texts and prompts within each lesson and how the curriculum would transform based on this fact.

Finally, I would like to expand upon the research, specifically around growth mindset. The resources surrounding this subject were surprisingly limited. Helping students develop a growth mindset is an important topic. I would like to further investigate the subject, draw from the professional development being given in the district, and see how it could influence the curriculum as a whole.

Conclusion
After evaluating my current curriculum, I was motivated to create a curriculum requiring students to dig deeper into text and go beyond making connections. This motivation led me to explore the research question, *How can embedding critical literacy practices through the use of text sets foster a growth mindset in a first grade classroom?* After completing a multitude of research and developing a critical literacy curriculum, I further recognized the importance of presenting students with opportunities to explore text in a critical manner. As students engage in these practices, they become actively engaged in the text and begin to evaluate how personal opinions and experiences influence how they understand and interpret text and the world around them.

The capstone process has allowed me to grow as an educator. It provided an opportunity to write curriculum, which was incredibly beneficial because I learned to evaluate state standards, develop the various stages of a backward design plan, and create assessments and learning activities to accompany a curriculum. Each step and the decisions made were all for a specific purpose, which I will keep in the forefront of my mind as I work my way through curriculum I am responsible for. I will be able to tailor my instruction to ensure I am meeting the academic and social needs of all my students.

Critical literacy and its practices cannot be taught in isolation or shared within a single unit or content area. It is a pedagogy that needs to be incorporated throughout curriculum beginning at a young age. As the texts students encounter change daily it is important they have the skills to evaluate and analyze what they read and hear. They must be able to decipher their own thoughts and experiences in order to understand opinions and hidden meanings within text. The use of critical literacy practices will allow students to develop into critical thinkers who are not afraid to challenge and
question societal norms or help those who struggle to advocate for themselves. They can help students of all ages learn to voice their opinions, create independent thinkers, and caring individuals who seek to change the world for the better.
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for Supervision and Curriculum Development.

Appendix A

Wiggins and McTighe’s Backward Design Template
### Identify Desired Results

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<thead>
<tr>
<th>What overarching understandings are desired?</th>
<th>What are the overarching “essential” questions?</th>
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<table>
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<tr>
<th>What will students understand as a result of <em>this</em> unit?</th>
<th>What “essential” and “unit” questions will focus this unit?</th>
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### Determine Acceptable Evidence

*What evidence will show that students understand?*

- **Performance Tasks, Projects**
- **Quizzes, Tests, Academic Prompts**
- **Other Evidence (observations, work samples, dialogue)**
- **Student Self-Assessment**
**Plan Learning Experiences and Instruction**

*Given the targeted understandings, other unit goals, and the assessment evidence identified, what knowledge and skills are needed?*

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<thead>
<tr>
<th>Students will need to know…</th>
<th>Students will need to be able to…</th>
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*What teaching and learning experiences will equip students to demonstrate the targeted understandings?*

Appendix B

Modified Lesson Plan Template
### Stage One: Desired Results

<table>
<thead>
<tr>
<th>Academic Standards</th>
<th>Learning Outcomes, Understandings</th>
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<tbody>
<tr>
<td>Minnesota Academic Standards: English Language Arts K-12 (2010):</td>
<td><strong>Essential Questions</strong></td>
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<tr>
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<td><strong>Students will be able to use their learning to...</strong></td>
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<td><strong>Students will understand that...</strong></td>
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<td><strong>Learning Targets</strong></td>
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<td><strong>New Vocabulary</strong></td>
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<td></td>
<td><strong>Common Misunderstanding(s):</strong></td>
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### Stage Two: Acceptable Evidence

<table>
<thead>
<tr>
<th>Evaluation Criteria</th>
<th>Assessment Evidence</th>
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<tbody>
<tr>
<td><strong>Diagnostic Assessment:</strong></td>
<td><strong>Summative Assessment:</strong></td>
</tr>
<tr>
<td><strong>Other evidence:</strong></td>
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### Stage Three: Learning Experiences and Instructional Activities

#### Lesson One:

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Resources/Materials</th>
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Appendix C

Critical Literacy Lessons
### Stage One: Desired Results

<table>
<thead>
<tr>
<th>Academic Standards</th>
<th>Learning Outcomes, Understandings</th>
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</thead>
<tbody>
<tr>
<td>Minnesota Academic Standards: English Language Arts K-12 (2010): 1.8.1.1 <em>Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups.</em> 1.8.2.2 <em>Ask and answer questions about key details in a text read aloud or information presented orally through other media (e.g. stories, poems, rhymes, songs).</em> 1.2.1.1 <em>Ask and answer questions about key details in a text.</em> 1.2.4.4 <em>Ask and</em></td>
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<thead>
<tr>
<th><strong>Essential Questions</strong></th>
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| *What are gender stereotypes?*  
  o *Why is it important to think about gender stereotypes and change the way we think about them?*  
*How can evaluating texts that disrupt society norms help us think critically about common gender stereotypes?*  
*What is a growth mindset and why is it important?* |

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<tr>
<th><strong>Students will be able to use their learning to...</strong></th>
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| *analyze and identify stereotypes found within text.*  
*think critically about text and understand the difference between facts and stereotypes.*  
*maintain and further foster a growth mindset.* |

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<th><strong>Students will understand that...</strong></th>
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| *authors create stories, characters, advertisements, and songs based on what they know, understand, or think about a certain topic.*  
*stereotypes do not define who people are and these stereotypes are quite often false.* |

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<tr>
<th><strong>Learning Targets</strong></th>
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| **Students will know...**  
*stereotypes are not facts.*  
*boys and girls may do whatever they set their minds to and they are not limited by what other people say they can or cannot do or like.* |
Students will be able to…

- define and explain gender stereotypes.
- demonstrate an understanding of growth mindset and why it is important.
- explain the harmful effects of gender stereotypes.
- describe characters and the stereotypes they are facing.

New Vocabulary

- gender
- stereotype
- growth mindset

Common Misunderstanding(s):

- If I am 'smart' that is good enough. I do not have to work hard to be successful.
- Boys and girls can only like and do certain things (boys can build and play sports; girls like pink and wear dresses).
- People will always make fun of me if I am different.

Misunderstandings may differ or grow as students participate in the unit.
### Stage Two: Acceptable Evidence

<table>
<thead>
<tr>
<th>Evaluation Criteria</th>
<th>Assessment Evidence</th>
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<tbody>
<tr>
<td>Stereotype Sorting Cards</td>
<td><strong>Diagnostic Assessment:</strong> This assessment will be used to determine student understandings about gender stereotypes prior to participating in the unit.</td>
</tr>
<tr>
<td>T-Chart</td>
<td><strong>Part One:</strong> Students will engage in a whole class sorting activity. Students will be given individual cards with various words on each relating to common stereotypes. Each student will:</td>
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<tr>
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<td>• Read their card</td>
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<td>• Place their card under the appropriate section of the class chart (boy, girl, both)</td>
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<td></td>
<td>• Give an explanation for why they placed the card where they did.</td>
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<td></td>
<td>Part one should take no longer than 10 minutes.</td>
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<td></td>
<td><strong>Part Two:</strong> Students will work individually to sort various stereotypes on a chart. They will read, cut, and glue stereotypes in their own T-chart. They will then be asked to add something they think only girls and boys can do to each part of their chart.</td>
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<td>This portion of the assessment will give the teacher the opportunity to understand each student’s understanding about gender stereotypes (both addressed and added).</td>
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<td><strong>Summative Assessment:</strong> This assessment will be used to determine how student understanding has changed after participation in the unit.</td>
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<td></td>
<td><strong>Part One:</strong> Students will work individually to identify various stereotype statements as true or false.</td>
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<tr>
<td></td>
<td>• If the statement is true, no change will be needed.</td>
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<td></td>
<td>• If the statement is false, students will write a sentence beneath it to fix the stereotype.</td>
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<td><strong>Part Two:</strong> Students will draw a picture and write a sentence about how they would help a friend who has a fixed mindset.</td>
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<td>Scenario: You and a friend are working on a project. Your friend is having a hard time and says, “This is way too hard. I am never going to be able to do it. I just want to quit!”</td>
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<td><strong>Other Evidence:</strong> In addition to the diagnostic and summative assessments described above other opportunities to collect evidence of</td>
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<tr>
<td>student learning through:</td>
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<td>--------------------------</td>
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<tr>
<td>• Turn and talks</td>
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<tr>
<td>• Quick writes</td>
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<tr>
<td>• Writing prompts</td>
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<tr>
<td>• Reinventing advertisements</td>
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<tr>
<td>• Filling in sentence frames with the addition of a drawing</td>
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<tr>
<td>• Drawing, labeling, and creating an aircraft.</td>
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<tr>
<td>• Letter writing</td>
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<tr>
<td>• Exit Slips</td>
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<td>• Timelines</td>
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### Lesson One: Diagnostic Assessment

#### Part One: Whole Class Stereotype Sort

Before the activity, copy and cut the stereotype cards. Create a class T-chart with the headings:
- Boys
- Girls
- Both

This activity is meant to engage students and build curiosity around the upcoming unit. Vocabulary and essential questions will be introduced throughout the unit. Be careful not to introduce the word “stereotype” during these activities.

1. Introduce the activity.
   a. “Each of you will be getting a card with a different word on it. After you read the word, think about where it might go on this chart. Is it something for boys? girls? both? and why? When you come up to place your card on the chart you will need to explain to the class your rationale for placing it there.”

2. Distribute the cards to each student. Allow 1-2 minutes for students to think about their card and where it would go on the class chart.

3. Begin choosing students to come up and place their cards on the chart. Have students share their thinking.
   a. I placed _____ under boys because ________.
   b. I placed _____ under girls because ________.

4. Ask students if they think all of the cards are in the right place. Do not move any of them right now.
   a. “As we learn, we may change our minds about some of these things. We will display this chart throughout the whole unit for this purpose.”

5. Leave the t-chart assembled as it can be referenced and changed throughout unit.

#### Part Two: Individual Stereotype Sort

1. Explain to students they will now do another sorting activity.

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Resources</th>
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<tbody>
<tr>
<td><strong>Part One: Whole Class Stereotype Sort</strong></td>
<td>Stereotype Cards (one per student)</td>
</tr>
<tr>
<td></td>
<td>T-chart with headings (boys, girls, both)</td>
</tr>
<tr>
<td><strong>Part Two: Individual Stereotype Sort</strong></td>
<td>Individual Stereotype T-Chart</td>
</tr>
</tbody>
</table>
a. “Are there things that only boys can do or like? Are there things that only girls can do or like? I want to find out what you think.

2. Distribute the individual stereotype sorting activity. Students will need a pencil, glue, and scissors to complete this activity.

3. Read over the different stereotypes found on the T-chart. Students will need to:
   a. Cut out each stereotype.
   b. Glue it under the appropriate heading.
   c. Add two new ideas to the chart. One idea should be something only boys can like or do. The other idea should be the same, but for girls.

4. Collect the assessment when students have completed it. Look for patterns among the added stereotypes.

After all students have completed the assessment, bring them back together and introduce the essential questions for the unit.

- **What are gender stereotypes?**
  - *Why is important to think about these stereotypes and change our thinking?*
- **What is a growth mindset and why is it important?**
**Lesson Two: Pink! by Lynne Rickards**
*Gender stereotype addressed: Girls and boys can only like certain things.*

<table>
<thead>
<tr>
<th>Lesson</th>
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</table>
| 1. Explain to students that throughout this unit, they will learn about many different gender stereotypes and whether or not they are true.  
   a. Students may change their minds about certain ideas, which is okay. | Gender stereotype T-chart (made in Lesson one)  
   *gender stereotype* vocabulary card |
| 2. Review the whole group T-chart made yesterday. | *Pink! by Lynne Rickards*  
   Stereotype poster: *Girls and boys can only like certain things.* |
| 3. Explain to students that the chart represents various *gender stereotypes*. |  
| 4. Display the *gender stereotypes* vocabulary card and define each part, then the whole.  
   a. *gender*: male or female  
   i. It is important to note that one’s gender may not be simply defined. Some people may not identify with their assigned group.  
   b. *stereotype*: an often negative misconception about an individual or group of people. |  
| 5. Introduce the book *Pink! by Lynne Rickards*. It is about a penguin that wakes up to a big surprise. |  
| 6. Ask students to look at the front cover.  
   a. Predict: “Is this penguin is a boy or a girl? Why?”  
   b. Explain to the students that this book is about a specific *gender stereotype*. Students will listen carefully to the story to see if they can determine what the stereotype is. |  
| 7. Read *Pink! by Lynne Rickards* aloud. |  
| 8. Stop reading at page 4: *Turn and Talk* → “Was your prediction correct? How do you know?”  
   a. “Why was Patrick so scared of being pink?”  
   b. Continue reading the story. |  
| 9. Stop reading at page 8: *Turn and Talk* → “Why were Patrick’s friends at school so mean to him?”  
   a. “Predict who Patrick will meet in Africa?”  
   b. Continue reading the story. |  
| 10. Stop reading at page 14: *Turn and Talk* → “Compare and contrast Patrick and the flamingoes. Did he fit in? Use text evidence to support your answer.”  
   a. Continue reading the story. |  
| 11. Finish reading the story. Ask: “Use clues from the story to infer why Patrick was afraid to be different? Was there a specific reason that made Patrick think that boys couldn’t be (or like) pink?” | |
12. Remind students what a gender stereotype is. Ask: “Use text evidence to construct the stereotype in this story.”
   a. Work together to identify the gender stereotype: *Girls and boys can only like certain things.*
13. Discuss the ways Patrick fit into this gender stereotype.
   a. He woke up as a pink penguin and said, “Boys can’t be pink!”
   b. Even though his dad tried to show him that there are pink birds, he was still scared to go to school because his friends would make fun of him.
14. *Turn and Talk* → “Explain what happened to Patrick when he decided to be someone different (when he went to Africa)? What did he learn at the end of the story?”
15. Discuss ways to break up this stereotype. Ask: “Describe what you could say to someone if they told you that you couldn’t like something because you are a boy/girl?”

Informal Assessment → Students will respond to the following prompts as a quick write.
1. Pretend you are Patrick’s friend. Share what you would tell him when he came to school pink?
## Lesson Three: Lena Likes Lizards by Liza Dora

**Gender stereotype addressed:** Girls and boys can only like certain things.

<table>
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<tr>
<th>Lesson</th>
<th>Resources</th>
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| 1. Remind students about the book read yesterday and the stereotype that Patrick the Penguin faced: *Girls and boys can only like certain things.*<br>2. Show students the cover of the book *Lena Likes Lizards* by Liza Dora. “Let’s brainstorm ideas of toys, animals, and other things that Lena might like.”<br>   a. After students share their ideas, ask them to provide a rationale.<br>   b. Listen for ideas that are considered **gender stereotypes**<br>   c. Review the vocabulary card: **gender stereotype.**<br>3. Ask students to think about the items on the list. Ask “Do any of these items represent specific gender stereotypes? Explain your thinking.”<br>4. Read *Lena Likes Lizards* by Liza Dora aloud.<br>   a. Ask students to listen carefully for the things that Lena actually likes and how others treat her because of it.<br>5. Stop reading at page 4.<br>   a. *Turn and Talk* → “Predict what the boys will say to Lena when she asks them to play.”<br>      i. Ask a few students to share what their partners told them.<br>   b. “Infer how their response would be different if Lena was a boy.”<br>   c. Continue reading the story.<br>6. Stop reading at page 6<br>   a. *Turn and Talk* → “What do you think the girls are going to say to Lena after she asks them to play? Why?”<br>      i. Ask a few students to share what their partners told them.<br>   b. “Do you think their response would be different if Lena was a boy? Why?”<br>   c. Continue reading the story.<br>7. Stop reading at page 11.<br>   a. *Turn and Talk* → “What caused Lena’s dad to tell her that certain things do not have to be only for boys or girls? Do you agree with his statement? Why or why not??” | Stereotype poster: <br>*Girls and boys can only like certain things.*<br>Chart paper or whiteboard<br>*Lena Likes Lizards* by Liza Dora
i. Ask a few students to share their thinking.
8. Finish reading the story. Ask students to compare the brainstorm list to the things Lena actually liked.
   a. Remove items that were not mentioned. Add items that were missed.
9. Ask students to think about things they like. Make a list.
   a. Discuss as a class. This discussion will translate into student practice on the informal assessment.
10. Using two items chosen in the above discussion, model how to complete the informal assessment.

**Informal Assessment** → Students will draw a picture of themselves doing two things they like to do and fill in the sentence frame. Students can also add another sentence to show understanding.
   • I am _____ . I like _____ and _____. *These things are not just for boys or just for girls!*
### Lesson Four: *Morris Micklewhite and the Tangerine Dress* by Christine Baldacchino

**Gender stereotype addressed:** Girls and boys can only like certain things.

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<th>Lesson</th>
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</table>
| 1. Review the **gender stereotype** vocabulary card and the stereotype that has been the focus of our unit so far.  
   a. Ask students “Describe something only boys can like or wear? How about girls?” | Stereotype poster: *Girls and boys can only like certain things.* |
| 2. Describe the main character from *Morris Micklewhite and the Tangerine Dress* by Christine Baldacchino.  
   a. Morris is a young boy who is very creative. He likes art. He loves tigers and the color orange. He likes something that his classmates and friends think is strange.  
   b. **Turn and Talk** → “Predict what Morris likes. Remember, his classmates will think it is unusual.” | *Morris Micklewhite and the Tangerine Dress* by Christine Baldacchino |
| 3. Share the cover and title of the book with students. Ask students to think about Morris and his tangerine dress.  
   a. “Listen for text evidence that describes why Morris likes the dress.” | |
   a. **Turn and Talk** → “List some of the things Morris likes about school. Do you and Morris have anything in common?”  
      i. Select a few students to share what their partner said.  
   b. “Use your text evidence to explain why Morris likes to wear the dress at the dress up center and what makes it special.”  
      i. Select a few students to share their thinking.  
   c. Continue reading the story. | |
| 5. Stop at page 12.  
   a. **Turn and Talk** → “Consider the comments the other kids made to Morris. Describe how Morris is feeling. Use evidence from the story.”  
      i. Select a few students to share their thinking.  
   b. Continue reading the story. | |
| 6. Stop at page 22.  
   a. **Turn and Talk** → “Summarize what helped Morris feel more confident”  
      i. Select a few students to share their thinking.  
   b. “Predict what Morris will do and say at school the next day.”  
      i. Listen as students collaborate.  
   c. Continue reading the story. | |
7. Finish the story.
   a. *Turn and Talk* → “Compare Morris’ attitude at the beginning of the story to his attitude at the end. What similarities and differences did you notice?”
      i. Select a few students to share their thinking.
   b. “How did Morris’ new outlook affect what his classmates thought about him and his dress?”
      i. Select a few students to share their thinking.

8. Discuss the importance of letting people do what makes them happy and debunking stereotypes.
   a. Remind students that boys and girls can choose to like whatever they would like, especially if it makes them happy.
Lesson Five: William’s Doll by Charlotte Zolotow
Music from: Free to Be You and Me by Marlo Thomas and Friends
Gender stereotype addressed: Girls and boys can only play with certain things.

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<th>Lesson</th>
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<tr>
<td>1. Discuss the stereotype that has been the focus of the past few lessons: <em>Girls and boys can only like certain things.</em>&lt;br&gt;a. Ask students to describe what they could say to someone who thinks you can’t like something because you are a boy or a girl.”</td>
<td>T-chart from Lesson 1&lt;br&gt;Stereotype poster: <em>Girls and boys can only play with certain things.</em>&lt;br&gt;Music and Lyrics from: Free to Be You and Me by Marlo Thomas and Friends</td>
</tr>
<tr>
<td>2. Refer to the chart made during lesson 1.&lt;br&gt;a. Ask students to consider the way the cards sorted. “Let’s assess and revise the chart. Think about the cards you would like to move. Be prepared to share your rationale.”&lt;br&gt;b. Work together to revise the chart based on what students have learned so far.</td>
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<tr>
<td>3. Explain that today students will continue to examine gender stereotypes, but in a slightly different way. Today the focus will shift to the things that boys and girls like to play with.</td>
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<tr>
<td>4. Show students the book: <em>William’s Doll</em> by Charlotte Zolotow.&lt;br&gt;a. <em>Turn and Talk</em> → “Predict how this story will be similar to <em>Morris Micklewhite and the Tangerine Dress</em> by Christine Baldacchino.”</td>
<td>William’s Doll by Charlotte Zolotow&lt;br&gt;William Wants a Doll SafeShare.tv link</td>
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<tr>
<td>5. Explain to students that this book and William’s story inspired two musicians to write a song about it.</td>
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<tr>
<td>6. Play the song <em>William Wants a Doll</em> via the SafeShare.tv link: <a href="http://safeshare.tv/v/Lshobg1Wt2M">http://safeshare.tv/v/Lshobg1Wt2M</a></td>
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<tr>
<td>7. Stop the video at :37.&lt;br&gt;a. <em>Turn and Talk</em> → “Summarize the reasons William wants a doll.”&lt;br&gt;i. Listen for student ideas. Select a few students to share what their partners said.&lt;br&gt;b. “Predict what reactions his friends and family will have.”&lt;br&gt;i. Select a few students to share their thinking.&lt;br&gt;c. Continue the song.</td>
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<tr>
<td>8. Stop the video at 1:00.&lt;br&gt;a. <em>Turn and Talk</em> → “Make an inference about how William felt after his friends and family made the comments about what he wants. Use evidence to support your thinking.”&lt;br&gt;i. Select a few students to share their thinking.</td>
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9. Stop the video at 1:15.
   a. Ask students about the quote “All the things a boy would love.”
   b. Turn and Talk → “List the different things William’s dad thinks a boy would love. Critique the list. Do you think his dad is being fair?”
      i. Select a few students to share what their partner said.
   c. “After considering all of the toys William receives predict: Will he change his mind about wanting a doll? Why or why not?”
      i. Select a few students to share their thinking.
   d. Continue the song.

10. Stop the video at 2:15.
   a. Turn and Talk → “William’s grandma thought he was wise. Work with your partner to create a definition for wise.”
      i. Select a few students to share their thinking.
   b. Predict: “What will his grandma will do?”
      i. Select a few students to share their predictions and explanations.

11. Finish the video. Turn and Talk → “Use clues to describe how William’s dad is feeling. Describe how his feelings changed throughout the story.”
   a. “Compare how William felt at the beginning, middle, and end of the song. Why is this important?”

12. Ask students to consider how this story would be different if it was told from a different perspective. How would it be different if the story was told by his father, brother, mother or grandmother.

13. Explain to students they will rewrite the story from the perspective of a different character using similar events.
   a. Choose a character and model for students what this would look like.
   b. Example: I am William’s brother. My brother wants a doll. I think that is really weird! Who ever heard of a boy playing with a doll? Sometimes I hear other people teasing him. It makes me feel bad. Dad tries to give him other things to play with, but he only wants a doll. My grandma thinks it is a good idea and she bought him one. William is really happy now. He should be able to play with what he wants!
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<th>Lesson</th>
<th>Resources</th>
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| Lesson Six: Lego Advertisements  
Gender stereotype addressed: Girls and boys can only play with certain things.  

1. Explain to students that they will continue to explore the stereotype: **Girls and boys can only play with certain things.**  
2. Ask students to describe advertisements.  
   a. Clarify that advertisements come in many forms: commercials on TV/radio, paper advertisements from stores, and/or store posters.  
3. Share with students that they will look at some advertisements for a very popular toy: Legos.  
4. Play the **Lego Build Together: House TV Commercial** through the SafeShare.tv link: [http://safeshare.tv/v/ss56d9e76aeeb65](http://safeshare.tv/v/ss56d9e76aeeb65) and **Lego Friends commercial**: [http://safeshare.tv/v/ZEbJQmiZIEk](http://safeshare.tv/v/ZEbJQmiZIEk). After each commercial:  
   a. **Turn and Talk** → “Predict who these Lego ads are made for. What clues helped you decide?”  
      i. Select students to share what their partner told them.  
5. Discuss the difference in the advertisements.  
   a. Have students describe the difference in language used in each commercial.  
6. Show students additional Lego print ads.  
7. Discuss the differences in the advertisements.  
   a. **Turn and Talk** → “Compare these advertisements. Are they specifically made for boys or girls? What clues helped you formulate your answer?”  
      i. Listen as students collaborate. Select a few students to share out.  
   b. Critique the Marvel Lego advertisement. **Turn and Talk** → “Assess the characters portrayed in this advertisement. Describe the differences between the male and female characters.”  
      i. Select a few students to share their thinking.  
8. Explain to students that they will design an advertisement that will appeal to both boys and girls. **This could be done on the computer.**  
   a. The advertisement should show Legos. Students may choose a type of Lego or character they are familiar with and create an advertisement that appeals to all kids.  
   b. **Other ideas: They could create a new Lego toy that** | Stereotype poster: **Girls and boys can only play with certain things.**  

Lego Advertisements  

Blank Paper for students to create an advertisement
<p>| Both girls and boys would like to play with. | 9. Have students present their advertisements with the class. |</p>
<table>
<thead>
<tr>
<th>Lesson</th>
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</table>
| 1. Review the stereotypes that have been the focus of recent lessons:  
   a. **Girls and boys can only play with certain things**  
   b. **Girls and boys can only like certain things.**  
   c. Connect these stereotypes to the story *William’s Doll* by Charlotte Zolotow and the Lego Advertisements. |
| 2. Explain to students that the story we will read today combines these two stereotypes into one: **Girls and boys can only play with and like certain things.** |
| 3. Show students the front cover of *Oliver Button is a Sissy* by Tomie dePaola.  
   a. **Turn and Talk** → “Describe the characteristics of a sissy.”  
      i. Select a few students to share their thinking.  
   b. **Turn and Talk** → “Predict the things Oliver will like.” Select students to share their ideas and make a list. |
   a. **Turn and Talk** → “Let’s compare our predictions to the things Oliver actually liked. We can modify our list to make it more accurate.”  
   b. Show the picture on page 7. “Predict what Oliver’s father will say to him. Use clues to support your answer.”  
   c. Continue reading the story. |
| 5. Stop at page 10. Ask students: “Why did Oliver’s mom decide to put him in dance class?”  
   a. **Turn and Talk** → “Predict if Oliver will be good at dance or if he will have to work hard to get better.”  
      i. Select a few students to share their thinking.  
   b. Continue reading the story. |
   a. **Turn and Talk** → “Predict what will happen at the Talent Show. Use clues to support your answer.”  
   b. Continue reading the story. |
| 7. Finish the story.  
   a. **Turn and Talk** → “Compare how Oliver felt before the talent show to his feelings afterward.”  
   b. “Why do you think Oliver worked so hard to prepare for his performance? What would have happened if he didn’t practice?” |
8. Introduce the vocabulary word **growth mindset**.
   a. The thought or belief that individual intelligence, ability, and talents can increase with hard work and perseverance.
   b. People who have a growth mindset believe they can accomplish anything with hard work. Even people we consider to be “smart” have to work to accomplish new things.
   c. We can always learn how to do different jobs and learn new skills if the effort is made. It may take time to make progress, but it will be worth it.
   d. Changing our way of thinking requires us to change the way we talk to ourselves.

9. Introduce the **Growth Mindset** phrase posters. These posters can be hung around the room and referenced throughout the rest of the unit and in situations throughout the school year.

    a. Ask students: “Describe Oliver’s mindset. Did he have a growth mindset? How do you know?”
    b. “Formulate a response for someone who thinks they aren’t good at something.”

11. Ask students to think of something they struggle with.
    a. “Have you ever told yourself that something is too hard?”
    b. “Have you ever told yourself that you can’t do something?”
    c. “What would happen if you changed the way you thought about it? Do you think you would get better?”

**Informal Assessment** → Students will draw a picture of themselves doing something they want to get better at and fill in the sentence frame:
   • *In order to get better at ______ I will...*
Lesson Eight (part one): *Violet the Pilot by Steve Breen* (Aerospace connection)
*Gender stereotype addressed: Girls and boys cannot do the same jobs.*

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Resources</th>
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</thead>
</table>
| 1. Review the stereotype that has been the focus of recent lessons: *Girls and boys can only play with certain things.*  
   a. Connect this stereotype back to previous lessons:  
      i. *William’s Doll* by Charlotte Zolotow  
      ii. Lego Advertisements  
      iii. *Oliver Button is a Sissy* by Tomie dePaola  | Stereotype poster: *Girls and boys cannot do the same jobs.* |
| 2. “Summarize what you have learned about the stereotype: *Girls and boys can only play with certain things.* Provide examples from the texts we have examined.  
   a. Select a few students to share out their ideas and explanations.  | Job sort cards  
   T-chart (made on chart paper) |
| 3. Introduce the new stereotype: *Girls and boys cannot do the same jobs.*  |  |
| 4. Introduce the “job sort” activity. This activity is very similar to the sort done during lesson one.  
   a. Each student will be provided with a card listing a different job.  
   b. Students will place the card on the T-chart under boys, girls, or both and briefly explain their thinking.  |  |
| 5. Distribute the cards and allow students to think about where they would like to place their card. Remind students they need to explain why they put their card in a certain place.  
   a. Begin choosing students to come up and place their cards on the chart. Have students share their rationale for card placement.  
      i. I placed _____ under boys because ________.  
      ii. I placed _____ under girls because ________.  
   b. Ask students to predict if all cards are in the correct location.  |  |
| 6. Show students the cover of the book *Violet the Pilot* by Steve Breen.  
   a. Discuss the importance of being a pilot. Ask students to estimate if more pilots are boys or girls. “Why do you think that is?”  | *Violet the Pilot* by Steve Breen  
   Turner the Pilot by Steve Breen |
| 7. Share information about Violet with students.  
   a. Violet is a “mechanical genius.”  
   b. She loves reading about science and using tools.  
   c. Violet does not like the same things as other girls.  |  |
| 8. Review what it means to have a *growth mindset.*  
   a. *Turn and Talk* → “Predict and describe the mindset you think Violet will have. Will her mindset play an  |  |
important role in this story?”

9. Have students listen for the different types of aircrafts Violet creates (aerospace connection) and the additional stereotypes that present themselves.

   a. **Turn and Talk** → “What traits could you use to describe Violet? Compare the traits you chose to how the characters in the story may describe her.”
      i. Select a few students to share what their partners told them.
   b. Continue reading the story.

11. Stop at page 14. Discuss the behavior of the kids at Violet’s school.
   a. **Turn and Talk** → “Consider how the reactions to Violet’s hobbies would be different if she were a boy.”
      i. Select a few students to share out.
   b. “Imagine you are having a conversation with Violet. Formulate some advice for her. What could you say to inspire her?”
      i. Continue reading the story.

12. Stop at page 19. Discuss Violet’s success in creating “The Hornet.” Violet had to work very hard to complete her plane.
   a. “Even though she is considered a ‘mechanical genius,’ she struggled.
   b. Discuss Violet’s mindset. **Turn and Talk** → “Does Violet have a growth mindset? How do you know? Use evidence from the story to support your answer.”
      i. Select a few students to share their thinking.
   c. Remind students that even people who are “smart” have to work hard in order to improve. This is a very important part of success and failure.
   d. Continue reading the story.

13. Finish reading the story.
   a. **Turn and Talk** → “What made Violet stop to help the boy scouts? How did she feel about missing the air show? Use text evidence to support your thinking.”
      i. Select a few students to share their thinking.
   b. “What affect did Violet’s decision have on how she was viewed in her community?”
      i. Select a few students to share their thinking.
   c. “Predict what would have happened to the boy scouts if Violet had given up when inventing new things got
difficult, she made mistakes, or something didn’t turn out right.”
  i. Select a few students to share their thinking.

14. Share the diagram for “The Hornet” in the front of the book. Discuss some of the funny objects Violet used to make her plane.
  a. Ask: “What are some funny objects you could use to create your own airplane?”

15. Students will work with a partner to create an airplane for Violet.
  a. Explain: “Violet needs your help! She wants to have another airshow full of planes that are new, exciting, and different. She needs them to be created by you!”
  b. “You will work with a partner to create a new plane for Violet’s Air Show. You may design a plane that is made with funny objects (similar to Violet’s). Be sure to include a picture and label all of the parts. You need to name your plane and write about how it works.”

Informal Assessment → Share the diagram for “The Hornet” in front of the book. Students will invent their own airplane. The planes can be creative like Violet’s. Project the diagram if possible or leave accessible to students as they work

1. Students will:
   a. Label the parts of the planes and/or the items they used to make it.
   b. Name their plane.
   c. Write a sentence describing how their plane works.
Lesson Eight (part two): *I am Amelia Earhart* by Brad Meller  
(Aerospace connection) 
*Amelia Earhart Biography by the Family of Amelia Earhart* 
Gender stereotype addressed: Girls and boys cannot do the same jobs.

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Resources</th>
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</table>
| 1. Review the stereotype *Girls and boys cannot do the same jobs.*  
  a. Ask students to think about what they would like to do when they grow up and how they would feel if they were told the job they wanted was for a specific gender. | Stereotype poster: *Girls and boys cannot do the same jobs.* |
| 2. Describe Violet from the story *Violet the Pilot* by Steve Breen.  
  a. “List the things Violet was interested in. Describe how others reacted to her hobbies.” | *I am Amelia Earhart* by Brad Meller |
| 3. Explain to students that today they will hear about one of two well-known women who also wanted to be pilots. The stories we are going to read are about real women who never gave up on their dreams.  
  a. These women had a **growth mindset**. They worked hard to persevere in order to prove people wrong and do what they loved. |  |
| 4. Introduce the book *I am Amelia Earhart* by Brad Meller.  
  a. Explain to students that throughout the story, Amelia is going to look like a little kid. The author did this intentionally to show readers how ordinary people can change the world.  
  b. The author did a lot of research about her before creating this story. The events are real. |  |
  a. Ask students: “List the things people thought Amelia should play with. Describe her reaction. Use evidence to support your answer.”  
  b. *Turn and Talk* → “Predict how people would react to Amelia’s adventures and antics if she were a boy? Why or why not?”  
  i. Select a few students to share their thinking.  
  c. Continue reading the story. |  |
| 6. Stop at page 16.  
  a. Ask students to consider the various jobs Amelia had.  
  *Turn and Talk* → “Explain why she had to take these jobs and why she did not choose something more “ladylike.”  
  i. Select a few students to share their thinking.  
  b. Continue reading the story. |  |
| 7. Finish the story.  
  a. *Turn and Talk* → “Amelia broke many records. What does this tell you about her? Why do you think these |  |
records were so meaningful?”
   i. Select a few students to share their partner’s ideas.
   b. **Turn and Talk → “Describe the lesson Amelia teaches us? How would Amelia’s story change if she gave up on her dream when people told her she wasn’t ladylike? Explain the mindset she had.”**
   i. Select a few students to share their ideas.

8. Remind students that **I am Amelia Earhart by Brad Meller** was based on a true story. The author compiled resources and did research to make sure it was accurate.

9. Read the **Amelia Earhart Biography by the Earhart Family** from [http://www.ameliaearhart.com/about/bio.html](http://www.ameliaearhart.com/about/bio.html)
   a. Ask students to listen for and compare the events they heard about in the book to what they hear in the biography. Students will use some of the events to complete a timeline of Amelia’s life.
   b. **Turn and Talk → “Infer why Amelia’s achievements were so impressive. Would her adventures have made history if she were a boy? Use evidence to support your answer.”**
   i. Select a few students to share their thinking.

10. Share the timeline from the back of **I am Amelia Earhart by Brad Meller.**
   a. Explain to students that they will complete a timeline of Amelia’s life based on the story they read and the biography.
   b. Complete the timeline for Amelia Earhart’s life. This activity will require students to cut and paste events in the correct location on the timeline.
**Lesson Eight (part three): Talkin’ About Bessie: The Story of Aviator Elizabeth Coleman by Nikki Grimes** *(Aerospace connection)*  
*Gender stereotype addressed: Girls and boys cannot do the same jobs.*

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Resources</th>
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<tbody>
<tr>
<td>1. Remind students about the stereotype <strong>Girls and boys cannot do the same jobs</strong> and that the last two stories we read strongly emphasized the opposite.</td>
<td>Stereotype poster: <strong>Girls and boys cannot do the same jobs.</strong></td>
</tr>
<tr>
<td>2. In a continuation of the previous lessons, students will learn about another female who wanted to be a pilot.</td>
<td><strong>Talkin’ About Bessie: The Story of Aviator Elizabeth Coleman by Nikki Grimes</strong></td>
</tr>
</tbody>
</table>
   a. Explain that this story is based on fact. Each page is written from the point of view of people Bessie knew well, but in a way chosen by the author.  
   b. The story is in chronological order starting with her birth. | |
| 4. Students will learn about Bessie Coleman from the point of view of the people most important to her. | |
| 5. Read about Bessie from the perspective of George (father), Susan (mother), Nilhus (sibling), Elois (sibling), and Walter (sibling) Coleman.  
   a. *Turn and Talk* → “Describe the character traits Bessie possesses. Use the information from her family to help you.”  
   i. Select a few students to share their thinking. | |
| 6. Read about Bessie from the perspective of her *Flight Instructor, News Reporter #1,* and *News Reporter #2*.  
   a. *Turn and Talk* → “Consider the additional stories that describe Bessie. Are there further character traits that could be used to describe her?”  
   i. Select a few students to share their thinking.  
   b. Explain the issues Bessie faced in her journey to becoming an aviator. *Turn and Talk* → “Describe Bessie’s mindset and to consider how her story might change if her mindset was different.”  
   c. *Turn and Talk* → “Consider how Bessie’s story might change if she were a boy.” | |
| 7. Read the story from the perspective of **Bessie Coleman.**  
   a. *Turn and Talk* → “Explain the lesson we learn from Bessie Coleman. Why is she important?”  
   b. Share with students more background information about Bessie Coleman from the back of the book. This page gives more information about | Writing paper |
things Bessie wanted to achieve.

8. Explain to students that they will use this information to write a little about Bessie Coleman if she were still alive today.
   a. Student directions: Pretend you are Bessie Coleman today. Write about your life. What have you accomplished? What do you want other people to know about you? What do you want to teach others?
   b. Have students glue the prompt at the top of their writing paper.
Lesson Nine: *Rosie Revere, Engineer* by Andrea Beaty

*Gender stereotype addressed: Girls and boys cannot do the same jobs.*

<table>
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<tr>
<th>Lesson</th>
<th>Resources</th>
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</table>
| 1. Describe the job of an engineer, but do not tell students the specific job title.  
   a. They (engineers) create new things. They work hard to be good at math and science. They are designers, inventors, and problem solvers.  
   b. Ask students to predict if this is a job specifically for boys or a job for girls. | Stereotype poster: *Girls and boys cannot do the same jobs.* |
| 2. Remind students of the stereotype we are focused on: *Girls and boys cannot do the same jobs.* | |
| 3. Show students the cover of the book *Rosie Revere, Engineer* by Andrea Beaty.  
   a. Explain to students the book is about a little girl named Rosie who had a very creative mind. She loves to create things. | |
   a. *Turn and Talk* → “What causes Rosie to hide her inventions from others? Does this have an effect on her mindset?”  
      i. Listen and observe student conversation.  
   b. “Describe Rosie’s mindset. Cite evidence from the text to support your answer.”  
      i. Select a few students to share their ideas.  
   c. Continue reading the story. | |
| 5. Stop at page 20.  
   a. Rosie’s invention for her aunt did not work even though she worked hard.  
   b. *Turn and Talk* → “Predict how Rosie will react to her failure.”  
      i. Select a few students to share their thinking.  
   c. Continue reading the story. | |
| 6. Finish reading the story.  
   a. *Turn and Talk* → “Rosie’s aunt helped her see that mistakes were a great thing. Describe how mistakes can help us. Use examples from your life or the text.”  
      i. Select a few students to share their thinking.  
   b. “Assess how Rosie changed from the beginning to the end of the story. Describe the importance of this change.”  
      i. Select a few students to share what their partners told them. | |
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<tr>
<td>7.</td>
<td>Explain to students they will write a letter to Rosie. The letter will encourage Rosie to make mistakes and continue to think that she can solve problems.</td>
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<td></td>
<td>Informal Assessment → Write a letter to Rosie. Encourage her to continue working toward becoming a great engineer. Let her know that it is okay to make mistakes because it is how we grow!</td>
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<tr>
<td></td>
<td>Informal Assessment for <em>Rosie Revere, Engineer</em> by Andrea Beaty</td>
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</tbody>
</table>
### Lesson Ten: *Drum Dream Girl: How One Girl’s Courage Changed Music* by Margarita Engle

Gender stereotype addressed: Girls and boys are not equal and cannot participate in the same activities.

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Resources</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Introduce the new stereotype <em>Girls and boys are not equal and cannot participate in the same activities.</em></td>
<td>Stereotype poster: <em>Girls and boys are not equal and cannot participate in the same activities.</em></td>
</tr>
<tr>
<td>2. Have students consider the other stereotypes discussed thus far.   a. Ask students if the stereotypes they have encountered have been true or false. Students will use evidence from the lessons to support their rationale.   i. Listen to students as they discuss. Share some of the ideas that were overheard.</td>
<td>Drum Dream Girl: How One Girl’s Courage Changed Music by Margarita Engle</td>
</tr>
<tr>
<td>3. Show students the cover of <em>Drum Dream Girl: How One Girl’s Courage Changed Music</em> by Margarita Engle.   a. Ask students to predict what will happen in the story.   i. Select a few students to share their predictions.   b. Explain to students that this story is based on real events, but retold as a fictional story.</td>
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<tr>
<td>4. Begin reading the story. Stop at page 4.   a. <em>Turn and Talk</em> → “Everyone thinks only boys should play drums in the village. What affect will this statement have on Drum Dream Girl?”   i. Listen and observe as students collaborate.   b. “Predict the type of mindset she will have. Use clues from the text to support your answer.”   c. Continue reading the story.</td>
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<tr>
<td>6. Stop at page 24.   a. <em>Turn and Talk</em> → “Compare Drum Dream Girl’s dream to what her sisters were allowed to do. Use text evidence to describe the fairness of this scenario.”   i. Observe students as they talk.   b. Predict whether or not Drum Dream Girl will give up or continue to work hard. Use information from the story to support your answer.”   i. Select a few students to share their predictions.   c. Continue reading the story.</td>
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</table>
7. Finish reading the story.
      i. Select a few students to share their partner’s ideas.
8. Discuss the importance of trying to change stereotypes.
   a. Imagine a friend of yours always believes others when they are told they are or are not capable of doing something.
   b. Formulate a response to this friend. What would you say to them?
9. Remind students of the importance of debunking stereotypes. It is important to allow all people to enjoy the activities of their choosing without judgment.
Lesson Eleven: *Amazing Grace* by Mary Hoffman and Caroline Binch  
**Gender stereotype addressed:** Girls and boys are not equal and cannot participate in the same activities.

<table>
<thead>
<tr>
<th>Lesson</th>
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</table>
| 1. Remind students about the stereotype Drum Dream Girl faced. *Girls and boys are not equal and cannot participate in the same activities.*  
   a. Ask students to think about something they really like to do. *Turn and Talk* → “Describe how you would feel if you worked hard to improve your skills and participate in something, but were told you can’t because of your gender.”  
   i. Listen and observe as students collaborate.  
| 2. Show students the cover of *Amazing Grace* by Mary Hoffman and Caroline Binch.  
   a. *Amazing Grace* is about a young girl who loves to transform into different characters and perform for others. Soon she will face a stereotype that makes her think and question what she wants to do.  
   a. *Turn and Talk* → “Describe the character traits Grace possesses.”  
   i. Select a few students to share their ideas.  
   ii. Continue reading the story.  
   a. Discuss the reasons people gave Grace for not being able to play Peter. Remind students these reasons are stereotypes.  
   b. *Turn and Talk* → “Describe Grace’s feelings and reaction to what her classmates are saying.”  
   c. Continue reading the story.  
| 5. Finish reading the story.  
   a. *Turn and Talk* → “Make an inference about why Grace’s grandma took her to the ballet.”  
   i. Select a few students to share their thinking.  
   b. “Describe why her classmates changed their minds about her being Peter Pan.”  
   i. Observe and listen to students as they collaborate.  
   c. “Grace loves performing and she had to practice in order to improve. Use evidence to explain the type of mindset she has throughout the story.”  
   i. Select a few students to share their thinking.  
| 6. Review the stereotype faced by Grace (and Drum Dream Girl)  
   *Girls and boys are not equal and cannot participate in the same activities.* | Stereotype poster:  
   *Girls and boys are not equal and cannot participate in the same activities.*  
   *Amazing Grace* by Mary Hoffman and Caroline Binch |
activities.

a. **Turn and Talk** → “Consider how people might have treated Grace if she were a boy who liked performing in plays and becoming different characters. Would he have faced the same stereotype? Why or why not?”
   i. Select a few students to share their thinking.

7. **Exit slip** → Imagine Grace is a boy. His classmates think he is weird because boys should spend time playing sports and not wanting to be in plays.
   a. “What stereotype is he facing?”
   b. “What could you say to the kids in his class?”

Exit Slip for *Amazing Grace* by Mary Hoffman and Caroline Binch
**Lesson Twelve: Knit Your Bit by Deborah Hopkinson**

**Gender stereotype addressed:** Girls and boys are not equal and cannot participate in the same activities.

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<th>Lesson</th>
<th>Resources</th>
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</table>
| 1. Review the stereotype that has been the focus of the past few lessons: *Girls and boys are not equal and cannot participate in the same activities.*  
2. Ask students if they know anybody who knits. Discuss the items they have seen made. Describe the materials needed to do so.  
   a. Ask students to predict if knitting is an activity for boys or girls?  
3. Show students the cover of *Knit Your Bit* by Deborah Hopkinson. Explain to students that this story is based on real events.  
   a. *Turn and Talk* → Predict what will happen in this story and the mindset that the main character will have.  
   a. *Turn and Talk* → “Mikey wants to help, but he says, ‘Boys don’t knit.’” Why does he think this?  
      i. Select a few students to share their partner’s thinking.  
   b. “Predict what Mikey will learn by the end of the story.”  
      i. Listen to students as they collaborate.  
   c. Continue reading the story.  
5. Stop at page 8.  
   a. *Turn and Talk* → “After his classmates issued a challenge, he has changed his mind about entering the contest. What connection can you make to those that have a growth mindset?”  
      i. Select a few students to share their answers.  
   b. “Predict whether or not learning to knit will come easy to the boys.”  
      i. Select a few students to share their partner’s thinking.  
   c. Continue reading the story.  
6. Stop at page 16.  
   a. *Turn and Talk* → “The contest has begun. Use clues from the text to describe Mikey’s current mindset.”  
      i. Select a few students to share their thinking.  
   b. Continue reading the story.  
7. Stop at page 22.  
   a. *Turn and Talk* → “Mikey’s sock wasn’t turning out right. He missed a stitch at the beginning. Describe how
the soldier helped Mikey through his mistake.”

i. Select a few students to share their thinking.

8. Finish reading the story.
   a. *Turn and Talk* → “Mikey changes throughout the story. Compare and contrast his mindset at the beginning and end of the story. What similarities and differences do you notice?”
      i. Select a few students to share their thinking.

9. Refer to the various *growth mindset* posters and phrases introduced in earlier lessons to reinforce the importance of using this language.
Lesson Thirteen: Ruby’s Wish by Shirin Yim Bridges

Gender stereotype addressed: Girls and boys are not equal and cannot participate in the same activities.

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Resources</th>
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</table>
| 1. Review the vocabulary word: gender stereotype.  
   a. Discuss the definition and the importance of thinking about and challenging the issues that boys and girls face. | Stereotype poster: Girls and boys are not equal and cannot participate in the same activities.  
Ruby’s Wish by Shirin Yim Bridges |
| 2. Ask students to think about the importance of going to school.  
   a. Turn and Talk → “Assess how life would be different if boys were the only ones allowed to attend school.”  
   i. Have a few students share their thinking. | |
| 3. Introduce the story Ruby’s Wish by Shirin Yim Bridges.  
   a. Ruby is a young girl who loves to learn. She works very hard on her studies, but she is nervous she won’t be able to continue.  
   b. Turn and Talk → “Predict what will happen in this story.” | |
   a. Turn and Talk → “Describe the character traits Ruby possesses.”  
   i. Listen as students collaborate.  
   b. “Who is Ruby’s teacher? Why do you think they did all of their schooling at home?”  
   i. Select a few students share their thinking.  
   c. “Define Ruby’s mindset. Provide examples from the text to support your rationale.”  
   i. Select a few students to share their thinking.  
   d. Continue reading the story. | |
| 5. Stop at page 16.  
   a. Turn and Talk → “Ruby told her grandfather that boys were better looked after than girls. Analyze what she means by this statement.”  
   i. Select a few students to share their thinking.  
   b. “Think about the prediction you made at the beginning of the story. Have you been presented with new evidence to support a change in your prediction?”  
   i. Listen as students collaborate.  
   c. Continue reading the story. | |
a. *Turn and Talk* → “Ruby’s grandfather told her to make the most of her lessons while she can. Interpret the meaning behind this quote.”
   i. Select a few students to share their thinking.
b. Continue reading the story.

7. Stop at page 24.
a. *Turn and Talk* → “Ruby’s grandfather gave her an envelope. Predict what is inside the envelope.”
   i. Select a few students to share their predictions.

8. Finish the story.
   i. Select a few students to share their thinking.
b. “Based on how Ruby’s grandfather reacted to what Ruby wanted, infer how he would react if one of the boys decided they didn’t want to go to University and wanted to stay home and do what was considered ‘girls’ work.’”
   i. Listen as students collaborate.

**Informal Assessment** → Pretend you are Ruby. Write a letter to your grandfather. Explain to him why it is important for you to go to the university. Be sure to explain that boys and girls should both be able to have the same opportunities.

*Informal Assessment for Ruby’s Wish by Shirin Yim Bridges*
Lesson Fourteen: Summative Assessment

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Resources</th>
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<tbody>
<tr>
<td>2. Review the stereotype chart created in lesson one. Ask students</td>
<td>Stereotype sort T-chart (from Lesson</td>
</tr>
<tr>
<td>to think about the placement of the items within the chart.</td>
<td>One).</td>
</tr>
<tr>
<td>a. Turn and Talk → “Are there any items you would like to</td>
<td>Stereotype posters from previous lessons</td>
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<tr>
<td>move? Why?”</td>
<td></td>
</tr>
<tr>
<td>i. Listen as students collaborate.</td>
<td></td>
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<tr>
<td>b. Explain that the class will work together to change the</td>
<td></td>
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<tr>
<td>placement of the cards on the chart.</td>
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<tr>
<td>2. Select students to come up and move items on the T-</td>
<td></td>
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<tr>
<td>chart. Remind students to explain their thinking.</td>
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</tr>
<tr>
<td>2. Review the gender stereotype vocabulary card.</td>
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</tr>
<tr>
<td>a. Discuss: “Describe what we create when we tell people things</td>
<td></td>
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<tr>
<td>are only for boys or girls.”</td>
<td></td>
</tr>
<tr>
<td>i. Discuss the meaning behind gender stereotypes and how they are</td>
<td></td>
</tr>
<tr>
<td>created.</td>
<td></td>
</tr>
<tr>
<td>ii. Ask students to consider the conversation they could have</td>
<td></td>
</tr>
<tr>
<td>with someone who believes the stereotypes others present.</td>
<td></td>
</tr>
<tr>
<td>2. Read each of the stereotype posters.</td>
<td></td>
</tr>
<tr>
<td>a. Remind students of the stories heard and the stereotypes</td>
<td></td>
</tr>
<tr>
<td>examined throughout the unit. These that contain stereotypes</td>
<td></td>
</tr>
<tr>
<td>about boys and girls.</td>
<td></td>
</tr>
<tr>
<td>b. Discuss each of the stereotypes and review select texts</td>
<td></td>
</tr>
<tr>
<td>where the stereotype was presented.</td>
<td></td>
</tr>
<tr>
<td>c. Explain to students today they will show what they have</td>
<td></td>
</tr>
<tr>
<td>learned throughout the unit.</td>
<td></td>
</tr>
</tbody>
</table>

**Summative Assessments**

**Stereotypes:** Students will work individually to identify various stereotype statements as true or false.
- If the statement is true, no change will be needed.
- If the statement is false, students will write a sentence beneath it to fix the stereotype.

**Growth Mindset:** You and a friend are working on a project. Your friend is having a hard time and says, “This is way too hard. I am never going to be able to do it. I just want to quit!” How can you help change your friend’s mindset? What would you say to them?
- Draw a picture of you and your friend working together. Write down what you would say to them.
# Lesson One: Stereotype Cards

<table>
<thead>
<tr>
<th>Pink</th>
<th>Purple</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blue</td>
<td>Red</td>
</tr>
<tr>
<td>Black</td>
<td>Polka dots</td>
</tr>
<tr>
<td>Wrestling</td>
<td>Softball</td>
</tr>
<tr>
<td>Soccer</td>
<td>Baseball</td>
</tr>
<tr>
<td>Gymnastics</td>
<td>Basketball</td>
</tr>
<tr>
<td>Scientist</td>
<td>Doctor</td>
</tr>
<tr>
<td>-----------</td>
<td>--------</td>
</tr>
<tr>
<td>Nurse</td>
<td>Teacher</td>
</tr>
<tr>
<td>Athlete</td>
<td>Mechanic</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Pokémon</th>
<th>Dolls</th>
</tr>
</thead>
<tbody>
<tr>
<td>Superheroes</td>
<td>Dresses</td>
</tr>
<tr>
<td>Toy cars</td>
<td>Video Games</td>
</tr>
</tbody>
</table>
### Diagnostic Assessment: Sort!

Who likes these things? Cut and glue each item under who likes them.

Add one idea of your own to each column.

<table>
<thead>
<tr>
<th>Girls</th>
<th>Girls and Boys</th>
<th>Boys</th>
</tr>
</thead>
<tbody>
<tr>
<td>Barbies</td>
<td>Baseball</td>
<td>Batman</td>
</tr>
<tr>
<td>Pokémon</td>
<td>Pink</td>
<td>Monster High</td>
</tr>
<tr>
<td>Video games</td>
<td>Minecraft</td>
<td>Painting</td>
</tr>
<tr>
<td>Dress-up</td>
<td>Nail polish</td>
<td>Sports</td>
</tr>
</tbody>
</table>
Quick Write for Pink! by Lynne Rickards

I. Pretend you are Patrick’s friend. Share what you would tell him when he came to school pink?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
**Lena Likes Lizards** by Liza Dora

Lena likes many different things. Think of some things you like. Draw a picture of you with those things. Fill in the sentences to match the pictures.

This is me. My name is ______________.

I like ______________ and ______________.

*These things are not just for boys or just for girls!*
Lesson Five: Lego Advertisements

http://www.creativebloq.com/advertising/30-best-print-ads-2014-t21413769
It's as one of a kind as she is.

It's a garden, a pirate ship, a castle, an island, an enchanted forest and an epic adventure. It's exactly what she wants it to be.

She's an explorer, a builder, a designer, a creator and an inventor. She's every child that ever spilled a bucket of LEGO® bricks onto the carpet and made them her own.

She's not just showing you what she made. She's showing you what she's made of.

It's a LEGO® thing.

http://www.sparksummit.com/2012/01/12/lego-newsletters-girl-stuff-and-%E2%80%9Crregular%E2%80%9D-stuff/
Name: ______________________

*Oliver Button is a Sissy* by Tomie dePaola

*Draw a picture of yourself doing something you want to get better at. Fill in the blank and complete the sentence.*

In order to get better at ________________ I will

________________________________________

________________________________________

________________________________________

________________________________________

________________________________________
Create a plane like Violet! Label the items you used to make it, give it a name, and describe how it works.
Lesson Seven (part two): Amelia Earhart Biography

When 10-year-old Amelia Mary Earhart saw her first plane at a state fair, she was not impressed. “It was a thing of rusty wire and wood and looked not at all interesting,” she dismissively said. It wasn’t until she attended a stunt-flying exhibition, almost a decade later, that she became seriously interested in aviation. A pilot spotted Earhart and her friend, who were watching from an isolated clearing, and dove at them. “I am sure he said to himself, ‘Watch me make them scamper,’” she exclaimed. Earhart, who felt a mixture of fear and pleasure, stood her ground. As the plane swooped by, something inside her awakened. “I did not understand it at the time,” she admitted, “but I believe that little red airplane said something to me as it swished by.” On December 28, 1920, pilot Frank Hawks gave her a ride that would forever change her life. “By the time I had got two or three hundred feet off the ground, I knew I had to fly.”

Although Earhart’s convictions were strong, challenging, prejudicial, and financial obstacles awaited her, but the former tomboy was no stranger to disapproval or doubt. Defying conventional feminine behavior, a young Earhart climbed trees, “belly slammed” her sled to start it downhill, and hunted rats with a .22 rifle. She also kept a scrapbook of newspaper clippings about successful women in predominantly male-oriented fields, including film direction and production, law, advertising, management, and mechanical engineering.

Earhart took her first flying lesson on January 3, 1921 and, in six months, managed to save enough money to buy her first plane. The second-hand Kinner Airster was a two-seater biplane painted bright yellow—Earhart named her newest obsession “The Canary” and used it to set her first women’s record by rising to an altitude of 14,000 feet.

One afternoon in April 1928, a phone call came for Earhart at work. “I’m too busy to answer just now,” she said. After hearing that it was important, Earhart relented, though she thought it was a prank. It wasn’t until the caller supplied excellent references that she realized the man was serious. “How would you like to be the first woman to fly the Atlantic?” he asked, to which Earhart promptly replied, “Yes!” Their landmark flight made headlines worldwide because three pilots had died within the year trying to
be that first women to fly across the Atlantic. When the crew returned to the United States, they were greeted with a ticker-tape parade in New York and a reception held by President Calvin Coolidge at the White House.

From then on, Earhart’s life revolved around flying-to start, she placed third at the Cleveland Women’s Air Derby, later nicknamed the “Powder Puff Derby” by Will Rogers. As fate would have it, George Putnam entered her life, too. The two developed a friendship during preparation for the Atlantic crossing and were married February 7th, 1931.

Together, they worked on secret plans for Earhart to become the first woman and the second person to fly solo the Atlantic. On May 20th, 1932, she took off from Harbor Grace, Newfoundland, to Paris. Earhart felt the flight proved that men and women were equal in “jobs requiring intelligence, coordination, speed, coolness, and willpower.”

In the years that followed, Earhart continued to reach new heights, setting an altitude record for autogyros of 18,415 feet that stood for years; she became the first person to fly solo across the Pacific from Honolulu to Oakland, California. Later that year, she was the first to solo from Mexico City to Newark.

In 1937, as Earhart neared her 40th birthday, she was ready for a monumental, and final, challenge: she wanted to be the first woman to fly around the world. Despite a botched attempt in March that severely damaged her plane, a determined Earhart had the twin engine Lockheed Electra rebuilt. “I have a feeling that there is just about one more good flight left in my system, and I hope this trip is it,” she said.

On June 1st, Earhart and her navigator Fred Noonan departed from Miami and began the 29,000-mile journey. By June 29th, when they landed in Lae, New Guinea, all but 7,000 miles had been completed.

On July 2nd, at 10 am local time, zero Greenwich time, the pair took off. Despite ideal weather reports, they flew into overcast skies and intermittent rain showers. As dawn neared, Earhart called the ITASCA, reporting “cloudy weather, cloudy.” Her radio transmissions, irregular through most of the flight, were faint or
interrupted with static. At 7:42 am, the Itasca picked up the message, “We must be on you, but we cannot see you. Fuel is running low. Been unable to reach you by radio. We are flying at 1,000 feet.” The ship tried to reply, but the plane seemed not to hear. At 8:45, Earhart reported, “We are running north and south.” Nothing further was heard from her.

A rescue attempt immediately commenced and became the most extensive air and sea search in naval history. On July 19th, after spending $4 million and scouring 250,000 square miles of ocean, the United States government reluctantly called off the operation. In 1938, a lighthouse was constructed on Howland Island in her memory, and across the United States, streets, schools, and airports are named after Earhart.

Despite many theories, though, no proof of Earhart’s fate exists. There is no doubt, however, that the world will always remember Amelia Earhart for her courage, vision, and groundbreaking achievements, both in aviation and for women.

In a letter to her husband, written in case a dangerous flight proved to be her last, her brave spirit was clear. “Please know I am quite aware of the hazards,” she said. “I want to do it because I want to do it. Women must try to do things as men have tried. When they fail, their failure must be but a challenge to others.”

Adapted from: http://www.ameliaearhart.com/about/bio.html
<table>
<thead>
<tr>
<th>Amelia attends an airplane stunt show</th>
<th>Amelia names her plane “The Canary”</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amelia’s plane disappeared</td>
<td>Amelia flew across the Atlantic ocean</td>
</tr>
<tr>
<td>Amelia flew across the Pacific ocean</td>
<td>Amelia takes her first flight with Frank Hawkes</td>
</tr>
<tr>
<td>Amelia did many jobs to save money for flying.</td>
<td></td>
</tr>
</tbody>
</table>
Talkin’ About Bessie by Nikki Grimes
Writing prompt

Pretend you are Bessie Coleman today. Write about your life. What have you accomplished? What do you want other people to know about you? What do you want to teach others?

Pretend you are Bessie Coleman today. Write about your life. What have you accomplished? What do you want other people to know about you? What do you want to teach others?

Pretend you are Bessie Coleman today. Write about your life. What have you accomplished? What do you want other people to know about you? What do you want to teach others?

Pretend you are Bessie Coleman today. Write about your life. What have you accomplished? What do you want other people to know about you? What do you want to teach others?
Dear Rosie,


Your Friend,
Exit Slip for *Amazing Grace* by Mary Hoffman

Name: __________

Pretend Grace is a boy. His classmates think he is weird because they think boys should spend time playing sports, but he wants to be in plays.

What stereotype is he facing?

What could you say to the kids in his class?

Name: __________

Pretend Grace is a boy. His classmates think he is weird because they think boys should spend time playing sports, but he wants to be in plays.

What stereotype is he facing?

What could you say to the kids in his class?
Dear Grandfather,

Love,

Ruby
Name: ____________

**Summative Assessment: True or False**
*Read each sentence and decide if the statement is true or false. If it is false, fix it!*

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Girls cannot play sports.</td>
<td>True</td>
<td>False</td>
</tr>
<tr>
<td>2.</td>
<td>Boys cannot like the color pink.</td>
<td>True</td>
<td>False</td>
</tr>
<tr>
<td>3.</td>
<td>Only girls can play with dolls.</td>
<td>True</td>
<td>False</td>
</tr>
<tr>
<td>4.</td>
<td>Boys should not cry.</td>
<td>True</td>
<td>False</td>
</tr>
<tr>
<td>5.</td>
<td>Only girls can have long hair.</td>
<td>True</td>
<td>False</td>
</tr>
<tr>
<td>6.</td>
<td>Girls cannot do the same jobs as boys.</td>
<td>True</td>
<td>False</td>
</tr>
<tr>
<td>7.</td>
<td>Boys and girls can do anything they want.</td>
<td>True</td>
<td>False</td>
</tr>
</tbody>
</table>
Name: ____________________

**Summative Assessment: Helping a Friend**

**Scenario:** You and a friend are working on a project. Your friend is having a hard time and says, “This is way too hard. I am never going to be able to do it. I just want to quit!”

Draw a picture of you and your friend working together.

Write down what you would say to them to help them change their mindset.

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
**gender stereotype**
a negative thought or idea about males or females.

**growth mindset**
the thought or belief that individual intelligence, ability, and talents can increase with hard work and perseverance.
Girls and boys can only like certain things.

<table>
<thead>
<tr>
<th>Girls</th>
<th>Boys</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dolls</td>
<td>Sports</td>
</tr>
<tr>
<td>Make-up Dresses</td>
<td>Superheroes</td>
</tr>
<tr>
<td>Dresses</td>
<td>Video games</td>
</tr>
<tr>
<td>Pink</td>
<td>Blue</td>
</tr>
<tr>
<td>Painting</td>
<td>Playing outside</td>
</tr>
<tr>
<td>Singing</td>
<td>Camping</td>
</tr>
<tr>
<td>Dancing</td>
<td>Being loud</td>
</tr>
<tr>
<td>Reading</td>
<td>Getting dirty</td>
</tr>
<tr>
<td>Princesses</td>
<td>Cars</td>
</tr>
</tbody>
</table>


Girls and boys can only play with certain things.

Barbies  
Make-up  
Dresses  
Baby dolls  
Dress-up Ponies  

Tools  
Superheroes  
Robots  
Minecraft  
Pokemon cards  
Toy cars  


**Girls and boys cannot do the same jobs.**

<table>
<thead>
<tr>
<th><strong>Teacher</strong></th>
<th><strong>Baseball player</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Author</td>
<td>Engineer</td>
</tr>
<tr>
<td>Mom</td>
<td>Scientist</td>
</tr>
<tr>
<td>Waitress</td>
<td>Astronaut</td>
</tr>
<tr>
<td>Nurse</td>
<td>Chef</td>
</tr>
<tr>
<td>Secretary</td>
<td>Inventor</td>
</tr>
<tr>
<td>Librarian</td>
<td>Pilot</td>
</tr>
<tr>
<td></td>
<td>Doctor</td>
</tr>
</tbody>
</table>


Girls and boys are not equal and cannot participate in the same activities.

<table>
<thead>
<tr>
<th>Plays</th>
<th>Baseball</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fashion design</td>
<td>Wrestling</td>
</tr>
<tr>
<td>Makeovers</td>
<td>Soccer</td>
</tr>
<tr>
<td>Dress-up</td>
<td>Racing</td>
</tr>
<tr>
<td>Playing house</td>
<td>Fishing</td>
</tr>
<tr>
<td>Cheerleading</td>
<td></td>
</tr>
</tbody>
</table>


Growth Mindset Posters

I am going to train my brain!

I have a positive attitude!
I will try some of the strategies I have learned!

I am not afraid of a challenge!
This is going to take hard work!

I never gave up even when it got difficult!
Appendix D

Annotated Bibliography
**Lesson Two:**


This picture book is about a young penguin named Patrick who wakes up pink! He is less than thrilled and is scared his friends will make fun of him. He leaves his home and learns a valuable lesson.

**Stereotype addressed:** *Girls and boys can only like certain things.*

In lesson two, students will be introduced to a boy who turns a color that is often considered girly. They will be introduced to gender stereotypes and begin to debunk them.

**Lesson Three:**


Lena is a unique girl who loves a variety of things. Some of the kids she wants to play won’t let her based on the toy she picked. Lena’s dad teaches her a valuable lesson about staying true to who she is no matter what others think.

**Stereotype addressed:** *Girls and boys can only like certain things.*

In lesson three, students will make connections to the text by comparing the things Lena likes to the things they like. They will fill in a sentence frame to show others it is okay to like the things that make you happy.

**Lesson Four:**


Morris has a spectacular imagination and is very curious. He loves tigers, the sun, and the tangerine dress at the dress up center. Many of the kids at school make fun of him because they think dresses are for girls. Morris learns to stand up for himself and understand the courage it takes to be or like things that are different.

**Stereotype addressed:** *Girls and boys can only like certain things.*

Students will be introduced to a very imaginative boy who likes many different things. One thing that makes him stand out is the fact that he likes to wear dresses. Students will begin to think about how they could help Morris and debunk stereotypes they are faced with.
Thomas, M. (2010). Free to be you and me - william wants a doll. Retrieved from [https://www.youtube.com/watch?v=Lshobg1Wt2M](https://www.youtube.com/watch?v=Lshobg1Wt2M)

This lesson contains a variety of texts including a picture book, book of songs and poems, and a multimedia video. William is a young boy who desperately wants a doll to play with. Whenever he mentions it he gets teased. His grandma understands why he wants a doll and explains it to his dad very well.

Stereotype addressed: *Girls and boys can only play with certain things.* In lesson five, students will learn about William through the use of a song/video adapted from a picture book. Within this lesson, students will begin to think about other characters’ points of view and what they may be thinking about what William wants. The critical literacy skill of multiple perspectives is presented here. |


| Lego Advertisements | |
http://www.creativebloq.com/advertising/30-best-print-ads-2014-121413769


https://tamaradijkstra.files.wordpress.com/2014/10/lego-1.png
The focus of this lesson is on advertisements. Legos are toys that many children enjoy playing with, but are often considered ‘boy toys.’ Advertisements for Legos differ depending on whom they are marketing to. This marketing can further gender stereotypes.

Stereotype addressed: **Girls and boys can only play with certain things.** Students will analyze various commercials and paper advertisements depicting how these toys are specifically marketed to each gender. They will determine if the advertisements show stereotypes and how they could create an advertisement that appeals to everyone.

**Lesson Seven:**


Oliver Button likes things that boys are not “supposed” to like. Many people call him a sissy, which makes him feel terrible. Oliver finally finds something he loves to do. He works hard, makes progress, and enters a talent show! His hard work and passion helps change the minds of others.

Stereotype addressed: **Girls and boys can only play with and like certain things.** In this lesson, students will continue to focus on understanding various gender stereotypes and the importance of debunking them. Students will be introduced to the idea of a growth mindset in this lesson, which will carry through the rest of the unit.

http://www.amazon.com/Oliver-Button-Sissy-Tomie-dePaola/dp/0156681404

http://www.sparksummit.com/2012/01/12/lego-newsletters-girl-stuff-and-%E2%80%9Cregular%E2%80%9D-stuff/
Lesson Eight (part one):


Violet is not considered to be a normal girl. She loves to invent new things, especially flying machines, but her real passion is flying. She is determined to enter and win a local air show with an invention of her own in order to impress her classmates and show them what hard work can do.

Stereotype addressed: *Girls and boys cannot do the same jobs.*

Students will begin to learn about important jobs in our society and will think about who is capable of doing them. This book also represents one of the aerospace connections for this unit. Students will learn about invented forms of airplanes and create their own airplane for Violet.

Lesson Eight (part two):


Amelia Earhart was an unusual girl. She didn’t like things other girls did because she thought they were boring. Amelia had big dreams to be a pilot. This did not come easy to her; she had to work incredibly hard to be successful. This hard work led her to breaking a lot of flying records! Both the biography and the picture book (historical fiction) teach children the importance of believing in yourself and reaching for your dreams.

Stereotype addressed: *Girls and boys cannot do the same jobs.*

Students will continue their study of airplanes and pilots. These two documents (the book and biography) will provide students with various facts from Amelia Earhart’s life and require them to create a timeline of the important events from her life. They will continue their exploration of growth mindset and debunking gender stereotypes.
Lesson Eight (part three):


Elizabeth “Bessie” Coleman is a young woman who grew up in a time of segregation. As she was growing up she was always told what she could or could not do. After seeing the Wright Brothers’ famous flight, she knew she wanted to fly. She worked hard and her life ended tragically, but her perseverance in a difficult time will inspire many.

Stereotype addressed: *Girls and boys cannot do the same jobs.*

Students will finish their exploration of aerospace in this lesson. They will learn a little about the history of Bessie Coleman and her unique journey to becoming a pilot. The story is fiction, but based on fact. Students will explore multiple perspectives of Bessie’s life and write from her point of view.

Lesson Nine:


Rosie is an unusual little girl by many people’s standards. She loves to invent new things. When she shares her inventions with people they often laugh at her. When her aunt Rose comes to visit she helps Rosie see the greatness in her.

Stereotype addressed: *Girls and boys cannot do the same jobs.* In this lesson, students will finish work on the current stereotype. They will learn the importance of making mistakes and continue to develop their growth mindset. At the end of the lesson, students will demonstrate their understanding of growth mindset by writing a letter to Rosie and using some of the phrases explored throughout the unit.

Lesson Ten:


This true story is based on a young Chinese-African-Cuban girl who has a big dream. She wants to be a drummer. Her dad tells her this is not allowed because drummers are only boys. Instead of giving up, Drum Dream Girl continues to practice secretly. Eventually, her dad recognizes the talent his daughter has, pays for lessons, and she performs for many people.
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="http://www.amazon.com/Amazing-Grace-Reading-Rainbow-Books/dp/0803710402/ref=sr_1_1?ie=UTF8&amp;qid=1459015237&amp;sr=1-1&amp;keywords=amazing+grace" alt="Amazing Grace" /></td>
<td>Grace is a young girl who loves to act. Each day she becomes her favorite characters and performs for her family. Grace’s class is going to perform Peter Pan and Grace decides she wants to be Peter. Some of the friends in her class tell her this is not possible because she is a girl. Grace wants to give up until her grandma intervenes and teaches her some valuable lessons.</td>
</tr>
<tr>
<td>Stereotype addressed: <em>Girls and boys are not equal and cannot participate in the same activities.</em> Within this lesson, students will have opportunities to discuss what Grace’s classmates said and think about how these words and stereotypes affect people. Students will also engage in considering how the story would be different if Grace was a different gender.</td>
<td></td>
</tr>
</tbody>
</table>

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</thead>
<tbody>
<tr>
<td><img src="http://www.amazon.com/Knit-Your-Bit-World-Story/dp/039925241X/ref=sr_1_1?ie=UTF8&amp;qid=1459016117&amp;sr=1-1&amp;keywords=knit+your+bit" alt="Knit your Bit" /></td>
<td>Mikey’s dad was called to fight in World War I. Mikey wants to do something to help his dad, but he cannot think of anything. His teacher suggests his class enter a knitting contest, but he thinks knitting is only for girls. He soon learns a valuable lesson about hard work and gender stereotypes.</td>
</tr>
<tr>
<td>Stereotype addressed: <em>Girls and boys are not equal and cannot participate in the same activities.</em> This lesson shares the story of a boy who is thinks there are only certain things boys and girls can participate in. Mikey’s story shares with students the importance of doing things you like to do and not listening to the stereotypes or ideas of others.</td>
<td></td>
</tr>
</tbody>
</table>
Lesson Thirteen:


Ruby loves to learn. She lives in a house with many children. Ruby’s grandfather teaches all of the children each day. She works hard because it is her dream to go to the university; however, Ruby knows that only the boys are allowed to go. After a discussion with her grandfather, Ruby gets a surprise!

*Girls and boys are not equal and cannot participate in the same activities.* Based on a true story, students will learn how this stereotype and rule affected Ruby. Without hard work and standing up for what she believed in, Ruby would not have gotten what she wanted. Students will consider how to help Ruby convince her grandfather that she should go to the university instead of getting married.
Appendix E

Text Selection List
Disrupting the Commonplace

Using text to disrupt what is considered normal and looking at text from alternate perspectives. How can we address this social issue and how does it impact us?

Gender Stereotypes

1. **Oliver Button is a Sissy** by Tomie dePaola
2. **Pink!** by Lynne Rickards
3. **William’s Doll** by Charlotte Zolotow
   a. **Free to be You and Me** by Marlo Thomas (songs, poems)
   b. [http://safeshare.tv/v/Lshobg1Wt2M](http://safeshare.tv/v/Lshobg1Wt2M)
4. **Jacob’s New Dress** by Sarah Hoffmann and Ian Hoffmann
5. **Amazing Grace** by Mary Hoffman and Caroline Binch
6. **Morris Micklewhite and the Tangerine Dress** by Christine Baldacchino
7. **Not Every Princess** by Jeffrey Bone and Lisa Bone
8. **Drum Dream Girl: How One Girl's Courage Changed Music** by Margarita Engle
9. **Ruby’s Wish** by Shirin Yim Bridges
10. **Rosie Revere Engineer** by Andrea Beaty
11. **Madam President** by Lane Smith
12. **Violet the Pilot** by Steve Breen
13. **I am Amelia Earhart** by Brad Meltzer
   a. [http://www.ameliaearhart.com/about/bio2.html](http://www.ameliaearhart.com/about/bio2.html)
14. **Talkin’ About Bessie** by Nikki Grimes
15. **Knit Your Bit: A World War I Story** by Deborah Hopkinson (Fiction with Historical Elements)
16. **Old Lego Advertisements**
   a. **Lego Friends**
      i. [http://safeshare.tv/v/ZEbJQmiZlEk](http://safeshare.tv/v/ZEbJQmiZlEk)
   b. **Building Together (Lego Commercial)**
      i. [http://safeshare.tv/v/ss56d9e76ae6b5](http://safeshare.tv/v/ss56d9e76ae6b5)
17. **Little Kunoichi: The Ninja Girl** by Sanae Ishida
18. **I am Lucille Ball** by Brad Meltzer
19. **Elena’s Serenade** by Campbell Geeslin
Appendix F

Text Selection Criteria
Title: *Oliver Button is a Sissy*

Author: Tomie dePaola

Date of Publication: 1979

Genre: Fiction (picture book)

Does the text fit the theme of the text set?  Yes  No

Is the main character male or female?  Male  Female

Describe the gender stereotype: *Girls and boys can only play with and like certain things.*

Does the text disrupt society norms (critical literacy component)?  Yes  No

Could the story be told from a different perspective?  Yes. The story could be told from the perspective of his friends or family. Students could share their feelings or understandings about Oliver’s behavior.

Does the text present characters from diverse backgrounds?  Yes  No

Has the book won any literary awards?  Yes  No

If yes, what award? ___________________________

Does the text have an aerospace connection?  Yes  No

If yes, what is the connection? ___________________________

Will this text be used in the text set?  Yes  No

This text will provide students with an example of a boy who likes activities that are not socially accepted by others. Students will be able to relate to Oliver and think about how they could help him if they knew him. It will lend itself to various critical literacy practices and fits well into the theme.
Title: *Pink*

Author: Lynne Rickards

Date of Publication: 2008

Genre: Fiction (picture book)

Does the text fit the theme of the text set?  
Yes  No

Is the main character male or female?  
Male  Female

Describe the gender stereotype: *Girls and boys can only like certain things.*

Does the text disrupt society norms (critical literacy component)?  
Yes  No

Could the story be told from a different perspective? Possibly. It may be interesting for students to think about what the flamingoes were thinking when Patrick showed up. Students could also tell the story from the perspective of Patrick’s parents.

Does the text present characters from diverse backgrounds?  
Yes  No

Has the book won any literary awards?  
Yes  No

If yes, what award? ________________________________

Does the text have an aerospace connection?  
Yes  No

If yes, what is the connection? ________________________________

Will this text be used in the text set?  
Yes  No

This text presents a good starting point for the unit. Students think the color pink is only for girls, so they will be able to explore this idea through a fun story. It will introduce students to gender stereotypes and how others feel when they think they have to live up to them.
Title: *William’s Doll*

Author: Charlotte Zolotow

Date of Publication: 1972

Genre: Fiction (picture book)

Does the text fit the theme of the text set?  
Yes  No

Is the main character male or female?  
Male  Female

Describe the gender stereotype: *Girls and boys can only play with certain things*

Does the text disrupt society norms (critical literacy component)?  
Yes  No

Could the story be told from a different perspective?  Students could write from the point of view of William’s father or brother. They would be able to analyze perspectives and feelings to better understand the text and reasoning behind their behavior.

Does the text present characters from diverse backgrounds?  
Yes  No

Has the book won any literary awards?  
Yes  No


Does the text have an aerospace connection?  
Yes  No

If yes, what is the connection?  

Will this text be used in the text set?  
Yes  No

This text will be briefly used. There is a song adaptation of this story that will be used specifically within the unit. This would be a good opportunity for student to write from the perspective of a different character.
Title: *Free to Be You and Me*

Author: Marlo Thomas

Date of Publication: 1974

Genre: Songs and Poems

Does the text fit the theme of the text set?  
Yes  No

Is the main character male or female?  
Male  Female

Describe the gender stereotype: *Girls and boys can only play with certain things*

Does the text disrupt society norms (critical literacy component)?  
Yes  No

Could the story be told from a different perspective?  Students could write from the point of view of William’s father or brother. They would be able to analyze perspectives and feelings to better understand the text and reasoning behind their behavior.

Does the text present characters from diverse backgrounds?  
Yes  No

Has the book won any literary awards?  
Yes  No

If yes, what award?  George Foster Peabody Award; Maxi Award; Christopher Award; An American Library Association Award

Does the text have an aerospace connection?  
Yes  No

If yes, what is the connection? ___________________________

Will this text be used in the text set?  
Yes  No

This set of songs and poems will present students with an alternate view of text. There is also a video from Marlo Thomas that will accompany this text. This compilation of songs and poems has a number of other selections that fit the theme of gender stereotypes.

https://www.youtube.com/watch?v=Lshobg1Wt2M
Title: *Jacob’s New Dress*

Author: Sarah and Ian Hoffman

Date of Publication: 2014

Genre: Fiction (Picture book)

Does the text fit the theme of the text set?  
Yes  No

Is the main character male or female?  
Male  Female

Describe the gender stereotype: *Girls and boys can only like certain things.*

Does the text disrupt society norms (critical literacy component)?  
Yes  No

Could the story be told from a different perspective? The story could be told from the other students’ or his mother’s viewpoints.

Does the text present characters from diverse backgrounds?  
Yes  No

Has the book won any literary awards?  
Yes  No

If yes, what award? ____________________________

Does the text have an aerospace connection?  
Yes  No

If yes, what is the connection? ____________________________

Will this text be used in the text set?  
Yes  No

This book has a very similar message to *Morris Micklewhite and the Tangerine Dress*. It could be used as an additional text to come back to if there is time or to supplement the *Morris* lesson.
Title: *Amazing Grace*

Author: Mary Hoffman

Date of Publication: 1991

Genre: Fiction (picture book)

Does the text fit the theme of the text set?
Yes  No

Is the main character male or female?
Male  Female

Describe the gender stereotype: *Girls and boys are not equal and cannot participate in the same activities.*

Does the text disrupt society norms (critical literacy component)?
Yes  No

Could the story be told from a different perspective? The story could be told from the perspective of Grace’s family or teacher.

Does the text present characters from diverse backgrounds?
Yes  No

Has the book won any literary awards?
Yes  No

If yes, what award? _______________________________

Does the text have an aerospace connection?
Yes  No

If yes, what is the connection? _______________________________

Will this text be used in the text set?
Yes  No

This text will be used to incorporate a diverse perspective. It is a classic story of a girl who wants to do something for “boys,” but is told she cannot.
Title:  *Morris Micklewhite and the Tangerine Dress*

Author: Christine Baldacchino

Date of Publication: 2014

Genre: Fiction (picture book)

Does the text fit the theme of the text set?  
Yes  No

Is the main character male or female?  
**Male**  Female

**Describe the gender stereotype:** *Girls and boys can only like certain things.*

Does the text disrupt society norms (critical literacy component)?  
Yes  No

**Could the story be told from a different perspective?** This story could be told from the perspective of Morris’ mother or classmates.

Does the text present characters from diverse backgrounds?  
Yes  No

Has the book won any literary awards?  
**Yes**  No

**If yes, what award?** Stonewall Honor Book in Children’s and Young Adult Literature; American Library Association’s Rainbow List; Kirkus Reviews Best Books of the Year

Does the text have an aerospace connection?  
Yes  No

**If yes, what is the connection?** ___________________________

Will this text be used in the text set?  
**Yes**  No

This text presents students with a unique look at what is acceptable for boys and girls. It allows students to take a journey of creativity and self-acceptance. They will begin to develop empathy by putting themselves in Morris’ shoes.
Title: *Not Every Princess*

Author: Jeffrey Bone and Lisa Bone

Date of Publication: 2014

Genre: Fiction (picture book)

Does the text fit the theme of the text set?  
Yes  No

Is the main character male or female?  
Male  Female

Describe the gender stereotype: *Girls and boys can only like certain things.*

Does the text disrupt society norms (critical literacy component)?  
Yes  No

Could the story be told from a different perspective? This story doesn’t lend itself to multiple perspectives.

Does the text present characters from diverse backgrounds?  
Yes  No

Has the book won any literary awards?  
Yes  No

If yes, what award? ___________________________

Does the text have an aerospace connection?  
Yes  No

If yes, what is the connection? ___________________________

Will this text be used in the text set?  
Yes  No

This text will not be used as a resource for this text set. It does present some stereotypes, but it does not allow for meaningful conversation behind what the authors are saying. It would be a fun book for students to read independently.
Title:  *Drum Dream Girl: How One Girl’s Courage Changed Music*

Author: Margarita Engle

Date of Publication: 2015

Genre: Realistic Fiction

Does the text fit the theme of the text set?  
Yes  No

Is the main character male or female?  
Male  Female

Describe the gender stereotype: *Girls and boys are not equal and cannot participate in the same activities.*

Does the text disrupt society norms (critical literacy component)?  
Yes  No

Could the story be told from a different perspective? The story could be told from the perspective of Drum Dream Girl’s family or other villagers even through they are not present in the text.

Does the text present characters from diverse backgrounds?  
Yes  No

Has the book won any literary awards?  
Yes  No

If yes, what award? Pura Belpré Award

Does the text have an aerospace connection?  
Yes  No

If yes, what is the connection? ___________________________

Will this text be used in the text set?  
Yes  No

This book represents the true story of a young girl in Cuba who follows her dreams despite what others have told her. It will represent both growth mindset and gender stereotypes.
Title: *Lena Likes Lizards*

Author: Liza Dora

Date of Publication: 2015

Genre: Fiction (picture book)

Does the text fit the theme of the text set?  
Yes  No

Is the main character male or female?  
Male  Female

Describe the gender stereotype: *Girls and boys can only like certain things.*

Does the text disrupt society norms (critical literacy component)?  
Yes  No

Could the story be told from a different perspective?  This story does not truly lend itself to being told from an alternate perspective as it is about Lena and the things she likes.

Does the text present characters from diverse backgrounds?  
Yes  No

Has the book won any literary awards?  
Yes  No

If yes, what award? _____________________________

Does the text have an aerospace connection?  
Yes  No

If yes, what is the connection? _____________________________

Will this text be used in the text set?  
Yes  No

This is a kid friendly story that promotes the freedom to play with and like anything that makes you happy. It is a text that would be good to use at the beginning of the unit to further the discussion about debunking stereotypes.
Title: *Ruby’s Wish*

Author: Shirin Yim Bridges

Date of Publication: 2002

Genre: Realistic Fiction

Does the text fit the theme of the text set?  
Yes  No

Is the main character male or female?  
Male  Female

Describe the gender stereotype: *Girls and boys are not equal and cannot participate in the same activities.*

Does the text disrupt society norms (critical literacy component)?  
Yes  No

Could the story be told from a different perspective? The story could be told from her grandfather’s point of view.

Does the text present characters from diverse backgrounds?  
Yes  No

Has the book won any literary awards?  
Yes  No

If yes, what award? Ezra Jack Keats New Writer Award winner; An Amelia Bloomer List selection; California Young Reader Medal nominee; Publishers Weekly Best Children’s Book of the Year

Does the text have an aerospace connection?  
Yes  No

If yes, what is the connection? ___________________________

Will this text be used in the text set?  
Yes  No

This will provide students with an interesting look at history and the importance of education. The book has opportunities to discuss growth mindset and continue the discussion on gender stereotypes.
Title: *Rosie Revere, Engineer*

Author: Andrea Beaty

Date of Publication: 2013

Genre: Fiction (picture book)

Does the text fit the theme of the text set?  
Yes   No

Is the main character male or female?  
Male   Female

Describe the gender stereotype: *Girls and boys cannot do the same jobs.*

Does the text disrupt society norms (critical literacy component)?  
Yes   No

Could the story be told from a different perspective?  This story seems best
told from Rosie’s perspective, but could be told from Aunt Rose’s perspective.

Does the text present characters from diverse backgrounds?  
Yes   No

Has the book won any literary awards?  
Yes   No

If yes, what award? ________________________________

Does the text have an aerospace connection?  
Yes   No

If yes, what is the connection?  Story Time from Space Official Selection

Will this text be used in the text set?  
Yes   No

There are not many female engineers. It is important to show students that people
of both genders can do a variety of jobs. This is also a good book to present and discuss
growth mindset and it is something Rosie wrestles with when her inventions are not
accepted.
Title:  *Madam President*

Author: Lane Smith

Date of Publication: 2008

Genre: Fiction (picture book)

Does the text fit the theme of the text set?  
Yes  No

Is the main character male or female?  
Male  Female

Describe the gender stereotype:

Does the text disrupt society norms (critical literacy component)?  
Yes  No

Could the story be told from a different perspective?

Does the text present characters from diverse backgrounds?  
Yes  No

Has the book won any literary awards?  
Yes  No

If yes, what award?  Best Book on the following lists: Publishers Weekly; School Library Journal

Does the text have an aerospace connection?  
Yes  No

If yes, what is the connection? ___________________________

Will this text be used in the text set?  
Yes  No

This book does not fit the theme or have opportunities for critical literacy. It would be a good text to use when discussing elections or presidential jobs.
Title: *Violet the Pilot*

Author: Steve Breen

Date of Publication: 2008

Genre: Fiction (picture book)

Does the text fit the theme of the text set?
Yes  No

Is the main character male or female?
Male  Female

Describe the gender stereotype: *Girls and boys cannot do the same jobs.*

Does the text disrupt society norms (critical literacy component)?
Yes  No

Could the story be told from a different perspective? The story is best told from Violet’s perspective.

Does the text present characters from diverse backgrounds?
Yes  No

Has the book won any literary awards?
Yes  No

If yes, what award?

Does the text have an aerospace connection?
Yes  No

If yes, what is the connection? The text introduces students to airplanes and pilots.

Will this text be used in the text set?
Yes  No

This text allows students to begin the exploration of airplanes. There are opportunities to discuss growth mindset and students could create and label an airplane of their own. This would be a good text to supplement ideas surrounding aerospace and pilots.
Title: *I Am Amelia Earhart*

Author: Steve Breen

Date of Publication: 2015

Genre: Historical Fiction (picture book)

Does the text fit the theme of the text set?  
Yes  No

Is the main character male or female?  
Male  Female

Describe the gender stereotype: *Girls and boys cannot do the same jobs.*

Does the text disrupt society norms (critical literacy component)?  
Yes  No

Could the story be told from a different perspective?  
This story would not benefit from an alternate perspective retell.

Does the text present characters from diverse backgrounds?  
Yes  No

Has the book won any literary awards?  
Yes  No

If yes, what award? ________________________

Does the text have an aerospace connection?  
Yes  No

If yes, what is the connection?  
Historical flights, pilots, and aircrafts

Will this text be used in the text set?  
Yes  No

It is important to teach students about real people who faced and overcame stereotypes. She shows students the importance of enjoying the things that make them happy and working hard to achieve their dream.
Title: *Amelia Earhart Biography*

Author: Amelia Earhart Family

Date of Publication: 2015

Genre: Biography/Non-Fiction

Does the text fit the theme of the text set?
Yes No

Is the main character male or female?
Male Female

Describe the gender stereotype: *Girls and boys cannot do the same jobs.*

Does the text disrupt society norms (critical literacy component)?
Yes No

Could the story be told from a different perspective? This story is a biography, so should be told as is.

Does the text present characters from diverse backgrounds?
Yes No

Has the text won any literary awards?
Yes No

If yes, what award? _______________________________

Does the text have an aerospace connection?
Yes No

If yes, what is the connection? Historical flights, pilots, and aircrafts

Will this text be used in the text set?
Yes No

This text represents an alternative look at Amelia Earhart’s life. It will introduce students to a new genre (biography) and allow them to compare and contrast the texts. After reading, this would be a good time to have students work on a timeline.

http://www.ameliaearhart.com/about/bio2.html
Title:  *Talkin’ About Bessie: The Story of Aviator Elizabeth Coleman*

Author: Nikki Grimes

Date of Publication: 2002

Genre: Historical Fiction

Does the text fit the theme of the text set?  
Yes  No

Is the main character male or female?  
Male  Female

Describe the gender stereotype: *Girls and boys cannot do the same jobs.*

Does the text disrupt society norms (critical literacy component)?  
Yes  No

Could the story be told from a different perspective?  The story is already told from multiple perspectives.

Does the text present characters from diverse backgrounds?  
Yes  No

Has the book won any literary awards?  
Yes  No

If yes, what award? Coretta Scott King Award Winner and Honor book

Does the text have an aerospace connection?  
Yes  No

If yes, what is the connection? Historical flights, pilots, and aircrafts

Will this text be used in the text set?  
Yes  No

This would be a good text to include because of its aerospace connection and to share with students the various things people did using airplanes. It presents a diverse perspective and is written in a unique way.
Title: *Knit Your Bit: A World War I Story*

Author: Deborah Hopkinson

Date of Publication: 2013

Genre: Historical Fiction

Does the text fit the theme of the text set? Yes  No

Is the main character male or female? Male  Female

Describe the gender stereotype: Girls and boys are not equal and cannot participate in the same activities.

Does the text disrupt society norms (critical literacy component)? Yes  No

*Could the story be told from a different perspective?* The story could be told from the perspective of Mikey’s friends and/or family members. It would be interesting to hear what his father thinks, too.

Does the text present characters from diverse backgrounds? Yes  No

Has the book won any literary awards? Yes  No

If yes, what award? ____________________________

Does the text have an aerospace connection? Yes  No

If yes, what is the connection? ____________________________

Will this text be used in the text set? Yes  No

This text presents evidence that gender stereotypes existed in the past. The story shows how the main character wrestles with what is appropriate for boys. He also learns that if he works hard, he will be able to do anything he wants.
Title: Lego Friends; Building Together; Lego Advertisements

Author: Lego

Date of Publication: 2009-2012

Genre: Advertisement

Does the text fit the theme of the text set? Yes  No

Is the main character male or female? Male  Female

Describe the gender stereotype: Girls and boys can only play with certain things.

Does the text disrupt society norms (critical literacy component)? Yes  No

Could the story be told from a different perspective? The various included texts allow students to compare the way Legos are advertisements are marketed.

Does the text present characters from diverse backgrounds? Yes  No

Has the text won any literary awards? Yes  No

If yes, what award? ___________________________

Does the text have an aerospace connection? Yes  No

If yes, what is the connection? ___________________________

Will this text be used in the text set? Yes  No

Legos are toy that many students play with. The toys have changed over the years, but the marketing has not changed much. This text will allow students to analyze advertisements, which is an important critical literacy skill and an important part of reading the world.
This book does not address gender stereotypes. It does address the need for a growth mindset, as Kunoichi has to work hard in order to be a good ninja.
Title: I am Lucille Ball

Author: Brad Meltzer

Date of Publication: 2015

Genre: Fiction (picture book)

Does the text fit the theme of the text set? Yes  No

Is the main character male or female? Male  Female

Describe the gender stereotype: Girls and boys cannot do the same jobs. and Girls and boys are not equal and cannot participate in the same activities.

Does the text disrupt society norms (critical literacy component)? Yes  No

Could the story be told from a different perspective? This story is best told the way it was written.

Does the text present characters from diverse backgrounds? Yes  No

Has the book won any literary awards? Yes  No

If yes, what award? _______________________________

Does the text have an aerospace connection? Yes  No

If yes, what is the connection? ___________________________

Will this text be used in the text set? Yes  No

This would be a great supplemental story to share with students in the unit. It has various components that would lead to great discussion surrounding critical literacy components and growth mindset. Within the text set I selected a similar story by the same author, so I chose to leave this one out.
Title: *Elena’s Serenade*

Author: Campbell Geeslin

Date of Publication: 2004

Genre: Fiction (picture book)

Does the text fit the theme of the text set?  
**Yes**  **No**

Is the main character male or female?  
**Female**

Describe the gender stereotype: *Girls and boys cannot do the same jobs.*

Does the text disrupt society norms (critical literacy component)?  
**Yes**  **No**

Could the story be told from a different perspective? The story could be told from the perspective of Elena’s father.

Does the text present characters from diverse backgrounds?  
**Yes**  **No**

Has the book won any literary awards?  
**Yes**  **No**

If yes, what award? ____________________________

Does the text have an aerospace connection?  
**Yes**  **No**

If yes, what is the connection? ____________________________

Will this text be used in the text set?  
**Yes**  **No**

This would be a good supplemental text, but it will not be included in the main part of the text set. It provides an interesting story of a young girl who goes to great lengths to prove she can do anything the boys can do.